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Cultural Industries

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Introduction

The cultural and creative sectors foster creativity and contribute to innovation in other sectors of the economy. They are crucial for the further development of ICTs, the flagship industry of the Lisbon strategy, as they provide content for digital devices and networks. They also act as a multiplier in local development as they constitute a powerful catalyst for attracting tourists, are of strategic importance for growth and employment in cities and regions and have significant social impacts at local level in terms of social regeneration and social cohesion - in Culture & the European Union – Frequently asked questions

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EU Legislation

Legislative overview / General information

Treaty establishing the European Community - Title XII - [Culture - Art 151](#)

[Cultural Policy](#) - European Parliament Fact Sheets - [Cultural Industries](#) - European Commission Cultural Portal

EU Institutions

European parliament

[Draft Report on cultural industries in the context of the Lisbon strategy](#), Committee on Culture and Education Rapporteur: Guy Bono, 18.09.2007

[Décision No 1903/2006/EC of the European Parliament and of the Council of 12 December 2006 establishing the Culture Programme \(2007-2013\)](#), OJ L 378/22, 27.12.2006

[Report on Cultural Industries](#), Committee on Culture, Youth, Education, the Media and Sport, Rapporteur: Myrsini Zorba - Parliament asked the Commission to carry out an in-depth study on a European map of cultural industries. The map should concentrate on cultural, economic, legal, technological and educational aspects, and pay attention also to the implications linked to the enlargement of the EU. The map should contain data on employment, intellectual property rights, index of competitiveness, new products and exports. Lastly, it should be submitted to the appropriate professional bodies and associations for a permanent consultation - A5-0276/2003, 14.07.2003

[Resolution on Cultural Industries](#), P5_TA(2003)0382, 4.09.2003 and [Procedure File](#)

Studies

[Cultural and Creative Industries](#), Policy Department Structural and Cohesion Policies Culture and Education, 2007

[Financing the arts and culture in the EU](#), Policy Department Structural and Cohesion Policies Culture and Education, 2005

[The comparative study of the cultural products and services industry EU-USA](#) - Working Paper - The Brief for this project noted that the rationales for the Study are as follows: the European Union sees a growing positive interdependence between culture and European development; the European Union views the cultural industries as a vital part of European identity and a source of creativity

that may guide future developments in European integration; the European Union considers that Europe's cultural heritage is the principal vector for the transmission of regional, national and European cultural identities as well as for the diffusion of our respective values; the European Union understands the cultural sector as being of major importance to its economy and, all in all, given the recent increase in cultural production and demand, that the cultural industry represents a very important area of social interaction and economic activity within the present concept of the EU. Directorate General for Research - STOA - 2003

[Globalisation of the Media Industry and possible Threats to Cultural Diversity](#) -

Final Study -The objective of this report is to assess if the new circumstances produced by globalisation in the media industry represent a threat for cultural diversity and, if this is the case, to determine the areas affected and evaluate the consequences for the content distributed by the media... It concludes with a description of the tendencies which appear to dominate the international market of the media in general and the audiovisual in particular and advice on the measures considered necessary to promote or implement. Directorate General for Research - STOA - 2001

[Cultural industries and employment in the countries of the European Union](#) -The

report presents an analysis of the stage of development of the cultural industries with the aim of showing the positive link between culture and socio-economic development in the Europe of Fifteen. The specific objective is to discover the potential, in terms of both society and job creation, of the cultural industries. The cultural sector has the capacity to be both a source of European identity and the setting for the development of innovative activities that boost job creation - Directorate General for Research Division for Policies on Social Affairs, Women, Health and Culture, 1999

Parliamentary Questions

Oral Question H-0436/07 - [Taking account of the special professional status of workers in the cultural sector in the future draft directive on the European Green Card](#) - by Erna Hennicot-Schoepges to the Commission, 5.06.2007

Written Question E-2182/07 - [Contribution by the cultural sector to economic indicators](#) - by Georgios Papastamkos to the Commission, 24.04.2007

Written Question - E-1450/07 - [Support for small- and medium-sized cultural undertakings](#) - by Manolis Mavrommatis to the Commission, 21.03.2007

Oral Question H-0447/04 - [Piracy in the information society](#) - by Ignasi Guardans Cambó to the Commission, 24.11.2004

European Council

[Council Conclusions on the contribution of the cultural and creative sectors to the achievement of the Lisbon objectives](#) - Press, 24/25.05.2007

[Contribution of the cultural and creative sectors to the achievement of the Lisbon objectives](#) - Adoption of the Council conclusions - 9021/07 8.05.2007

[Council Resolution of 19 December 2002 on interactive media content in Europe](#), OJ C 13/8, 18.01.2003

[Council Conclusion of 17 December 1999 on cultural industries and employment in Europe](#), OJ C 8/10, 12.01.2000

Lisbon European Council - [Presidency Conclusions](#), 23/24.03.2000

Conseil Européen - [Conclusions de la Présidence](#) - 8/9.03.2007

Portugal Presidency of the European Union - [The Cultural and Creative Sector – Lisbon Agenda](#), 31/1.11.2007

Portugal Presidency of the European Union - [Cultural Forum for Europe](#) -The debate was organised around three main issues: Intercultural Dialogue; the Economy of Culture; Europe and the Rest of the World - 26/27/28.09.2007

[Conférence: Industries culturelles et créatives en Europe – Une politique cohérente dans un monde globalisé](#) - The conference aims at developing a strategy for the co-ordination of culture industries policies. How can the strategies of various political players, e.g. the municipalities, the regions, the member states and the European Union be co-ordinated? Is it possible to develop target-oriented co-ordinated strategies that nevertheless strengthen the heterogeneity and special character of the cultural sectors – sectors that are subject to an extraordinary variety of market laws as their production ranges from the creation of unique specimen to serial production? - 3/4.05.2007

Germany 2007 - Presidency of the European Union - [New impetus for cultural industries: EU Ministers of Culture adopt Council conclusions](#), 24.05.2007

[The Council of the European Union discusses cultural industry on Finland´s initiative](#) - The Council is expected to adopt conclusions inviting the Commission

to take cultural industry into account in the existing and future programmes of the European Union, 19.11.1999

EU Presidency Conference: [Culture Industries in Europe. A Comparison of Development Concepts](#) - The "Essen Declaration: 10 Axioms for the Culture Industries in Europe... The axioms underline the economic and cultural importance of the private culture industries and point to many ways in which these industries might be strengthened by economic, culture and urban-development policies, particularly in the context of local and regional development strategies - 05.1999

European Commission

[Communication on a European agenda for culture in a globalizing world](#), COM(2007)0242, 10.05.2007

[European agenda for culture in a globalizing world. Annex: Inventory of Community actions in the field of culture](#), SEC(2007)570, 10.05.2007

Studies

[The economy of culture in Europe](#), - The point of the study is to allow the European Commission to better understand how the cultural sector can contribute to achieving the Lisbon strategy targets. The study highlights the economic importance of the cultural sector in Europe and its contribution to economic growth and social cohesion (Lisbon objectives), as well as its peculiar features and difficulties by comparison with the other sectors of economic activity. In detail it gives an overview of the cultural sector in Europe from the socio-economic standpoint, setting out its strengths and weaknesses. With assistance of relevant statistical data and case studies the development prospects of the cultural sector in Europe against the background of global trends is shown - prepared by KEA European Affairs in collaboration with Media Group (Finland) and MKW GmbH (Germany), 2006

[Future of Creative Industries. Implications for Research Policy](#) - Lying at the crossroads between the arts, business and technology, the creative industries sector comprises a large variety of creative fields, from those heavily industrialized such as advertising and marketing, broadcasting, film industries, Internet and mobile content industry, etc. to those less industrialized, like the traditional fields of visual and performing arts. The sector is increasingly important from the economic point of view representing already a leading area of the economy in the OECD countries, with significant values of annual growth rates. This Working Paper identifies possible research needs for the sector based on current policy challenges - by Carmen Marcus, April 2005

Study on European Cities and Capitals of Culture 1995-2004 - [Study Part I](#) - [Study Part II](#) - The report, commissioned by the cultural unit of the European Commission... research was done on many different aspects of the Capital of Culture including: organisation, management and finance, the cultural programme, social, economic and visitor impacts, capital investment, evaluation and long-term legacies... Due to the scale and scope of the data received the report is divided into two parts. Part I contains the background to the European Capital of Culture scheme, the methodology of the study, an analysis of trends and findings, observations and conclusions to the programme as a whole and recommendations for the future. Part II contains individual city reports for the 29 cities that hosted the title between 1995 and 2004. - Palmer/Rae Associates, January 2004

Press releases

MEMO/07/180, [Culture & the European Union – Frequently asked questions](#), 10.05.2007

IP/07/646, [First-ever European strategy for culture: contributing to economic growth and intercultural understanding](#), 10.05.2007

IP/06/1564, [Culture contributes to 2.6% of EU's GDP and employs at least 5.8 million Europeans, says a study published today in Brussels](#), 15.11.2006

Speech 06/140, [Strengthening the European Creative Industries in the Light of the i2010 Strategy](#), by Neelie Kroes, 2.03.2006

STAT/07/146, [L'économie de la culture et les activités culturelles dans l'UE27](#), 29.10.2007

Stat/04/68, [Cultural employment in Europe](#), 26.05.2004

Community Agencies

Eurostat

[Cultural statistics](#) - The aim of this pocketbook is to set out the main cultural statistics comparable at European level.. cultural heritage, cultural employment, enterprises in certain cultural sectors - publishing, architectural activities and cinema, external trade in cultural goods, households cultural expenditure, cultural participation and time spent on cultural activities - 2007

Eurobarometer

[Etude Eurobaromètre qualitative sur les Européens, la culture et les valeurs culturelles](#)

Other EU Institutions

Committee of the Regions

[Draft Opinion on a European Agenda for Culture in a Globalising World](#) - The Committee would like it made clear that the Lisbon objectives can only be successfully pursued if the European Union focuses its cultural efforts on the importance for society of the intangible values of culture. The CoR feels that cultural education and cultural cooperation must be fostered if society's creative resources are to be tapped and the cultural industry is to flourish. Culture exists without a cultural industry, but a cultural industry cannot exist without culture - EDUC IV-014, 21.09.2007

European Economic and Social Committee

[Opinion on 'Europe's Creative Industries'](#) - In this opinion paper, the European Economic and Social Committee focuses on specific issues which together are considered to be of particular relevance for future Community action. The Committee is asked to respond to two basic questions: What are the cultural and socio-economic challenges facing Europe's creative industries?; and what contribution could Europe make to respond to these challenges in a lasting or sustainable way? - OJ C 108/68, 30.04.2004

EU Member States and Other States

Austria

[Second Austrian Report on Creative Industries](#) - The aim of the "Second Austrian Report on Creative Industries" was an update and a refinement of the empirical stock of this economic sector. Furthermore, the linkages between creative industries and more "traditional" industries as well as national and international instruments for supporting and promoting creative industries were analysed. A description of clusters in the creative industries and company case studies shall serve as tool for visualisation of creative industries - Austrian Institute for SME Research, 2006 and [Summary in English](#)

[Entrepreneurship, Entry and Exit in Creative Industries: An Explorati Survey](#) -

This paper presents an exploratory survey on entrepreneurship, entry and exit in creative (cultural) industries. While the definition of creative (cultural) industries is not entirely straightforward, these industries share a number of specific characteristics that make them similar and worth of economic analysis, even if there is quite some heterogeneity across these industries...The specificities of the creative industries include the centrality of considerations of intellectual property rights on the incentives to set up firms and considerations related to the public sector interaction through subsidies. However, the most important difference between creative and manufacturing industries is found in the labor market for the creative industries, which values training on the job much more than formal education - Working Papers Series: Creative Industries in Vienna: Development, Dynamics and Potentials - Vienna University of Economics and Business Administration - by Werner Hölzl, August, 2005

[Untersuchung des konomischen potenzials der creative industries in Wien](#) - An

Analysis of the Economic Potential of the Creative Industries in Vienna - Kulturdokumentation, Mediacult and WIFO, 2004 - [Summary in English](#)

[Erster Österreichischer Kreativwirtschaftsbericht](#) -

A central goal of the study is to assess or estimate the economic impact of the creative industries in Austria. The first part of the report defines the creative industries and outlines their economic status and market trends. Special emphasis is placed on private businesses, while interdependencies with public institutions and the 'Third Sector' are also taken into account. In the second part of the report, a cluster analysis is conducted which also takes into account the development potential of the creative industries - Austrian Institute for SME Research Wien 2003

Bulgaria

[Market mechanisms of financing culture in accession countries](#) -

The research paper *Market mechanism of financing culture in accession countries* is the result of more than one year of a research, analysis and final recommendations. The main aim is to search for new possibilities of supporting culture by alternative instruments - sponsorship, donations, support from funds, lottery systems, banking for culture, etc. It stresses on comparative analyses between the three countries from an institutional point of view - in particular see Part three - by Bilyana Tomova, January 2004

[La politique culturelle bulgare en période de transition](#) -

Rapport national - Council of Europe - voir en particulier chapitre 7 - A l'heure actuelle, deux traits caractérisent l'entreprise privée: elle a investi presque exclusivement le créneau du déficit culturel existant, essentiellement dû aux préoccupations idéologiques de l'administration communiste; pour essayer d'éliminer ce déficit, elle fait surtout circuler les produits des industries culturelles - 1997

Belgium

Flemish and French Community - [Culture industries: policies and programmes](#) - [Employment policies for the cultural sector](#) - [specific legislation Culture industries](#)

Denmark

[Denmark in the Culture and Experience Economy – 5 new steps](#) - In this publication the Government presents initiatives within five new strategic target areas designed to create favourable frameworks capable of reinforcing development and growth potential in the culture and experience economy - Government 2003

[Denmarks' Creative Potential - Culture and Business Policy Report 2000](#) - The report suggests that closer interaction between culture and industry can trigger a new social dynamic, which will, at one and the same time, strengthen culture and the arts, offering new opportunities for development, and add impetus to industrial development marked by innovation, creativity and resourcefulness. The report doubles as a cultural and business policy strategy and vision, embracing an ideas catalogue putting forward 13 concrete initiatives to help release the tremendous potential inherent in interaction between culture and industry - Report the Government, June 2001

Estonia

[Creative Industries](#) - Summary of Estonian creative industries mapping document: the survey included the following stages: Mapping creative industries as an economic sector (turnover, employment rate, organisational structure, strengths, weaknesses); Needs and opportunities for state support and guidance to creative industries. The survey aims to propose, on the basis of its results, policy measures to support creative industries, and to identify the primary issues and problems of creative industries that need further attention and research - Ministry of Culture, Development Division, November 2005

Finland

[Culture industries: policies and programmes](#)

[Culture as Innovation](#) -The search for creative power in economies and societies - Finland Futures Research Centre Turku School of Economics - by Markku Wilenius, 14.06.2007

[Combining Business Practises and Cultural Productions](#) - In the recent couple of years the Finnish cultural industry has enjoyed a notable success in exporting its products. What is even more important, it seems that the players in the field have learned repeat their success... The research aims to identify, what roles have business and management skills played in the recent success stories of exporting cultural products from Finland - by Kari Jääskeläinen, 2006

France

[Contribution fora digital Europe](#) - Ministère de l'économie - dossier - 19.07.2006

[La mobilisation des actifs culturels de la France: de l'attractivité culturelle du territoire à la nation culturellement créative](#) - La notion d'attractivité culturelle, qui part en général de celle de son territoire, doit donc s'élargir au principe de Nation culturellement créative... Pour qu'une Nation soit culturellement créative, il lui faut irriguer un pool vibrant de compétences et de talents artistiques, susciter un environnement favorable à la viabilité des entreprises culturelles, souvent petites, et inciter ses créateurs comme ses producteurs à tirer parti de l'exceptionnelle croissance des marchés de produits culturels Ministère de la culture et de la communication - Document de travail, mai 2006

[Les industries culturelle en Ile-de-France](#) - La région Ile-de-France occupe une place remarquable sur la scène mondiale des industries culturelles, au même titre que New York ou Londres. En France, elle concentre 45 % de l'emploi du secteur. Ces activités économiques stratégiques contribuent au rayonnement international et à l'identité culturelle de la région et de la France... L'étude dresse un état des lieux en Ile-de-France et en France des industries culturelles et des activités qui les composent: industries cinématographiques et audiovisuelles, industrie musicale, édition de presse, édition de livre et imprimerie. Elle présente une analyse du poids des secteurs (effectifs, établissements), des évolutions observées entre 1993 et 2003, des éléments cartographiques et les principaux enjeux de ces industries dans les années à venir (analyse forces, faiblesses, opportunités, menaces) -Institut d'aménagement et d'urbanisme de la Région d'Ile-de-France, Avril 2006

[Aperçu statistique des industries culturelles](#) - This report presents a framework for collecting statistics on the cultural industries in France. Using a more restricted definition of the "cultural industries", it provides key data and information on the main characteristics of major (private) companies in the French publishing and audiovisual sectors - Les notes statistiques du Département des études, de la prospective et des statistiques - Janvier 2006

[Mémoire de la France sur la Coopération culturelle européenne - Seize propositions pour une nouvelle ambition](#) - surtout la section III consacrée aux

instruments pour favoriser le développement des industries culturelles -
Ministère de la culture et de la communication, Février 2004

[Les industries culturelles et l'internet](#) - Il s'agit ici de dessiner le paysage de la production industrielle de programmes numériques « culture et médias » et de leur diffusion, principalement sur l'internet. Ces questions, toujours primordiales en France, permettent d'appréhender la société de l'information selon un prisme original - Ministère de la culture et de la communication Département des études, 2001

Germany

[Culture and Creative Industries in German](#) - The creative industries in Germany are a complex of sectors that is more economically powerful than the agricultural or the energy sector in terms of gross value added, but this fact has only started to be widely acknowledged since 2005... of the culture industries tradition in Germany focuses on two issues: on the one hand, it aims at providing a definition of the concept of "culture industries" as it is understood in the German discussion, and on the other it facilitates comparisons of the German culture industries with European and international developments - German Commission for Unesco, Bernd Fesel - Michael Sondermann, February 2007

[4th Culture Industries Report NRW](#) - The four Culture Industries Reports for the German state of NorthRhine-Westphalia focus primarily on important economic dimensions of the culture industries, including facts and trends on turnover, the labour market and structural features for both the state of NorthRhine-Westphalia and Germany as a whole..It shows that there are a number of economic effects attributable to the culture industries which positively influence economic activities within other sectors, including content development, the supply of specific products and services, consumer behaviour - Ministeriums für Wirtschaft und Mittelstand, Energie und Verkehr des Landes Nordrhein-Westfalen, February 2002

Greece

[Culture industries: policies and programmes](#) - [Employment policies for the cultural sector](#) - [specific legislation](#) -

Hungary

[Market mechanisms of financing culture in accession countries](#) - The research paper *Market mechanism of financing culture in accession countries* is the result of more than one year of a research, analysis and final recommendations. The

main aim is to search for new possibilities of supporting culture by alternative instruments - sponsorship, donations, support from funds, lottery systems, banking for culture, etc. It stresses on comparative analyses between the three countries from an institutional point of view - in particular see Part four - by Bilyana Tomova, January 2004

Ireland

[Ireland's Cultural Industries](#) - Current development in the mass media in Ireland can be seen as examples of an attempt to reduce state intervention in the area of broadcasting in order to let commercial/economic interests develop an area of culture which traditionally forms part of the public, rather than the private, sector ProInvest - Centre pour le Développement de l'Entreprise...The wider cultural and social implications of change in broadcasting for Irish society are rarely debated - in fact, decisions are made in line with economic and commercial criteria - by Derry O'Brien, October 2006

Italy

[Identification and analysis of Cultural and Creative Systems in Italy \(1991-2001\)](#) - The aim of this contribution is to identify creative systems in Italy and to analyze which kind of creativity is diffused there, wondering if Italian creative systems are mainly influenced by technology-related creative industries (R&D, software, ICT ecc) or by traditional cultural industries. In these pages, we mainly try to the following questions: where the creative local systems in Italy are, how they can be singled out and by which kind of creativity are characterized - University of Florence, by Francesco Capone, July 2006

[Rapporto sull'economia della cultura in Italia 1990-2000](#) - Considerazioni di sintesi - I dati del rapporto dicono di diverse "anomalie" della cultura: in decisa controtendenza rispetto ad altri comparti, il settore pubblico nella cultura tende ad un'accresciuta presenza nonostante le restrizioni di bilancio imposte dai vari trattati europei; l'occupazione nel decennio aumenta molto di più dell'occupazione italiana; il valore aggiunto della cultura registra dati decisamente superiori al prodotto interno lordo. Notevole attenzione è poi riservata all'evoluzione del quadro normativo, legislativo e finanziario - curato da Carla Bodo e Celestino Spada, Marzo 2005

Latvia

[Creative Industries.LV](#) - Main principles of the new cultural policy framework: Involvement of stake-holders and partners; Horizontal approach both within the sector and outside; Development and competitiveness vs. preservation;

International and regional context; Introduction of the new paradigms of cultural policy – above all – Creative Industries and Creative Economy - by Daniels Pavluts State Secretary Ministry of Culture Republic of Latvia, 14.12.2005

Lithuania

[Creative Industrie: an European opportunity](#) - The conference seeks to introduce in Lithuania the notion of creative industries as a new approach, which represents culture as an active contributor to the economic and social development of the nation and which provides the operators of culture with a well-motivated stimulus to access resources allocated for the national development. Conference organised Ministry of Culture of Lithuania - 27/28.10.2003

[Creative Industries Mapping Document in Alytus and Utena Counties](#) - Creative Industries in Lithuania remains problematic and urgent. The situation looks even more complicated for the fact that many of the directly state-subsidised institutions are afraid of competition in the free market and constantly reminiscing about the non-profitability of culture.... the CI model opens excellent possibilities to significantly stimulate the development of the Lithuanian economy... the development of commercial TV, and the rapid development of leisure industry make the CI sector more and more influential... the development of CI is also encouraged by EU Lisbon Strategy... - by the European Cultural Programme Centre, 2005

Malta

[Culture industries: policies and programmes,](#)

Netherlands

[Our Creative Potential Paper on Culture and Economy](#) - Goal of this paper is to intensify the economic potential of culture and creativity by boosting the creative powers of Dutch trade and industry. This works two ways; on the one hand, the business community gains more insight into the opportunities offered by the creative sector. On the other hand, it encourages business operating in the creative sector to look more closely at marketing opportunities - Ministry of Economic Affairs and the Ministry of Education, Culture and Science, 16.05.2007

[Creativity and Technology in the Netherlands](#) -The actual size of the 'creative class' depends on the definition used – Richard Florida, in his book 'The Rise of the Creative Class' claims that one third of the American working population belongs to the creative class. Gerald Marlet adopts a stricter definition. Using

that definition means that 19% of the Dutch population belongs to this category... - Ministry of Economic Affairs, 15.11.2005 - and [Knelpunten in creatieve productie: creatieve industrie](#), 15.07.2005

[De creativiteit van de markt](#) - The report of the Centraal Planbureau provides an analysis of the role of the government concerning creative industries and cultural products in the context of addressing market deficits. Calls are made to avoid underestimating the "creativity of the market" in overcoming potential market failures Netherlands Bureau of Economic Policy Analysis by Marcel Canoy, Richard Nahuis, Daniel Waagmeester, June 2005

[Mapping document creatieve bedrijvigheid in Nederland](#) - This Conference Report presents definitions and key data on the national and regional development of the creative industries in the Netherlands. Information on the economic effects of the cultural industries is included - Ministerie van Economische Zaken, Ministerie van Onderwijs, Cultuur en Wetenschappen, 2005

Norwegian

[The Economic contribution and growth potential of the Cultural Industries in Norway](#)- a regional perspective -The paper analyses both the concept and role of the cultural industries in the context of contemporary Norway. The main aim of the paper is to investigate whether the cultural industries measure up to the claims and expectations of local and regional actors - by Tone Haraldsen, April 2007

Poland

[Cultural industries in Poland the current challenges](#) -One of the most dynamic labour market: The most developed are the film, publishing, press and phonographic industries; Cultural industries related to applied art, pattern design, software are starting to develop... - Elaborated by Pro Cultura Foundation, 2004

[Culture in Poland in the transformation decade](#) - This article is the first to analyse developments in the Polish cultural industries after 1989 and covers the following sectors: books and publishing, sound recording, film industry, press, radio and television. The authors examine the organisation and financing of the cultural industries; the ownership structure (Polish and foreign investment); state intervention in this sphere; supply and demand - by Dorota Ilczuk, Anna Wieczorek, 1999

Portugal

[Contribuições para a formulação de politica públicas no horizonte 2013 relativas as ao tema cultura, identidades e património](#) - relatório final, Outubro 2005

[Indústrias culturais: especificidades e precaridades](#) - Observatório das Actividades Culturais - Maria de Lourdes Lima dos Santos, Fevereiro 1999

Romania

[Industrii Creative](#)

Slovenia

[Cultural Industries](#) - Currently under construction, this section will provide a summary of recent research on the cultural industries (individual fields such as publishing or the film industry) and a database of relevant organisations.

Spain

[La dimension economica de la industria de la cultura y el ocio en Espana: analisis nacional, regional y sectorial](#) - Este artículo tiene como objetivo analizar la dimensión económica de un conjunto de actividades agrupadas bajo la denominación de industria de la cultura y el ocio desde tres perspectivas complementarias: nacional, regional y sectorial. Concretamente, el énfasis se pone en determinar el valor añadido generado por la industria y su contribución al producto interior bruto, así como mostrar su nivel de empleo y el porcentaje que éste representa sobre el número de asalariados de la economía - Isabel García Gracia - Yolanda Fernández Fernández - José Luis Zofío Prieto, Economía de la cultura Junio-Julio 2001 Numero 792

[Libro Blanco de las Industrias Culturales de Cataluña](#) - Potenciar un tejido industrial competitivo, proveedor de cultura propia y exportador. Con esta frase, el Libro Blanco resume el gran reto de las industrias culturales catalanas - Instituto Catalán de las Industrias Culturales - Universidad de Barcelona, Octubre 2002

Sweden

[International Competitiveness and Experience Industries](#) - This study clearly shows that – whether under the banner of experience industries, creative industries or cultural industries (etc.) – Sweden is facing an international environment where many countries have already well developed visions and plans for the development of their industries' international competitiveness. The

report concludes that concerted policy action is needed to boost the enabling infrastructure that will allow Swedish experience industries to continue to contribute to the country's international competitiveness -by Swedish Agency for Economic and Regional Growth - Invest in Sweden Agency - Vinnova, 2005

Switzerland

[Kulturwirtschaft Schweiz](#) - This report is the first study on the culture industries in Switzerland. It presents turnover and employment data as well as examines development potentials. The report discusses the "three-sector" model (state, private and intermediary sectors) and presents different definitions used to describe the culture industries. The Swiss cultural labour force is compared with the situation in Austria and Germany as well as in the larger EU. Short portraits of different fields, e.g. music, film, design, are provided - by Christoph Weckerle , Michael Söndermann, 2003

United Kingdom

[Digital and Creative Industries](#) -The objectives expressed here are developed as strategic themes later in the document and inform the delivery programme laid out in the Strategic Action Plan (below). All relate to priority actions within Regional Economic Strategy and the corporate Business Plan for Northwest Regional Development Agency; more significantly, all reflect repeated, but as yet unmet, demands made by Digital and Creative Industries over a long period Northwest Regional Development Agency - consultation draft, 31.08.2007

[Staying ahead: the economic performance of the UK's creative industries](#) - The UK has the largest creative sector in the EU, and relative to GDP probably the largest in the world. It is a national asset in an overview multiple ways. The creation of ideas, images, symbols, design and cultural expression on this scale would alone be enough for the sector to warrant attention; such vitality needs to be honoured and nurtured. Yet the creative and cultural industries play an largest creative increasingly important role in economic life. They account for 7.3 per cent of the economy comparable in size to the financial and relative to services industry. They employ 1 million people themselves, while another 800,000 work in creative occupations - Department for Culture Media and Sport, June 2007

[Creative Economy Programme: Evidence and Analysis](#) - From January to August 2007 a series of research projects were commissioned by the Creative Economy Programme... The projects were designed to help us understand more fully: The Creative Industries direct contribution to the UK economy; Whether the UK has a comparative advantage in the Creative Industries and how this might be eroded by other countries; Whether the creative industries make an indirect contribution to the UK economy; Whether the creative industries face particular

barriers to growth and improved productivity and the Government's role in removing these - Department for Culture Media and Sport, Research and Project, 2006/2007

[New Media and the Creative Industries - 2006/7](#) - The creative industries already make a major contribution to the UK economy and this is likely to continue to grow. The rapid take-up of new media offers enormous opportunities for both consumers and businesses and we welcome the increasing recognition of this... The terms of reference were: The impact upon creative industries of recent and future developments in digital convergence and media technology; The effects upon the various creative industries of unauthorised reproduction and dissemination of creative content, particularly using new technology; and what steps can or should be taken—using new technology, statutory protection or other means—to protect creators; The extent to which a regulatory environment should be applied to creative content accessed using non-traditional media platforms... - Report by the House of Commons' Culture, Media and Sport Committee

[Comparative analysis of the UK's creative industries](#), - The paper sets out: an up-to-date mapping of the CIs; an overview of the performance of the CIs; key themes emerging from the research (the themes set out a framework for analysing the CIs from a policy perspective, highlighting how the CIs are different from other industries); and a set of propositions about the factors driving performance in the CIs and the key issues facing the CIs (these propositions are based on the underlying evidence and analysis, but would require further work to be tested fully) - report to Department for Culture Media and Sport, 3.08.2006

[The Creative Economy Programme: Draft Working Groups papers](#) - The Creative Economy Programme aims to make the most out of the great creative talents thriving all round the country, and is the first step in the Government's goal of making the UK the world's creative hub - Department for Culture Media and Sport, August 2006

[Creative Industries Economic Estimates Statistical](#) - Department for Culture Media and Sport, Bulletin August 2004 and [October 2005](#)

[Cultural Commission's report](#) - the creative industries and digital media offer significant opportunities for growth in the cultural sector in the next ten years and we recommend supporting this trend vigorously. The Commission is also clear that the broader cultural sectors – the performing and creative arts as well as the collections – add value and bring credit to our society - Scotland Government, 2005 - and [Scottish Creative Industries: Employment Concentration Evidence](#) - The Scottish Economic Report, November 2004

[Creative industries mapping document 2001](#) - The creative industries in the UK generate revenues of around £112.5 billion and employ some 1.3 million people. Exports contribute around £10.3 billion to the balance of trade, and the industries account for over 5% of GDP... The UK is the fourth largest advertising market in the world after the US, Japan and Germany in terms of advertising expenditure and fifth in terms of expenditure per capita - report to Department for Culture Media and Sport, February 2001

International organisations

Council of Europe

[Cultural industries and new information technologies](#) - the following issues: provision for culture in the information society, public access and freedom of expression in cultural industries, diversity and globalisation, cultural industries in the face of new information technologies environment, their impact on the young - Conference, 19/20.11.2001

[Quelle politique européenne pour l'édition électronique? Quatre mesures urgentes](#) - Document de travail - Les politiques actuelles relatives aux industries culturelles sont axées sur les supports et varient en fonction des différents médias. Le présent document souligne la nécessité d'une politique de l'édition électronique qui ne soit définie ni par rapport aux supports ni par rapport aux contenus, mais qui repose sur la chaîne des valeurs culturelles - 2000

Unesco

[Culture commerce et mondialisation](#) - Questions et réponses - Les industries culturelles ajoutent aux œuvres de l'esprit une plus value de caractère économique qui génère en même temps des valeurs nouvelles, pour les individus et pour les sociétés. La dualité culturelle et économique de ces industries constitue leur signe distinctif principal

[Understanding Creative Industries - Cultural statistics for public-policy making](#) - The recent emergence of the creative industries as a distinct area of interest for economists, statisticians, cultural specialists and public-policy makers reflects a growing awareness of their economic potential and their role in fostering cultural diversity through the market. The concept of creative industries for the purpose of public policy making remains very young and not all governments are convinced of the need to address this sector with targeted initiatives - February 2006

[Convention sur la protection et la promotion de la diversité des expressions](#)

[culturelles](#) - C'est en 2005 que la 33e session de la Conférence générale de l'Unesco adoptera une convention internationale reconnaissant aux Etats le droit souverain de développer des politiques culturelles et, de manière plus générale, la mise en place de contextes juridiques favorables à la protection et au développement de la diversité culturelle (y compris leurs industries culturelles), tant au niveau national et régional que mondial - 20.10.2005 - and - [European Seminar on the Convention on the Protection and Promotion of the Diversity of Cultural Expressions](#) - One of the most important point of the seminare is: the support of cultural industries of developing countries and such a cooperation framework is integrated in the Convention. The creators of these countries must have the possibility to create in their countries and to discover new talents. This is the reason why we encourage the industrialised countries to provision the Funds for cultural diversity planned in article 18 of the UNESCO Convention - 26.08.2006

[The International Creative Sector: Its Dimensions, Dynamics, and Audience Development](#) - The report includes information on: definitions used to describe the creative sector/cultural industries and their consideration in economic development; cultural policies that have resulted from studying the creative sector and their effect on audience development; consumer choice/participation and how their choices influence cultural supply; and strategies - whether borrowed from the private sector or from the non-profit community - to develop and expand cultural audiences..Conference - June 2003

[Research in the arts and Cultural Industries: towards new policy alliance](#) - Transatlantic Workshop - The topic of the workshop was Research in the Arts and Cultural Industries in the US and in Europe. The aim of the meeting was to compare the states of arts and cultural research on both sides of the Atlantic, so that transatlantic collaborations could be considered and developed - Report by Jennifer Williams, 2002

[2000/2010 Cultural Diversity Challenges of the Marketplace](#) - The theme fell within the context of the future of cultural diversity over the next decade, and more specifically concerned one of its aspects, that of the "Challenges of the Marketplace". It was divided into four sub-themes, which each gave rise to a working meeting chaired by a different minister. These four meetings were entitled: "Culture and Trade Today", "Equity and Balance in international flows of cultural products", "Strengthening and Developing Domestic Cultural Industries", and "The Way Forward: ideas for action - Final report - Second roundtable of culture ministers - 11/12.12.2000

[Symposium of experts on: Cultural Diversity in the light of globalization. The Future of the Cultural Industries in Central and Eastern Europe](#) - The first one took a general approach and reflected on the notions of cultural diversity and

globalization. It also analysed the main trends in the development of culture and cultural exchange today. The second section presented the current situation of three cultural industry sectors: records, books and the audiovisual media - in Central and Eastern European countries - Final document, 1.07.2000

[Meeting of the Experts Committee on the strengthening of UNESCO's role in the promotion of cultural diversity in the context of globalization](#) - The fact that

culture, and in particular cultural industries, are an essential source of wealth and job creation in the world, that culture has become a key driving force in development and that economic and technological transformations are opening vast potential opportunities for artists and creators cannot be ignored.

Particularly, because they transmit identities, values and meanings, cultural goods and services present characteristics which justify particular attention being paid to the supply of cultural products, as well as to copyright and neighboring rights protection - Unesco, 21/22.09.2000

United Nations

[Bibliography on Creative Industries](#) - World Intellectual Property Organization
WIP

[Creative Industries and Development](#) - Globally, creative industries are estimated to account for more than 7 per cent of the world's gross domestic product and are forecast to grow, on average, by 10 per cent a year. While the economic and employment-generating potential of these industries is vast and many developing and transition countries have great potential in this area, most are still marginal players, despite their rich cultural heritage and an inexhaustible pool of talent - United Nations Conference on Trade and Development - 13/18.04.2004

OECD

[International Measurement of the Economic and Social Importance of Culture](#) -

In examining existing data on the culture sector in five OECD countries - Australia, Canada, France, the United Kingdom and the United States - the authors highlight not only the lack of detail in the standards but also the different classifications used by each country. Accepting that there is no existing operational framework in place for international comparative measurement of the culture sector, the paper explores the possibilities of using a System of National Accounts (SNA) approach for economic data - by John C. Gordon and Helen Beilby-Orrin, 23.08.2006

[Culture and Local Development](#) - This publication highlights the impact of culture on local economies and the methodological issues related to its

identification. In particular, the book demonstrates that the contemporary contribution of culture to economic development is not only limited to attracting tourists, but that it increasingly acts as a catalyst for other activities to further develop through territorial clusters - May 2005

Eurocities

[Supporting the contribution of the local and creative economy in delivering the Lisbon Objectives](#) - joint contribution to the European Spring Council 2007, 6.03.2007

Urbact

[Culture and Urban Regeneration. The role of cultural activities & creative industries in the regeneration of Europeans cities](#) - The report contains the conclusions and recommendations from the work done by the URBACT Culture Network. It gives a broad picture of how cities can contribute to urban regeneration by providing infrastructure for cultural and be active supporters of cultural life. Culture is used as an instrument to increase the attractiveness of the city and to build more sustainable communities - Final report, September 2006

NWEUROPE

[Developing Economic Clusters of Cultural Enterprises – ECCE](#) - The overall aim of ECCE is that transnational cooperation among the X NWE partners in the stimulation of the cultural industries sector will reinforce regional economic growth and employment and improve market access for SMEs in this sector... the wider objectives to: Promote and reinforce economic growth and employment in the NWE area by means of strengthening and sustaining entrepreneurial and SME activity in the economic sector of cultural industries; provide for increased polycentrism and decreased "brain drain" in this economic sector of NWE by emphasising the competitive advantages of the periphery

Research, NGOs

Research institutes, Think Tanks, Universities

Centre for Strategic Urban Research

[The roles of culture and creativity within urban development strategies. Outlining a theoretical framework for analysing Scandinavian cities](#) - There are numerous examples of the pursuit of cultural cluster strategies in Scandinavian

cities over the last decade. The status of this strategy, however, has grown substantially in recent years along with the growth of cultural industries as an economic sector on the one side, and as the importance of culture as a driver for a liveable urban environment attractive for the creative class has been recognised on the other side - by Søren Smidt-Jensen, January 2007

Welsh Higher Education Brussels

[Culture and Creativity for Jobs and Growth](#) - The aim of this seminar is five-fold: To debate the place for culture, creativity and innovation in the European Union focusing on how the Union through its policies and funding programmes, notably the structural funds, could further support the sector; To emphasise the contribution that culture makes to the economy which is often under appreciated; To examine the part that regional and local governments can play to strengthen their creative and cultural industries, to ensure that creativity is given a higher profile across the economy, and to promote creative exchanges that emerge from fusing arts, science and technology; To discuss the role of Higher Education Institutions in providing the appropriate skills, expertise, research and development for the employability of future workers – emphasising the relevance of creative skills- and to stimulate the sector's ability to innovate through the exploration of fresh and unconventional connections between the creative, business and academic spheres; To showcase successful initiatives to promote creative businesses, many of which are funded via the structural funds, with a view to promoting networking, European mobility and the development of future collaboration and joint projects - organised by Welsh Assembly Government and Welsh Higher Education office Brussels, with the support of the British Council, 27.02.2007

[Inclusion, innovation and democracy: growing talent for the creative and cultural industries](#) - The creative and cultural industries are perhaps the most visible and potent emblem of the way the post-industrial age is transforming Britain's economy - by Simon Parker, Charlie Tims and Shelagh Wright, October 2006

Humboldt University Berlin

[Cultural Industries The British Experience in International Perspective](#) - The cultural industries are a promising field of cultural, social and economic research for several reasons: First, they are a significant arena for an exchange of meanings. Their function as means of communication and their potential for manipulation continue to be keys to understanding modern societies; Second, the cultural industries provide an exciting example for several contemporary socio-economic trends; Third, some cultural industries seem to have grown comparatively fast over the last two decades.. The papers are grouped into four themes. In a first section, entitled "Defining the Cultural Industries: Terms,

Data, Methods" - The second section aims at "Extending the Analysis: Neglected Key Dimensions?" - The third section, entitled "Embedding the Cultural Industries: Time and Space" - The last section, "Embedding the Cultural Industries: Fields of Work" - Humboldt-Universität zu Berlin, report by Christiane Eisenberg, Rita Gerlach, Christian Handke, 03.02.2006

Institut für Auslandsbeziehungen

[Culture Report Progress Europe](#) - the European Commission, the European Parliament and the Council of Europe will establish a new generation of cultural and audio-visual programmes..The introduction of these programmes between 2007 and 2013 will be essential for the further development of the European cultural scene, enhanced mobility of cultural goods and services, creators, artists and culture professionals. European cultural industries not active in the multimedia sector so far and - often confined by regional boundaries – will also benefit from this new generation of cultural and audio-visual programmes, both in the European and the global market - 2007

Kulturdokumentation

[Die wirtschaftliche Bedeutung von Kultur und Creative Industries: Wien im Stadtevergleich mit Barcelona, Berlin, London, Mailand und Paris](#) - The study describes the relevance of culture and the creative industries in Vienna for the economy and employment in comparison with Barcelona, Berlin, London, Paris and Milan. The description and appraisal were carried out on the basis of following data: public financing of culture, proportion city - national government/ province per capita proportion of cultural expenditure; employees in the cultural and creative industries; size of businesses in the creative industries; attendance figures and cultural provision; data on cultural tourism; description of the creative class based on Richard Florida On the basis of this data, relationships between the six cities were established to enable a argumentative positioning of their economic potential in culture and the creative industries. In order to provide a comparative description that is not only based on statistics, the essential trends in urban cultural policy and interesting concepts for urban developments and the creative industries were described - Eva Hafele, Andrea Lehner, Veronika Ratzenbock, September 2005

University of Liverpool and Liverpool John Moores University

[Impacts 08 - The Liverpool Model European Capital of Culture Research Programme](#), Baseline Report 2006/07 - The research will measure across the full range of cultural, economic, social and environmental impacts...including: Communities of interest and place – measuring impacts upon people (age, gender, race, etc.) or geography (at neighbourhood, city, regional, national,,

and international level); Four regeneration themes – cultural, economic, social and environmental; A particular focus upon cultural impacts - for example, across the full range of Department for Culture Media and Sport areas of interest (and those of their 16 Non-Departmental Public Bodies), such as performing arts, visual arts, creative industries, sport, heritage, museums and libraries - March 2007

Austrian Institute for SME Research

[Creative Industries in Europe and Austria Definition and potential](#) - An international comparison of the importance of CI shows that the economic importance of Creative Industries is assessed to be similar throughout Europe - despite of different definitions and approaches for gathering the respective data. The share of businesses in the field of CI amounts to approximately one tenth of the businesses of the whole economy. Employment in CI shows a quota of about 4 % to 5 %. Exceptions are congested areas in which Creative Industries have a higher economic impact - by Kerstin Hölzl, 2006

Culturelink - Network of Networks for Research and Cooperation in Cultural Development

[The Emerging Creative Industries in Southeastern Europe](#), The creative industries or, rather, culture industries as they appeared in the Southeastern European countries, stem from the tradition of industrial and market-oriented cultural production taken to be low culture or even kitsch cultural production, undermined during the time of socialism. In the transition period these industries became more associated with the idea of modernization and technological progress, and strongly prompted by imports of cultural consumerism based on pop cultural products... It was already clearly visible that the small-scale cultural industries and productions might be both economically and culturally reasonable if supported by regionalist ideas and intra-regional cultural cooperation... - May 2005

[eCulture: the European Perspective Cultural Policy, Creative Industries, Information Lag](#) - Cultural Industries are organisations whose systems is oriented at the production and the marketing of music, film, radio and television programmes, books, journals and newspapers, new media and advertising... Their activities include the whole production chain from original production, through distribution and exchange... The EU has set up support programmes for certain cultural industries to develop a structure to encourage them... - Proceeding from Round Table Meeting, 23/27.04.2003

European Cultural Parliament

[Culture, the heart of a knowledge-based economy - the strategic use of culture in the European project](#) -The document outlines the central role that culture ought to play in the formulation of an agenda for the future of Europe... it describes the opportunities for a new and essentially strategic use of culture. This new development may contribute to the economic, social and educational transformation that is shaping the new Europe - July 2006

Observatoire des mutations des industries culturelles - Omic

[The formation of Cultural and Communication Industry Poles : between financial coups and the integration of industrial production lines](#) - The study of tactics, strategies and logic governing CCI poles and groups' constitution urges to distinguish between financial and industrial considerations. Financial considerations play an enormous role in the approach marches poles start. So far, they have greatly participated in concentrating capitals... - by Philippe Bouquillion, Juin 2005

[À propos des mutations des stratégies industrielles des entreprises médiatiques : relecture de quelques travaux en économie politique](#) -Dans ce texte l'accent a été mis sur l'analyse des mutations en matière de structures et de stratégies industrielles et financières des entreprises médiatiques. Toutefois... l'essentiel du contenu portait sur les stratégies industrielles et peu sur les structures et les aspects financiers. Ce sont donc surtout les stratégies industrielles qui sont abordées dans ce texte qui est structuré de la façon suivante - par Éric George, Juin 2005

International conference - [Transformations in the Cultural and Media Industries](#)
- Since the end of the eighties the Cultural and Media Industries have undergone profound change. Some of these transformations have been rather spectacular and have received extensive attention in the media, and been commented on by experts, policy makers and economic decision-makers. Among the themes which have been most frequently discussed one might mention notably : the move towards deregulation; the various huge merger operations bringing together industrial groups and financial centres which have lead, against a background of globalisation, to an unprecedented degree of concentration; the flow of ideas and players around the notion of cultural exception and cultural diversity; the development of new cultural, informational or communication products accessible via the Internet or via mobile telephones or similar tools... - organised by MSH Paris Nord, la MSH des Alpes, la MSH d'Aquitaine, la MSH de Paris, la MSH Nord-Pas de Calais et le Gricis Université du Québec à Montréal, September 2006

European Institute for Progressive Cultural Policies

[GovernCreativity, or: Creative Industries Austrian Style](#) - ... it plausible that the predominance of the CI in Austrian cultural politics is, to a high degree, caused by the general change of political aims that started in 2000, as this change was both an effect of the international hegemony of neo-liberal political concepts and one of the causes for their success in Austria - by Monika Mokre, 11.2006 and Articles on [A Critique of Creative Industries](#), 2.2007

European Institute for Comparative Cultural Research ERICarts

[Compendium of Cultural Policies and Trends in Europe](#) - The Compendium of Cultural Policies and Trends in Europe is an expanding information system on cultural policy measures, instruments, debates and cultural trends in 36 countries. Individual country profiles provide information of relevance for the culture industries, including policies and debates on media pluralism and content diversity; culture industries development and partnerships; employment policies for the cultural sector; new technologies, etc. Additional information on legislation relevant to the culture industries, mass media and self-employed artists is included. Some of this information/data has been integrated into comparative tables

[Information society strategy and the Culture Industries: National policies, funding priorities and local programmes in 6 EU countries](#), 2001

[Essen Declaration: Ten axioms for the Culture Industries in Europe](#) - The purpose of the axioms which make up the "Essen Declaration" is to strengthen the culture industries in Europe at the turn of the 21st century and to provide a fresh impetus for local and regional development. The term "culture industries" refers to all businesses and independent contractors operating in the fields of culture, the arts and media (private -sector culture industries, products and services)... The axioms underline the economic and cultural importance of the private culture industries and point to many ways in which these industries might be strengthened by economic, culture and urban-development policies, particularly in the context of local and regional development strategies... The axioms are addressed to the various actors in the field of culture industries as well as to decision-makers in the ministries and institutions responsible for promoting economic development, employment and culture - 1999

Cultural Information and Research Centres Liaison in Europe

Conference Reader - [eCulture: the European perspective Cultural Information and Research Centres Liaison in Europe](#) - see Part V Session 2 - Creative Industries: common denominators and trends - The main purpose of this study is to identify a range of options that the European Parliament could consider, and perhaps adopt as European Community strategy. This will include policy

options for, the European Parliament, the Committee on Industry, External Trade, Research And Energy, the European Commission and Eurostat as well as, technological options for the cultural industries - 24/27.04. 2003

European Broadcasting Union

[The key role of public service broadcasting in European society in the 21st century](#) - Public service broadcaster are a key asset for fostering and promoting the information and knowledge-based society...achieve the goals of the Lisbon strategy, which means that digital technology should be used to ensure the widest possible access to a broad range of quality content for all, as well as to underpin pluralism and freedom of information and expression, the growth and diversity of creative industries across Europe, and European competitiveness - Contribution, 2004

Nordic Innovation Centre

[Creative Directions – a Nordic framework for supporting the creative industries](#) - Central to this report, is the notion that the creative industries must be considered in the context of an economic approach to the study of the Nordic creative industries, taking our point of departure in research on industrial competitiveness and transformation...In particular, the report concentrates on how policies implemented and coordinated at a Nordic level have great potential to improve the competitiveness of the creative industries. The report is concerned with the potential of thinking across borders and envisaging cooperation and coordination between firms, institutions, and government across the Nordic region - March 2006

Agenda 21 for Culture

[Local policies for cultural diversity](#) - ... cities, however, respond to their (local) cultural diversity challenges with policies to create the basis to produce and distribute their cultural content, and foster the development of local cultural industries that can ensure the presence of these cities/cultures in the world... To boost the strategic role of the cultural industries and the local media for their contribution to local identity, creative continuity and job creation - September 2006 - [United Cities and Local Governments – Working Group on Culture](#) - The Agenda 21 for culture is the first document with a worldwide mission that advocates establishing the groundwork of an undertaking by cities and local governments for cultural development ... This document: Presents UCLG and its Working Group on Culture; Presents Agenda 21 for culture and describes how your city or local government can best make use of this document; Reproduces the text of Agenda 21 for culture, in its entirety...As a result, international cooperation and development programmes offer increased attention to heritage,

the arts and creative industries

ACRE Accommodating Creative Knowledge – Competitiveness of European Metropolitan Regions within the Enlarged Union

[Paths of creative and knowledge based industries](#) - This paper reviews a relevant selection of the literature – call it a state-of-the art review – of the creative knowledge economy. This is done by linking urban and economic transformations with several theoretical debates about what is important for understanding such transformations. A wide variety of new ideas, concepts and theories that are relevant for the understanding of changing urban economies are discussed... The first debate concerns the relevance of path dependence in association with cluster formation and urban and regional development; the second debate refers to the relevance of so-called 'soft location factors' often associated with the emergence of creative industries and the creative class - 2007 - [Research: Regional case-studies Published reports](#) - What are the conditions for creating or stimulating 'creative knowledge regions' in the context of the extended European Union? More particularly, what is the role of so-called 'soft' factors in creating and stimulating 'creative knowledge regions'? This question is broken down in the following interrelated... of sub-questions: Literature review; Analysis of paths of creative knowledge regions; Target group importance; Target group opinions; Policies and strategies; Divergence or convergence; Is it good for the EU? - 2007

European Institute for Comparative Urban Research - Erasmus University Rotterdam

[An International Comparative Quick Scan of National Policies for Creative Industries](#) - This explorative comparative study, commissioned by the Ministry of Education, Culture and Science of the Netherlands, focuses on national policies that aim to stimulate the economic development of creative industries in 17 developed countries throughout the world - by Erik Braun and Mariangela Lavanga, 2007

Eurac Research

[The 'Cultural Industries': A Clash of Basic Values? A Comparative Study of the EU and the NAFTA in Light of the WTO](#) - The present article uses three paintings by the Belgian painter René Magritte to visually outline the framework of the conceptual and perceptive challenges, which were introduced by the various technological innovations underlying the various sectors embraced by the cultural industries and highlights some of the consequences these entail for the regulation of international trade. In particular, two legal precedents concerning the periodicals industry –involving, on the one hand, the EU and, on the other

hand, the NAFTA and the WTO – are used to highlight the potential for a clash between cultural and commercial considerations as they are conceptually combined in the cultural industries - Autonomy Papers EDAP 4/2004, by Rostam J. Neuwirth

Non-governmental organisations

Creative and Media Business Alliance

[Consumer experience and the creative media industries](#) - As today's European economy undergoes a major shift from goods to services, the creative and media industries play a key role in the move towards a knowledge-based economy. We offer audiences in Europe and around the world something unique and of growing importance to other industry sectors: experiences. Whether we inform, educate or entertain, our sector has always been at the forefront, continuously striving to provide consumers with what they want, when they want it and where they want it - 2.07.2007 - [Why the Creative and Media Industries must be put at the Centre Stage of the Lisbon Agenda](#) - Europe is a centre for excellence in the creative and media industries. There is no other part of the world that has the ability to compete with the U.S. in providing the creative content that consumers can enjoy worldwide. If Europe is going to rise to the challenge of becoming the world's leading knowledge-based economy by the year 2010, it must create the conditions to allow its creative and media businesses to develop further - 25.01.2005

International Association of Investors in the Social Economy

[Banking of Culture - New Financial instruments for Expanding the Cultural Sector in Europe](#) - Banking on Culture concludes that third system financial instruments have a key role to play in delivering financial resources and services to the cultural and creative industries. These instruments can take a number of key forms, depending on the local needs as well as fiscal, legislative and political conditions within each region of Europe - Final Report, September 2000

KEA European Affairs

[Cultural and Creative Industries in Europe Coherent Policy in a Globalised World](#)

- In my view a coherent policy at European level entails the following: Develop statistical information to lead to informed policy decisions. Understanding the economic and social value of creative industries will do a great deal to trigger actions promoting investment in the sector; Support entrepreneurs in the creative sector (in particular the digital shift through a better arbitration of resource allocation between content and infrastructure – in effect no additional funding is required); Improve financing capability to encourage risk by

mobilising EIB resources; Make culture an element of Europe's cooperation, trade and development policy - Speech of Philippe Kern, Conference, 4.05.2007

Cambridge Economics

[Study on the Economic and Cultural Impact, notably on Co-productions, of Territorialisation Clauses of State Aid Schemes for Films and Audiovisual Productions](#)

- A (revised) preliminary final report for the European Commission, DG Information Society and Media - The study is divided into 7 parts: Parts A and B will provide an objective view of the situation in relation to State aid in the 25 Member States. Part A calls for a synopsis of the legal provisions relating to territorialisation. Part B requires an analysis of the subsidies that are effectively paid in the 25 Member States. Parts C and D form the core of the study: identifying whether there are economic inefficiencies in the sector that can be explained by the existence of territorialisation requirements. Part C calls for a description of the economic structure of a representative sample of countries, some of which apply territorialisation and some of which do not. Part D undertakes a comparison of the economic structures of these countries... The aim is to analyse whether and how territorialisation affects the cost categories of films. Parts E and F deal with co-productions. Point 8 of the communication calls for a study in particular on the impact of territorialisation on co-productions... It calls, finally, for an analysis of whether and how territorialisation may influence the way in which co-productions are financed. Part F involves a qualitative assessment of whether territorialisation is an obstacle to European co-productions. Part G will look at the problem from a cultural perspective. The consultant will evaluate what the cultural consequences might be of removing territorialisation - by Ramboll Management - German Avocats - DGA - 20.07.2007

Steunpunt Cultuur, Jeugd en Sport thema Cultuur: Re-Creatief Vlaanderen

[Clarifying the complexity and ambivalence of the cultural industries](#) -This introductory paper aims to contribute to clarifying the concept of the cultural industries within an international context. Firstly, the economic, political, cultural and social factors that determine the context of the development of the cultural industries will be examined. Secondly, the evolution of terminology since mid 20th century in both academic and policy literature will be outlined. Thirdly, the features and categories specific to the cultural industries will be investigated, which will lead to a conceptual design of the cultural industries - working paper 2006/2, by Katia Segers and Ellen Huijgh, 2006

[The thin red line. International and European tensions between the cultural and economic objectives and policies towards the cultural industries](#) - The cultural industries are nowadays achieving a prominent and strategic position on the

international policy agenda... The article provides an adequate conceptual framework from where to initiate the debate on the establishment of an 'made-to-measure' international cultural industries policy... firstly, of the debate on and definition of the cultural industries; secondly, of the regulation applying to the cultural industries; and thirdly, the scope of and the contradictions between them... refer to the problem that the different political actors use the same terms and so seem to refer to the same subject, but in fact interpret the terms quite differently. Beyond this, the terms 'creative industries'/'cultural industries' are only used to a certain extent. For example, the terms do not occur at all in the relevant documents on the current programmes for regional and structural funding - working paper 2006-01, by Ellen Huijgh and Katia Segers, 2006

[The Creative and Media Industries A central pillar of the Lisbon Agenda](#), CMBA, Position Paper, 24.06.2005

Cultural Economy MKW Wirtschaftsforschung

[3 approaches for measuring, cultural employment in the EU 25+](#) - model: 1. ISCO, 2. Eurostat Taskforce2/ DEPS case and 3. NACE - [Recommendations and trends for the Creative Industries](#) - The European Funds in the new period 2007-13 should all include a chapter "Supporting creative industries as a innovative job motor". In the programme papers of the Funds – especially in the existing transnational and cross-border orientated Funds - the ECN-network is mentioned to be an instrument of the European Employment Strategy and the Lisbon Process - by J. Geppert 2006

[A photograph: Cultural employment 2002 – 2004 in the EU 25+](#) - This report showed the until then widest definition of cultural industries in the EU 25+2... Employment in the cultural sector means the employees having a cultural profession (artists, architects, librarians, ...) as well as those who work in an economic entity containing cultural activities (e.g. audio-visual, performing arts, publishing, tourism/tour-operators, ...). The stake of the employment in the cultural sector in the total employment varies from 1,9 % in Poland and Portugal to 4,9 % in Iceland and 4,2 % in Estonia. Nearly three quarters of the jobs in the cultural sector are to be found in the five most populated European countries (Germany, United Kingdom, France, Italy and Spain) - by J. Geppert 2006

[Exploitation and development of the job potential in the cultural sector in the age of digitalisation](#) - There is neither an EU-wide uniform definition of „cultural economy“ nor are there corresponding standardised statistics on the EU level which can serve as the basis for empirically depicting the employment developments in the area of culture. Not least of all due to historically evolved patterns of interpretation, European countries have quite different

understandings of the cultural sector. Due to inadequate quantitative foundations, the majority of statements to be found in the scientific literature are made based upon non-empirical studies - 2001

European Cultural Foundation

[The creative Sector - An Engine for Diversity, Growth and Jobs in Europe](#) - The paper asks, how the arts and the culture/media industries could contribute to the general goal "Growth and Employment" of the renewed EU Community Lisbon Programme. It defines the scope of a 'Creative Sector' from a European perspective and discusses recent research findings and debates, in addition to drawing some conclusions for further action - by Andreas Wiesand in co-operation with Michael Söndermann, September 2005

[Why we need European cultural policies the impact of EU enlargement on cultural policies in transition countries](#) - In most current debates about European integration, culture remains an abstract term, often used to illustrate how European integration brings more than economic benefits...While debates still focus mainly on the need for European cultural policy, at the same time it is possible to claim that a de facto European cultural policy already exists, even if it is not yet clearly articulated...Topics in this category include: obstacles to the mobility of artists, cultural industries, analysis of employment opportunities across Europe... - by Nina Obuljen, 2004

International Network for Cultural Diversity

[Strengthening local creative industries and developing cultural capacity for poverty alleviation](#) -This study investigates and analyses three areas where INCD can make a contribution, through clearly-defined interventions, and further the goals of the Convention: The development of creative industries to promote job creation, income generation and poverty alleviation; Campaigning to increase the available resources for cultural projects allocated by development agencies; and Integrating Cultural Impact Assessment into development frameworks and processes by development agencies - by Burama K. Sagnia, November 2005

International Information Service for Culture and Management

[Books on Cultural and Creative Industries](#)

General

Monographs and articles available in the EP Library

[Books and Articles](#)

Further reading

[Quelles rencontres possibles entre industrialisation de la formation et industries culturelles?](#) - Conference IAMCR Political Section - by Yolande Combès, 23/25.07.2007

[Publicly-funded culture and the creative industries](#) - This paper explores the relationship between publicly-funded culture and the creative industries. The relationships between publicly funded culture and the creative industries are often assumed to be clear and straightforward. In some cases this is true, but there are more complex factors at work by John Holden, June 2007

[Art & Innovation: an evolutionary economic view of the creative industries](#), by Jason Potts, UNESCO Observatory, Referred E-Journal, 2007

[What's Wrong with the Concept of Creative Industries?](#) Framework: The Finnish Art Review - by Aku Alanen, 6.2007

[Key role of cultural and creative industries in the economy](#) - As culture and creativity become an increasing driving force in the international marketplace, it is essential to measure their impact not only on the economy but also on society at large... Culture is increasingly finding a route to the market, which is leading to radical transformations in the way people create, consume and enjoy cultural products... The growth of the cultural and creative sector in the European Union from 1999 to 2003 was 12.3% higher than the growth of the overall economy. Turnover of the culture and creative sector in the EU, which comprises television, cinema, music, performing arts, and entertainment, generated €654 billion and contributed to 2.6% of the European Union's GDP in 2003 - by Hendrik van der Pol, 2007

[Creative Industries and the Creative City](#) - The presentation begins with a brief overview of the concept of cultural industries and what the significance might be of the change to 'creative industries'... In the presentation it will be argued that such support that the cities should offer to creative clusters involves a longer term change in the vision of the city and the decision making networks which make up its urban governance - School of Performance and Cultural Industries, by Justin O'Connor

[Chanting the Creative Mantra The Accelerating Economisation of EU Cultural Policy](#), by Raimund Minichbauer, 11.2006

[La concentración en las industrias culturales y mediáticas \(ICM\) y los cambios en los contenidos](#), Bernard Miège. Cuadernos de Información y Comunicación, vol. 11 155-166, 2006

[Politiques culturelles et réglementation des industries de la culture: bilan des travaux et perspectives de recherche](#) - Cet article propose un bilan des travaux consacrés aux politiques publiques et la réglementation en matière culturelle à partir d'approches disciplinaires différentes (science politique, histoire, droit, science de la communication, économie, sociologie) - par Gisèle Sapiro, 10.12.2005

[Cultural Industries and Cultural Policy](#), by David Hesmondhalgh and Andy C. Pratt, International Journal of Cultural Policy Vol 11, No. 1 2005

[What's Cultural about the CReative Industries](#), by Susan Galloway and Stewart Dunlop, International Journal. of Cultural Policy, 11, No 1 2005

[Creative industries in Europa](#), Artikelen by Michiel Reynders en Fried Kramer - 21.9.2005

[Creative Industries](#) - Report statistically measuring the scope and economic size of the arts in America - The Congressiobal Report 2005

[La centralisation du capital et la concentration industrielle dans les secteurs de la culture et de la communication aux Etats-Unis et en Europe](#) - La proposition centrale de cet article est de montrer que les logiques financières et les stratégies des acteurs financiers incitent à la constitution de pôles sur la base de motivations essentiellement financières. Or, dans le même temps, et en contradiction possible avec les logiques financières, l'on observe que les conditions présentes de la concurrence oligopolistique entre les pôles et groupes les conduisent à se recentrer sur des filières industrielles pertinentes - par Philippe Bouquillion, Mai 2004

[The cultural economy A call for spatialized 'production of culture' perspectives](#), by Andy C. Pratt, International journal of cultural studies, 2004

[New solutions to old problems: investing in the creative industries](#) - This research involved consultations with fifty senior representatives from private and public sector investors, Government departments, Creative Industries development initiatives and expert Non-Governmental Organisations (NGOs) - by T: Fleming, January 2004

[Everyone is Creative. Artists as Pioneers of the New Economy?](#) - In her

theoretical paper, McRobbie makes critical comments about the UK Creative Industries Mapping Document 2001 and similar documents advocating "entrepreneurialisation of arts and culture"... Furthermore the article discusses patterns of individualisation, freelance work, and the self employment status of artists. - by Angela McRobbie, 2004

[The Cultural Industries and the Legacy of Article IV GATT: Rethinking the Relation of Culture and Trade in Light of the New WTO Round](#) - In particular, the WTO expanded its regulatory scope to new areas, such as services, intellectual property rights and investment measures. Nonetheless, the old – if not perpetual – conflict pertaining to the relation between trade and culture persisted within the new order. Under the wider notion of a "culture and trade conundrum", or, more precisely, the conflict between trade liberalisation and cultural protectionism, the old conceptual problem emerged in new ways, and this time incarnated in the form of newly invented technologies and media, characteristic of the emerging information society. In a narrower sense, the challenge posed by cinematograph films fifty years ago has been transformed into questions related to the appropriate treatment of the various goods and services pertaining to the cultural industries in trade rules - by Rostam J. Neuwirth European University Institute, November 2002

[Culture, Creativity and the Economy: An Annotated Bibliography of Selected Sources](#), by Alan Schussman - Kieran Healy, 27.06.2002

[Les grands groupes des industries culturelles. Fusions, acquisitions, alliances: les stratégies des années 1980-2000](#) - The authors present determinants of mergers, acquisitions and alliances leading to large, often trans-national conglomerates in the culture and media industries, e.g. the "7 giants" AOL Time Warner, Bertelsmann, Disney, News Corp, Sony, Viacom and Vivendi Universal. A cartography of the culture industries is provided - par Nathalie Coutinet , Francois Moreau , Stéphanie Peltier, 2002

[Industrie culturelle et marchés financiers : les mutations de l'entreprise de presse au XIXème siècle](#), par Christian Pradié, 2002

[The Cultural Industries](#), by David Hesmondhalgh, 2002

[Clubs to Companies. Notes on the Decline of Political Culture in Speeded Up Creative Worlds](#) - This article discusses a recent acceleration in the nature and pace of work and employment in the UK culture industries. Multi-skilling and de-specialisation are a result of growth, change, convergence and competition in the arts and media sector. Creative work increasingly follows the neo-liberal model, governed by the values of entrepreneurialism, individualisation and reliance on commercial sponsorship - by Angela McRobbie, 2002

[Understanding the Cultural Industries: Is More less?](#) by Andy C. Pratt,
Culturelink, Special issue 2001

[Baseline study of the cultural industries in an international context for Creative Compact](#), by Andy C Pratt, Comedia/World Bank, 5.04.2000

[Cultural Economic, Copyright and the Cultural Industries](#), Ruth Towse, February 2000

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