

# Thematic Work Groups

## SUMMARY REPORT



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## Table of contents

<b>1</b>	<b>Introduction</b>	<b>3</b>
<b>2</b>	<b>General features</b>	<b>3</b>
2.1	Definition.....	3
2.2	Contribution in the project methodology .....	3
2.3	Creative Growth TWG.....	4
<b>3</b>	<b>Working mechanisms</b>	<b>4</b>
3.1	Activities .....	4
3.1.1	Meetings.....	4
3.1.2	Analysis of the theme.....	4
3.1.3	Good practices selection and exchange.....	5
3.1.4	Creation of inter-regional networks.....	5
3.1.5	Define recommendations for the EC .....	5
3.2	Participants.....	5
<b>4</b>	<b>Recommendations</b>	<b>5</b>
4.1	Work Group "access to finance".....	5
4.2	Work Group "education, research and industry".....	8
4.3	Recommendations for "incubators" .....	10
4.4	Recommendations for "networks" .....	12
<b>5</b>	<b>Good practices</b>	<b>13</b>
<b>6</b>	<b>Conclusion</b>	<b>22</b>
<b>7</b>	<b>References</b>	<b>22</b>

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# 1 Introduction

The present report summarizes the outputs obtained within the four thematic groups set in the framework of the European project "Creative Growth" ([www.creative-growth.eu](http://www.creative-growth.eu)): (1) access to finance, (2) education, research and industry, (3) incubators and (4) networks. Full reports are available in the dedicated web page in the project web site.

After an overview of general features of thematic groups frameworks, working mechanisms are described, recommendations for new policy initiatives are summarized and selected good practices are briefly presented.

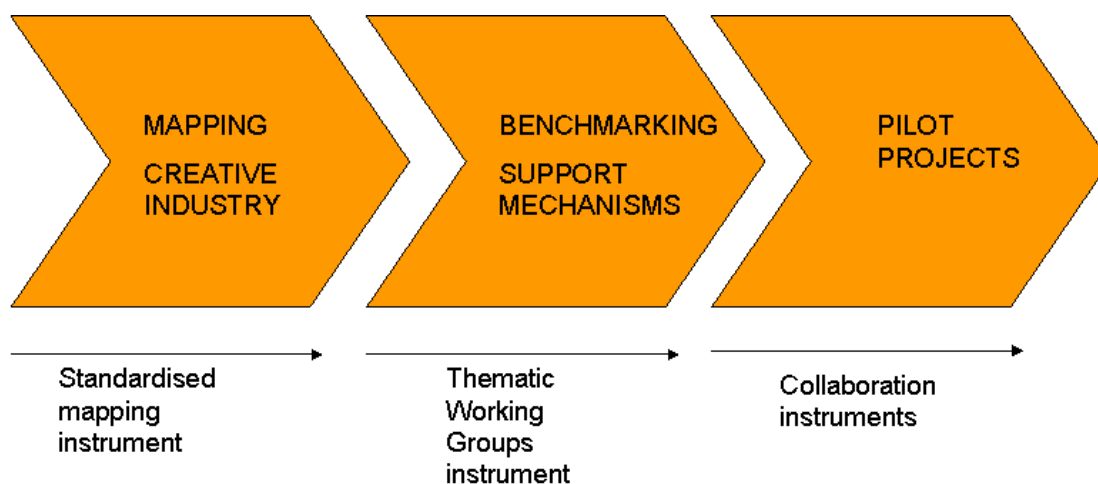
# 2 General features

## 2.1 Definition

Thematic Working Groups are **operative tools** to favour a joint reflexion on a specific theme, facilitate exchanges among regional experts and help identify, select and transfer good practices in the field of enterprises support mechanisms among the various regions.

## 2.2 Contribution in the project methodology

Thematic Working Groups represent a key element in Creative Growth methodology as they are at the centre of project actions aimed at favouring the reinforcement of support mechanisms for creative businesses in regions and at EU levels.



In particular, thematic working groups have the following features and objectives:

- Enable to **benchmark** business support mechanisms for creative companies (component 3)
- Enable **inter-regional collaborations** to be established
- Favour the identification, selection and transfer of **good practices** in enterprises support

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- Give inputs to the definition of pilot projects (Component 4)
  - Represent a reflexion framework on a theme to give recommendations to regions and the EC for future initiatives to favour the creative industry

## 2.3 Creative Growth TWG

In 2009, Creative Growth partnership has set a series of work groups to explore support to businesses in the creative industry. Based on a joint discussion on what are key aspects determining business success in this sector, four different work groups have been set:

- Access to finance, lead by CEEI Asturias (Spain)
- Education, Research and Industry, lead by Aster (Italy)
- Incubators, lead by Spinderihallerne (Denmark)
- Network, lead by Edinburgh Napier University (United Kingdom)

# 3 Working mechanisms

## 3.1 Activities

There are 4 types of activities for TWG:

- Meetings
- Analysis of the theme
- Good practices selection and exchange
- Creation of inter-regional networks
- Define recommendations

### 3.1.1 Meetings

All working groups have met three times over the period December 2009 - June 2010 in parallel sessions in the following locations:

- in Brussels on 2nd and 3rd December 2009
- in Oviedo on 9th March 2010
- in Vejle on 22nd and 23rd June 2010

### 3.1.2 Analysis of the theme

TWG members have analysed the specific theme through various methods:

- Carrying out a joint SWOT analysis considering the points of view from various actors (see work carried out by the TWG on Education, Science and Industry in the separate report)
- Carrying out a survey towards local actors in the regions in order to study policies and identify practices to exchange (see results of the on line survey TWG on Access to Finance has carried out in the separate report)
- Analysing business show cases (see analysis carried out within the TWG on Access to Finance on real business cases for defining needs and solutions in terms of finance)

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### 3.1.3 Good practices selection and exchange

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Good practices were:

- pre-selected by the partners according to selected standards
- analysed through a standardised questionnaire in the benchmarking exercise
- exchanged to partners in the TWG meetings

In total 52 good practices have been collected. Brief summaries are available in section 5

### 3.1.4 Creation of inter-regional networks

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Thematic Working Groups helped exchanges to be established between those actors directly involved in the identified good practices.

### 3.1.5 Define recommendations for the EC

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Thematic Working Groups should produce recommendations for the EC to favour the Creative Industries to be further developed through using specific successful case studies.

## 3.2 Participants

Each Thematic Working Groups has the following participants: TWG coordinator - appointed by the partner organization responsible for the specific TWG, TWG members - appointed by partner organizations. They are permanent participants.

**TWG members** are experts, appointed by partner organisations, with complementary profiles: entrepreneurs in the creative industries, experts in creative sub-sectors (e.g. design), business support operators, experts in the TWG themes (finance, networking etc.), policy makers etc.

All regions in the project have been represented at least in one thematic working group. In total, **45 different people** have been members of the TWG participating at least in one work meeting.

In addition, TWG members have asked for the **contribution of other experts** from their networks for key activities (e.g. specific expertise, feedback on TWG outputs, completion of questionnaires on good practices etc.).

The heterogeneity of members backgrounds both in terms of profile and geographic areas have been extremely useful to explore the themes according to the various points of view, enriching debates and experience transfer.

## 4 Recommendations

### 4.1 Work Group “access to finance”

The Thematic Working group “**Access to finance TWG**” was launched to share information and exchange experiences on financing lines for creative companies in the various development phases: start-up, growth and consolidation phases.

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- **Definitions**

TWG on "Access to finance" has studied the numerous finance lines both from public and private sources that are available or recommended for creative companies, the business advice services that are necessary to help those companies to access finance as well as what policies shall be implemented in this context at regional and EU levels.

Two sub themes have been identified to delimitate the theme: (1) Funding Demand: the TWG Access to finance conducted an analysis of demand for Creative entrepreneurs and enterprises; (2) Funding Supply: the TWG Access to Finance conducted an analysis of supply for Financial System and investors.

- **Objectives**

The aim of the TWG was to conduct a comprehensive work covering both general funding lines available in various regions of Creative Growth partners and in other European regions, and those

specific funding lines in creative sector, at all stages of entrepreneurship process (from start-up to consolidation phases).

The TWG analysed the current situation in financing demand & supply in creative sector, in order to answer to questions such as:

- What brings the business advice process aimed to get funds?
- What level of maturity needs a business project to apply for external funds?
- How to define the financial needs of a business project?
- Is there any speciality for funding creative industries?
- How to meet needs for financing investments not only in the short-term but also in the long-term?
- Which is the role of institutions in the search for funds?
- What financing type is appropriate in the start-up phase (e.g. micro-credit, subsidies etc) and in the growth and consolidation phases (e.g. guarantees, venture capital, business angel)?

- **Recommendations**

There are two main fields that may be improved through dedicated policies: 1) how to improve the demand quality for finance and 2) how to improve the supply for finance addressing creative industries.

- 1 ) Funds demand from creative businesses**

- **Support to develop the Business Plan.** One of the main difficulty creative companies may face in the process of to obtaining external funding is linked to their business readiness levels for accessing finance. In most cases, those firms do not have a convincing Business Plan, although this document provides investors and financial system essential information about the feasibility of the future company. Creative entrepreneurs need training and assistance first to develop the business plan but also to go through their various development phases.

- **Key role for business support services to help creative companies access finance.** The business support services should have a primordial role on the process of accessing to finance. In this sense, business support services should be enhanced, to optimize resources and provide the appropriate service to companies in order to assure business feasibility and sustainability.

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- **More instruments for intermediaries all through the creative enterprises development phases.** Intermediaries should be considered as the key link between creative companies and private investors/financial system. They should be encouraged to: 1) establish collaborations with both financial system or private investors, 2) raise awareness and "educate" investors about the different approach that CCIs require and 3) organise meetings between companies and investors. Developing support tools for creative entrepreneurs – in terms of direct assistance and management training – will improve the "business readiness" (technology, management, market, etc.) level perceived both by the investor and by the creative entrepreneurs themselves.

- **Improve intermediary bodies service quality.** Intermediaries should be highly trained in the creative companies specific features, needs, networks, support programmes and financial aids in order to be able to support companies with appropriate assistance, training and knowledge to maintain or expand their business.

## **2) Funds Demand for Creative Industries**

The most relevant aspect for private investors and financial system to invest in a business in general and also in CCIs is to reduce the risk, ensuring they will recover their money and will ensure profits from with their investments. Consequently, all kind of guarantees and actions focussed that will reduce the financial risk are necessary.

### - **Government actions at strategic level**

The following policy actions should be considered:

- ✓ Promote the culture and creativity sectors at EU level, creating the proper environment in which the creative and cultural sector is seen as "attractive" for investors
- ✓ Adopt adequate regional strategies based on "pure creative business" specializations
- ✓ Include intangible assets in the evaluation criteria for investing, such as it has been done for new Technology-Based Firms
- ✓ Incorporate changes in the protection systems, through the analysis of industrial barriers: copyrights, patents...
- ✓ Launch actions aimed at increasing attractiveness for investments in CCIs e.g. tax benefits for investors
- ✓ Establish guidelines and financing programmes at EU levels to develop the assistance to CIs at regional and local levels
- ✓ Promote the creation of expert networks capable of evaluating the technical risk and market impact
- ✓ Promote the creation of CIs groups at EU levels, building a brand, lobbying etc.
- ✓ Adapt existing financial lines for creative industries: e.g. lines focused on high technology innovation also oriented to creative industries

### - **Funding Lines.** Funding lines should be improved through the following measures:

- ✓ Increase the EU and National Funds and their distribution between regions
- ✓ Reduce bureaucracy, increase budgets and transparency
- ✓ Use systems to provide guarantees in order to reduce investments risk through the specialization and diversification of activities from existing Mutual Guarantee Societies, or through the creation of new ones in countries where those are not available at national level

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- ✓ Improve the Business Angels Networks services to help creative companies access financing, commercial contacts and human resources.
  - ✓ Improve creative companies access to credit lines as those play an important role in the possibility for micro companies to face cash-flow issues.

In order to implement measures to facilitate access to finance, policies can be addressed both to provide new funding lines, to adapt the existing lines to the creative sector, as well as to establish grants focused on this sector:

- ✓ New lines directed to creative entrepreneurs and companies, for covering investments and providing guarantees may be launched.
- ✓ It is necessary to adapt existing lines to the creative sector: loans, venture capital, micro credits, private investors, guarantees and credit lines. In this sense, microcredit and venture capital are currently well diffused funding lines types in the regions. Business Angels investments are also to be further encouraged as they are considered a feasible and appropriate option for a creative entrepreneur.

## 4.2 Work Group “education, research and industry”

The work group on “education, research and industry” was established to explore and exchange methods and experience in the establishment of relationships between science and education organizations and enterprises with a particular focus on the creative sector.

### • Definitions

Favouring the interaction between education, research and industry is linked to the issue of favouring knowledge transfer among those actors, a main issue to develop innovation and favour economic development.

In order to have a complete overview of what kind of relation may be developed to favour knowledge transfer, it is necessary to answer to the following questions:

- What form of knowledge? There may be 3 main types of knowledge: (1) codified knowledge (expressed through codified language such as scientific publications or patents), (2) internalised by people who have acquire knowledge through their education background or experience (staff exchange or student placements), (3) embedded in artefacts (technological products, software, creative goods).
- Who are the actors involved? There are 3 main groups of organisations involved in the process: enterprises (with differences in terms of size, subsector etc.), research and education institutions and policy makers (including institutions and intermediaries). Consumers of creative goods are an additional group of interest.
- What interactions? There are many possible interactions among those actors (staff exchange, enterprise creation, service centres, etc.) and it is important to note that in line with the modern view on innovation, interaction benefit all parts through an interactive learning process.
- What benefits? Research and education organisations may benefit from an interaction with industry in terms of additional revenue sources, prestige, an improvement in management skills, technical skills gained through working with the industry and better understanding of industry needs. Industry may benefit of higher revenues, prestige, new products on the market and improved services, new distribution channels, better education. Policy makers may benefit of an impact on local development in terms of wealth creation and employment generation.

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- **Objectives**

The Thematic Working Group was established with the following main objectives:

- Identify policy recommendations to develop education, research and industry relations for the development of creative industries and for the diffusion of "creative competences".
- Select case studies from the Creative Growth regions, analyse working mechanisms and peculiarities.
- Improve knowledge on the theme in partner regions.
- Identify particularities for education-research-industry relations in the creative industry.
- Involve regional actors.

- **Recommendations**

The following recommendations have been developed in three different fields: knowledge and skills, research competencies and technologies, networking and role for policy makers.

### 1) Knowledge and skills

- **Favour the development of management** skills among students and professionals in the creative sectors drawing from methods developed in technology and scientific fields. Management skills should be developed either in university education curriculum or in additional curriculum.
- **Favour the collaboration of the creative industry players in higher education curricula**. Including professionals from the creative business in teaching staff is a key aspect for ensuring that university curricula respond to market requests.

### 2) Research competencies and technologies

- **Favour research activities in companies through the provision of opportunities in terms of favoured contacts and financing**. On the one hand, due to the small and even micro dimension of most creative companies, their capacity to carry on R&D activities, to access technology and technical competencies is limited. Helping more companies to implement an innovation process through accessing research competences is a key issue especially because new technology development favours the development of creative companies (e.g. web, tv, etc.) and networking opportunities (social networks targeting artists and creative companies).

On the other hand, research organisations are not used to working with creative companies as there is no systematic approach to work with this specific sector.

In order to favour creative companies access to research competences and resources, the following may be suggested:

- ✓ Create connection methods to link research competencies with enterprise needs
- ✓ Dedicate resources to this specific sector for instance through explicitly including the culture and creative sector among target business sectors for research programmes available at all levels (EU, national, regional).
- ✓ Provide dedicated funding for technology and knowledge transfer projects carried out by companies and research organisations even through small amounts for favouring collaboration work to happen.
- ✓ Give access to collaboration opportunities to micro companies and sole traders as those

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are the main dimensions of companies in this sector.

- **Favour the transfer of creative competences together with technical competences to traditional companies.** Favouring the collaboration between research in technology and other scientific fields (engineering, chemistry etc.) and companies is an important issue both at EU and regional levels. Creative competences may also play an important role in the development of new products and services.

### 3) Networking

- **Networking occasions between research and industry are to be encouraged.** Research organisations have often difficulties to communicate their competences towards the industry base and also have difficulties in understanding research needs. Meeting occasions are to be encouraged in order to favour collaboration in order to connect science, industry and public institutions.

### 4) Role for policy makers

Policy makers show an interest in favouring "creativity" as a source for innovation and enterprise development as well as a willingness to support the creative industry development. We will list here some considerations on the role that policy makers may play at regional levels to support the creative sector in general:

- ✓ The willingness to support the creative sector should be explicitly included in the policy agenda and with specific budget dedicated to the sector
- ✓ Innovation support programmes should be adapted to creative sector characteristics (micro and sole traders and free lancers).
- ✓ many policy actors should be involved, as creative industry is of interest for different policy areas - industry departments, culture departments, tourism departments with different targets, approaches, ... hence coordination actions are essential.
- ✓ Support the establishment of support organisations targeting creative companies.

## 4.3 Recommendations for "incubators"

The Incubator Thematic Working Group (TWG) was set to study how incubators can be one way of providing business support within the creative sector. The group has explored and exchange experiences, knowledge and methods used.

### • Definitions

The definition proposed by the TWG members is as follows: "Incubators consists primarily of a development programme and a range of business development services. These are basically advice services and may be what constitutes a 'virtual incubator'. A full-flowered incubator, however, also offers a physical location and a geographical focal point for networking, collegiate nearness and specific area coverage." (source: Creative Growth (2011) Thematic Working Group Report on Incubators for Creative Entrepreneurs).

### • Objectives

The group explored and exchanged experiences, knowledge and methods used, and:

- Showcased different incubator facilities and looked at the diversity.

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- Identified how incubators work in practice, and how they provide support to creative industries.
  - Discussed the impact of incubators and established some criteria for benchmarking. This will allow partners to measure the results of incubators in a region. If possible, compare with the Creative Growth mapping results.

The TWG addressed questions such as:

- What identifies an incubator both at the organisational and culture levels?
- Is there a link between incubators, the creative sector and creativity?
- Who needs an incubator?
- What impact does an incubator have in a Region? Economical, political, cultural and branding values
- What are the key factors for success?
- What conditions are needed to create an incubator?

### • **Recommendations**

The group has developed considerations on two main themes: 1) the role for European regions may play in supporting incubators in the creative field and 2) the role for inter-regional, national and EU bodies.

#### **1) Role for European regions:**

As a tool for growth in micro-businesses regions ought to:

- **Bet on incubators in general.** Entrepreneurs who establish themselves in incubators lives longer than average and have an average growth larger than average.
- **Use incubators as a mean to promote entrepreneurship.** Creative and dedicated business incubators can supplement the support that helps entrepreneurs move their businesses further, through targeted actions, results, inspiring ideas, excitement, motivation and enthusiasm.
- **Bet especially on dedicated incubators** – depending on regional specialization – if such clusters or pre-clusters exist. Incubators dedicated to the creative industries contribute to the growth in creative clusters and might help pre-clusters to emerge. It is unlikely that stand-alone incubators for creative entrepreneurs in themselves may create creative clusters.
- **Study in more detail some of the better performing incubators** for creative entrepreneurs, possibly some of the ones presented by the members of TWG on incubators, in order to identify the interaction between artistic and entrepreneurial environments, their facilitating management and promotion of social and professional networks an correlate these factors to economic growth.

#### **2) Role for interregional, national and/or EU-bodies**

Those bodies should:

- **Carry out socio-economic drill-down** in order to prepare political frameworks for incubators in general and specialized incubators in particular on an EU-level, taking into account the diversity of individual back-grounds an preferences, types of industry and entrepreneurship and regional or national conditions.
- **Develop a set of quantitative and qualitative standards** of reference for description and measuring of characteristics, business performance and societal effects and impacts.

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## 4.4 Recommendations for “networks”

The Business Networks Thematic Working Group (TWG) has explored and exchanged methods, experience and knowledge in the development of formal and informal networks within the creative industries.

### • **Definitions**

The members of the Thematic Working Group have agreed the following definition: “the term Business Networks is used to describe informal and formal groupings of creative individuals who share a common goal of enhancing business potential and performance through mutual support activities.”

It is important to highlight that networking initiatives and instruments should be adapted to CCI's features: “with such small business entities - a significant proportion of which are home-based - creative industries networking often does not include or require physical or geographical co-location, whereas for other industries the benefits of clustering are well documented.”

### • **Objectives**

The Business Networks TWG has addressed questions such as:

- How do we define a business network?
- What is the social and cultural impact of business networks?
- What is their economic impact?
- What are the conditions that business networks need to flourish?
- How can business networks be funded?
- Are there other ways that they may be supported?
- Do colleges and universities have a part to play?

### • **Recommendations**

The thematic working group has set five main priority fields for developing policies in the framework of networks of creative companies and professionals: evaluation, physical networks, ICT infrastructure, recognition of the value of networking and exchange of ideas.

#### **1) Evaluation of networks**

Networking activities have proved in practice that they have a benefit on enterprise visibility and growth. Networks also help members match and exchange competences. However, at the moment, there is currently no standard system used to evaluate the success of networks in creative industries. Without some formal, empirical demonstration of qualitative and quantitative performance, investment in networks is not considered a priority. An extensive study should be undertaken, looking at structures, financing, size and so forth, mapping these against economic, creative and social performance indicators. Comparison should be made of online and physical networks, with a view to determining the most effective models.

#### **2) Enabling physical networks**

In recognising the value of networks, policy makers should enable mechanisms for establishing them. These mechanisms could take several forms, for example:

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- ✓ providing funding for staff
  - ✓ providing premises
  - ✓ supporting the development of a 'chamber of commerce' model
  - ✓ working with universities, RDAs and professionals to support network development and activities

### **3) ICT infrastructure**

Governments should invest in high bandwidth, high capacity, reliable internet to ensure business competitiveness. Once this is in place, networks similar to Central Station and 38 Minutes may flourish, with similar economic and cultural gains.

### **4) Recognising the value of networking in CCIs**

At European level, government and policy makers should acknowledge the value of networks as a key tool for business success in CCIs. This will remove the disparity seen across the regions, where networking can range from fully established to non-existent. Networking is still an informal, sideline activity promoted by interested parties, with very little support from the centre. Formal recognition and promotion would change this. The group suggests that municipalities and regions should fund culture officers whose job is to motivate stakeholders to form networks.

### **5) Enabling exchange of ideas**

Funding should be made available to allow exchange of ideas between regions.

## **5 Good practices**

As requested by the Interreg IVC programme, the selection and transfer of good practices have been a key activity within the TWG.

The good practices were pre-selected by the partners according to defined standards, analysed through a questionnaire (a standardised questionnaire was provided to TWG leaders at the beginning of the process but TWG leaders have been left free to collect information on other formats) and exchanged to TWG members during the meetings.

General selection criteria were defined for all groups in a joint session: transferability, impact, consolidation of the practice.

TWG were however left free to adapt criteria to their own theme. For instance, as regards geographical areas to be considered for selection, TWG have considered different criteria.

All groups have first concentrated the research in their own regions, some groups have selected good practices at their national levels (TWG access to finance) and others have also considered other regions (TWG Incubators).

Finally, in the TWG on Incubators setting a definition for "good practice" has been a key activity which results have been put in common with other TWG.

### Best practice, good practice, basic practice and sheer cases

**Best practice:** "A process, technique or innovative use of resources that has a proven record of success in providing significant improvement in cost, schedule, quality, performance, safety, environment or other measurable factors that impact the health of an organization." (source: [www.reliableplant.com/Glossary/](http://www.reliableplant.com/Glossary/))

**Good practice:** Might be the same as above. Good practice need not peak, only over average performance and efficiency are needed, but proven record is still needed.

**Basic practice:** Doing things as usual. Average performance and efficiency.

Good practices differ from sheer cases in that they are no merely single cases, but a bundle of cases with certain similarities. In order to be 'good' they will have to comply with a generalised, common knowledge about practices.

Source: Creative Growth (2011), Thematic Working Group Report on Incubators for Creative Entrepreneurs

Here below, a summary description of those good practices selected and exchanged in the various TWG, more details are available in the separate reports.

Practice	Region	Theme	Description
Matching the capital seeking entrepreneur with informal investor, Bulgarian Business Angels Network <a href="http://www.bban.eu">www.bban.eu</a>	Bulgaria (BBAN operates at national level)	Access to Finance	Bulgarian Business Angels Networks is an organization aimed at matching capital seeking entrepreneurs with informal investors. The networks has 3 main targets: entrepreneurs – interested to raise capital to develop their enterprise, business angels – looking for business projects to invest in and partners – such as banks, financial intermediaries, venture capital and seed funds, incubator etc, interested in participating in BBAN activities.
Get-started-loan, Vaeksrtoenden <a href="http://www.vf.dk">www.vf.dk</a>	Denmark (national programme)	Access to Finance	"Get-started-loan" is the financing programme available in Denmark for start-ups implemented by the national owned fund Vaeksrtoenden. The programme consists of a guaranty-system provided by Vaeksrtoenden through partner banks. Get-started-loan concept is made of a combination of a loan guaranty system and advice services for supported entrepreneurs.
GOP 211A Application, National Development Agency <a href="http://www.magzrt.hu">www.magzrt.hu</a>	Hungary (national programme)	Access to Finance	GOP 211A is a programme, financed both by ERDF and Hungarian government, to help micro companies in Hungary become more competitive through improving their technology, implementing IT tools etc. The programme is coordinated by the National Development Agency and implemented by an intermediary body MAG Zrt that has offices in all regions.
Multiannual national programme for the period 2002-2012 to support the trades and crafts, Regional Office for the SMEs Timisoara <a href="http://www.citimis.ro/">www.citimis.ro/</a>	Romania (national programme)	Access to Finance	The programme aims at developing handicraft and small industries in Romania, supporting craftsmen operating in particular in rural areas in the provision of products and services that involve a significant degree of manual procession in fields such as the traditional cuisine, folk art and handicrafts. The programme, that aims (1) at increasing the visibility of the artisan market and also of the craft products and services as well at (2) to improve competitiveness of the companies in this field and (3) increase employment in such activities. The programme carried out by the Agency for Implementing Programmes and Projects and the Ministry of Economy, Trade and Business Environment.

Account Management, Highland & Islands Enterprise <a href="http://www.hie.com.uk">www.hie.com.uk</a>	Scotland, United Kingdom	Access to Finance	The programme, carried out by Highland & Islands Enterprise (Scotland) since 2008, consists in developing an in-depth relationship with management of organisation to determine what help it needs to generate the optimum economic impact by achieving its own ambitions. It involves an holistic appraisal of all operation aspects (e.g. management and leadership, marketing and sales), followed by creation of tailored support package often including assistance from other bodies.
Asturian Business Angels Network <a href="http://www.ceei.es">www.ceei.es</a>	Asturias, Spain	Access to Finance	Launched in 2008, Asturian Business Angels Network brings together entrepreneurs with innovative business projects and informal investors. ABAN is promoted by CEEI Asturias, that contributes with an important experience in identifying and selecting innovative business projects, FADE – Asturian Federation of Entrepreneurs – that identifies and gather potential business angels and AJE – Young Entrepreneurs Association – that promotes entrepreneurship in the region and channels entrepreneurial projects and potential investors towards ABAN.
Access to Finance, CEEI Asturias <a href="http://www.ceei.es">www.ceei.es</a>	Asturias, Spain	Access to Finance	This is the methodology developed by CEEI Asturias since 2003 to help start-ups access financial resources. CEEI Asturias plays a “validation role” for business plans applying to the “microcredit” programme implemented by the Regional Government of the Principality of Asturias. The methodology is made of several phases: 1.Pre-feasibility analysis 2.Support agreement work schedule 3.Business plan development 4.Business plan checking and validation 5.Formal application to the financing entity The methodology is a specific service, integrated in the larger support schemes CEEI Asturias provides to innovative and technology content firms (advice, training, incubation space etc.).
Mikrocredit, ALMI Företagspartner AB <a href="http://www.almi.se">www.almi.se</a>	Sweden (national programme)	Access to Finance	Through the Mikrocredit programme, ALMI Företagspartner AB aims to encourage the creation of new businesses and support existing firms that have difficulty in finding resources in the regular capital market. Micro loans (up to 25.000 Euro) are made available for those companies.
Spinner 2013 <a href="http://www.spinner.it">www.spinner.it</a>	Emilia-Romagna, Italy	Access to Finance Education, Research and Industry	Spinner 2013 is the programme developed in the Emilia-Romagna Region to promote the upgrade and qualification of those people operating in R&D, technology transfer and innovation and to create a community where people are the core of innovation processes for the development of a new knowledge-based society.  It is dedicated to people interested in building projects for: developing an innovative business idea, for carrying on industrial

			<p>research, technology transfer, organizational innovation activities in collaboration with universities, research centres and enterprises.</p> <p>It offers an integrated system of grants, opportunities and services.</p> <p>Spinner 2013 is promoted by Spinner Consortium - set by three different shareholders: Aster, Fondazione Alma Mater and Invitalia - and is funded within the Emilia-Romagna Regional Operation Programme 2007-2013 of Emilia-Romagna Region through the European Social Fund.</p>
<p>Aster DOC programmes <a href="http://www.aster.it">www.aster.it</a></p>	Emilia-Romagna, Italy	Education, Research and Industry	Aster offers several training schemes of different durations and contents aimed at providing PhD students and researchers from technology and scientific fields with business, management and technology transfer skills.
<p>Master in "Entrepreneurship in the live show sector" - University of Bologna <a href="http://www.unibo.it/Portale/Offerta+formativa/Master/2011-2012/Imprenditoria%20dello%20spettacolo.htm">http://www.unibo.it/Portale/Offerta+formativa/Master/2011-2012/Imprenditoria dello spettacolo .htm</a></p>	Emilia-Romagna, Italy	Education, Research and Industry	The Master in "Entrepreneurship in the live show sector" is a 12 month Master's degree the University of Bologna dedicates to graduates wishing 1) to operate in the areas of production, distribution and promotion and 2) to plan activities according to cultural, social and economic policy requirements.
<p>GIOCA Programme - University of Bologna <a href="http://corsi.unibo.it/gioca/">http://corsi.unibo.it/gioca/</a></p>	Emilia-Romagna, Italy	Education, Research and Industry	The Graduate degree in Innovation and Organization of Culture and the Arts (GIOCA) is a two-year second level degree in arts and cultural management within the Faculty of Economics of the University of Bologna.
Master in Design Management	South Denmark	Education, Research and Industry	The MA in Design Management is an interdisciplinary education scheme under the Faculty of Social Science at the University of Southern Denmark (SDU), Kolding campus. The programme aims to educate professionals who are capable of building a bridge between designers and business-people. Students work on "cross disciplinary" applied projects together with local companies.
<p>Edinburgh Skillset Screen and Media Academy (ESSAMA) <a href="http://www.napier.ac.uk/alumni/fundraising/ESSAMA/">http://www.napier.ac.uk/alumni/fundraising/ESSAMA/</a></p>	Scotland, UK	Education, Research and Industry	Edinburgh Skillset Screen and Media Academy (ESSAMA) is one of only two dual status Skillset Screen & Media Academies in the UK being the only one with this status in Scotland. The Academy provides education and training courses. Undergraduate programmes range from film, photography, journalism and television. Postgraduate programmes are also available on screenwriting, production and direction. Short courses, public screenings and Continuing Professional Development workshops and events area also provided in the Academy Production Centre making it a busy hub, catering for industry professionals and the film-going public as well as student filmmakers across both institutions.
<p>School for Sales &amp; commercial development for Technology experts <a href="http://www.idepa.es">http://www.idepa.es</a></p>	Asturias, Spain	Education, Research and Industry	The School for Sales & commercial development for Technology experts (Escuela de Desarrollo comercial para Tecnólogos) develops training programmes on sales and commercial development targeting technology experts. The programmes addresses researchers, technology experts in

			<p>companies, new entrepreneurs.</p> <p>The initiative is targeted to improve technology experts skills and competences, to optimize the work of the teams and with the ultimate goal to help companies in the region grow.</p> <p>The School is promoted by IDEPA (Regional Development Agency of the Principality of Asturias) in collaboration with the "Dirección General de Política de la Pyme- DGPYME" (Directorate General of SME Policy) depending on the Spanish Ministry of Industry, Tourism and Trade.</p>
<p>Interface Programme</p> <p><a href="http://www.interface-online.org.uk">www.interface-online.org.uk</a></p>	Scotland, UK	Education, Research and Industry	<p>"Interface - the knowledge connection for business" is a match-making service connecting businesses with an innovation project to experts, knowledge and research facilities available in all Scotland's Universities and Research Institutes.</p> <p>It has been conceived as the central point of access for industry to Scotland's university research base, providing information and deals with enquiries on issues as: Research and technology capabilities, Specialist expertise, Access to equipment and facilities, Consultancy, Contract research and collaboration, Industrial placements, Training, support and development, Funding options and Intellectual property.</p> <p>The programme is hosted by Edinburgh Research and Innovation Ltd (ERI) a wholly-owned subsidiary company of the University of Edinburgh and is carried out in partnership with main Scottish universities and research institutes.</p>
<p>2kT Programme</p> <p><a href="http://www.2kt.org.uk">http://www.2kt.org.uk</a></p>	Scotland, UK	Education, Research and Industry	<p>2kT serves as an interface between academia and industry and provides access to the specialist knowledge, skills and facilities at two of Scotland's top modern universities, allowing businesses to harness academic resources and exploit market opportunities.</p> <p>2kt is a partnership between eight of east of Scotland's leading education establishments: Edinburgh Napier University (Lead Partner) and Queen Margaret University (Co- Lead Partner) as well as six colleges (more details in Annex 1).</p>
<p>ART-BUILT – a network between the building industry and artists</p>	South Denmark	Education, Research and Industry	<p>The objective of ART-BUILT is to encourage innovation in the construction industry through the involvement of art. ART-BUILT is an example of how craftsmen and creative businesses collaborate with private industry to jointly develop new products and create new knowledge.</p> <p>With the ART-BUILT project an innovative meeting space is created where actors involved in the development of new products represent disciplines such as art, ceramics, 3D graphics, architecture, design, bricklaying profession, brick manufacturers, etc.</p> <p>ART-BUILT is a project of Spinderihallerne – Center for Kultur og Erhverv, Vejle Kommune</p>

			(Spinderihallerne – Centre for Culture & Business, Municipality of Vejle).
Emilia-Romagna High Technology Network <a href="http://www.aster.it">www.aster.it</a>	Emilia-Romagna, Italy	Education, Research and Industry	The Emilia-Romagna Region started in 2004 to design and develop a new regional system for industrial research and technology transfer.  Emilia-Romagna High Technology Network (HTN) is composed of a series of research facilities exclusively dedicated to applied research.  Those facilities are laboratories and service centres organised in 6 thematic platforms (one of those is dedicated to "ICT and Design") and operating in a series of new physical locations that will be available all over the region (techno-poles).
Innovative work model			"Innovative work model" proposes a functioning approach to the triple helix collaboration model for promoting innovation. This method is developed by DISK, Dynamik i Småländska kluster, Cluster development in southern Småland.  Through the innovative work model, the regional authorities have organised conferences all around the region on 6 specific sectors that have the potential to grow into new clusters. Science, industry and local institutions are involved in the whole process.
MOTIVA	Asturias, Spain	Networks	MOTIVA is a network of graphic arts professionals, academics and students based in Asturias. Growing from a department of the School of Art in Oviedo, it is now supported by public and private funds, including the local Regional Development Agency and the Ministry of Education and Culture. As well as providing training in graphic arts, the network seeks to motivate business and to encourage public interest in, and appetite for, good graphic design. It also takes a role in influencing regional government policy.
Central Station Network <a href="http://www.thiscentralstation.com">www.thiscentralstation.com</a>	Scotland, UK	Networks	Central Station is an important online network for CCI professionals in Scotland. The network is aimed at creative people who are looking for a place to talk to peers, share work and resources, access information and profile themselves. It encourages cross-discipline, collaborative practice and can be used as a 'shop window' for professionals who are seeking work.
38 minutes <a href="http://www.38minutes.co.uk">www.38minutes.co.uk</a>	Scotland, UK	Networks	38 Minutes, is built on the Ning platform and, as such, places more emphasis on the social networking model. It has become a successful method of showcasing and obtaining work for its 3000 members, mostly in Scotland and Northern Ireland.
Lasso network <a href="http://www.lassonetWORK.se">www.lassonetWORK.se</a>	Norrköping, Sweden	Networks	The aim of the Lasso network is to establish an environment for business development, creativity and culture. The actual Lasso project begins in November 2010 with funding for three years; current activity takes place as part of a feasibility study.

			The network offers tools and a platform for collaboration: newsletter, website, workshops, maxim cards. Within the feasibility study there are 15 members, from a range of CCIs; they are already recognising the benefits through embarking on joint enterprises and projects. The study has 50% funding (for the project leader) from ERDF. Members share a common goal, of enabling the development of enterprises within the creative and cultural industries. Each brings a range of skills to the project, on which others may call, depending on their business needs.
Konstnärns Centrum Syd	Sweden	Networks	<p>The KC Syd association is a network for artists, developed to attract commissions for public artworks (in buildings, on highways, etc). Sweden has a widely-accepted recommendation that 1% of the costs of public and commercial buildings be given over to commissioned artworks.</p> <p>KC Syd is more an association than a network, but its lobbying for business makes an excellent model that could be transferred to networks. The success of such lobbying, however, depends entirely on regions promoting a similar funding policy (or recommendation, as it is in Sweden).</p>
Innovækst, Denmark	South Denmark	Networks	<p>Innovækst is a series of seminars, courses and events that aim to increase business innovation through networked, collaborative activity. It illustrates clearly the benefits of structured, symbiotic development in business and gives a good example of the types of support activities that networks should undertake.</p> <p>The innovækst process draws on the Danish Center for Ledelse's 'Seven Circles of Innovation', a model for the management of innovation as a process.</p>
Ajtósi Dürer Graphic Artist Association, Hungary	Észak-Alföld, Hungary	Networks	A network of graphic arts professionals based in Debrecen, Hungary, that aims to maintain and sustain the tradition and craft of graphic arts in the region. Festivals and exhibitions are regularly organised, showcasing members' work; in addition, the network has developed partnerships nationally and transnationally, reaching as far as Japan.
Banks Mills Studios + Network House – Derby University <a href="http://www.banksmill.org.uk">www.banksmill.org.uk</a>	Derbyshire, UK	Incubators	Banks Mill Studios and Network House are two business incubators specialised in the creative industries set by the University of Derby. The incubators offer both workspace in studios and professional development support.
BaseCamp – Liverpool <a href="http://www.basecamp3.co.uk">www.basecamp3.co.uk</a>	Liverpool city, UK	Incubators	BaseCamp is a business incubator based in Liverpool focused upon supporting the creative industries by providing y providing space and a range of business support, advice and guidance for early stage creative businesses.
Castles and Estate Houses Association in Žeimiai and Žemaitkiemis Estates – Kaunas	Kaunas, Lithuania	Incubators	The association facilitates networks between artists and craftspeople in the Kaunas area.

CEEI Asturias – Llanera <a href="http://www.ceei.es">www.ceei.es</a>	Asturias, Spain	Incubators	CEEI Asturias is a Business Innovation Centre (BIC) providing all range of support to innovative start-ups in Asturias.
Cockpit Arts – London <a href="http://www.cockpitarts.com">www.cockpitarts.com</a>	London, UK	Incubators	Cockpit Arts is a business incubator based in London exclusively dedicated to “designer-makers”.
Craigmillar Business Incubator – Edinburgh <a href="http://www.craigmillarincubator.co.uk">www.craigmillarincubator.co.uk</a>	Scotland, UK	Incubators	Craigmillar Business Incubator provides a full range of services to residents with an entrepreneurial project. An important target is social enterprises.
H-FARM ventures – Roncade, Treviso <a href="http://www.h-farmventures.com">www.h-farmventures.com</a>	Veneto, Italy	Incubators	H-Farm provides unique support to start-ups, from capital resources to a full range of services and logistics to enable rapid growth. We invest in selected ideas, providing capital support from the seed throughout the early stage.
House of Design – Kolding <a href="http://www.houseofdesign.biz">www.houseofdesign.biz</a>	South Denmark	Incubators	House of Design is an incubator based in Kolding (DK) exclusively dedicated to companies operating in the design field.
IDEA House Kolding – Kolding <a href="http://www.idea-denmark.dk">www.idea-denmark.dk</a>	South Denmark	Incubators	IDEA House is a programme to develop entrepreneurial skills and support students with a business idea at the University of Southern Denmark.
Incubation Center for Creative Industries - University of Debrecen	Észak- Alföld, Hungary	Incubators	The University of Debrecen established a limited company (DIP Ltd.), whose role is to coordinate and manage the creative industries – especially those working in information and communication technologies – on the human resource basis of the University in the Észak-alföld region. This company develops furthermore the benefits of two previous projects: the “audiovisual media cluster” and “regional IT cluster”.
KRE*NOVA – Umea <a href="http://www.krenova.se">www.krenova.se</a>	Östergötland, Sweden	Incubators	KRE*NOVA is a business incubator based in Umea (SE) dedicated to creative companies that provides space as well as wide range of services for artist-entrepreneurs.
La Pillola – Bologna <a href="http://www.lapillola.net">www.lapillola.net</a>	Emilia- Romagna, Italy	Incubators	Based in Bologna, La Pillola is a cultural association that offers co-working space and support for creative entrepreneurs. La Pillola also develops projects in the field of architecture and design. La Pillola is a pioneer organisation in Italy in the field of co-working services for creative people.
LEAD i Östergötland ab – Norrköping and Linköping <a href="http://www.leadincubator.se">www.leadincubator.se</a>	Östergötland, Sweden	Incubators	Fully owned by Linköping University, LEAD business incubator hosts and supports start-ups with high growth potential. LEAD has developed a 36 months acceleration programme offered to selected innovative companies with a high growth potential.
Lynfabrikken – Aarhus <a href="http://www.lynfabrikken.dk">www.lynfabrikken.dk</a>	Jutland, Denmark	Incubators	Lynfabrikken is a platform for creative business based in Aarhus since 2002. The incubator offers space for creative people, a “gallery” where designers, craft people and architects can develop new projects and a wide range of support services for tenant companies.
MEDEA Entrepreneurs/Artist in Residence Programme – Malmö University	Southern Smaaland, Sweden	Incubators	Located at Malmö University premises, MEDEA Entrepreneurs offers a large studio for experiments, workshops, events and creative work in general. The programme aims to build co-production activities where academic

			researchers work together with other actors outside the University: companies, organizations, institutions and individuals.
Out of the Blue – Edinburgh <a href="http://www.outoftheblue.org.uk">www.outoftheblue.org.uk</a>	Scotland, UK	Incubators	Out of the Blue provides studio and production space for Edinburgh’s cultural community. Out of the Blue has a wide service offer: studio, performance, exhibition, office and educational space and offers artistic classes and workshops, consultancy and arts and community oriented events and projects.
Republikken ApS – Copenhagen <a href="http://www.republikken.net">www.republikken.net</a>	Copenhagen, Denmark	Incubators	Republikken is an incubator for creative businesses based in Copenhagen. Republikken offers unique environments to invoke the imagination and evoke the collaboration of unconventional thinkers and doers.
Slagteriet/Udviklingspark Vejle	South Denmark	Incubators	Slagteriet is a business innovation centre offering space and support services promoted by the city of Vejle covering all industries and enterprise development phases in the lifecycle.
Spinderihallerne – Vejle <a href="http://www.spinderihallerne.dk">www.spinderihallerne.dk</a>	South Denmark	Incubators	Spinderihallerne is a centre containing an incubator, artist’s work-hops, associations, cultural institutions, a conference and exhibition area and a brasserie. Spinderihallerne is embedded in the Vejle Municipality cultural centre and area. The centre provides support to businesses according to the method “business advice and start-up coaching”, to the Katakult method and develops specific projects to sustain creative companies. (e.g. ANDELEN DesignCO-OP).
Transit Kulturinkubator – Stockholm <a href="http://www.kulturinkubator.se">www.kulturinkubator.se</a>	Stockholm, Sweden	Incubators	This business incubator supporting young creators and cultural activities was founded in 2004 by Konstfack University College of Arts, Craft and Design.
We Tech Off - Bologna <a href="http://www.wetechoff.eu">www.wetechoff.eu</a>	Emilia-Romagna, Italy	Incubators	We Tech Off is an incubation programme implemented in Emilia-Romagna by Aster s.cons.p.a. with the support of the Italian Ministry of Economic Development. We Tech Off is dedicated to start-ups and business projects with a high innovation content. We Tech Off provides a full range of support to new firms: training, consultancy, grants, access to meeting rooms etc.
White Space - University of Abertay Dundee <a href="http://www.abertay.ac.uk">www.abertay.ac.uk</a>	Scotland, UK	Incubators	White Space is a unique knowledge environment for students, staff and local businesses. White Space enables to develop projects and offers facilities in the following fields: Digital Arts, Cultural Projects, Digital Media, HIVE, Recording/broadcasting etc.

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## 6 Conclusion

The achievements from the four thematic groups summarised in the present report may be useful on the one hand to identify issues related to four key aspects linked to supporting creative businesses and also to identify practices that could be transferred to face those issues. The four themes tackled (access to finance; education, research and industry; incubators; networks) represent key aspects to consider and reinforce when developing entrepreneurship initiatives. The project Creative Growth intended to identify an integrated approach to those themes in order to provide a full overview of how making business in the creative industries may be further supported. This approach is particularly important when it comes to launch new policies. The working groups have given an important contribution to identify good and transferable examples of programmes, structures, policies that have a positive impact on creative companies start-up and growth. The work achieved has been backed by a rigorous methodology to favour knowledge exchange and enable a joint reflection.

An important organisation aspect that is to be mentioned is related to the group composition. Experts with very different professional backgrounds (policy makers, artists, entrepreneurs, business support advisors, researchers etc.) and origins have been able to participate in the same groups making knowledge exchange fertile and enabling to set new collaborations both at inter-regional and also local levels. This heterogeneity has widely contributed to achieve broad but also concrete outputs.

## 7 References

Full information on TWG achievements are available in the following documents available in the project website ([www.creative-growth.eu](http://www.creative-growth.eu)):

Creative Growth (2011), *Access to Finance*, Thematic Working Group Report

Creative Growth (2011), *Education, Research and Industry*, Thematic Working Group Report

Creative Growth (2011), *Incubators*, Thematic Working Group Report

Creative Growth (2011), *Networks*, Thematic Working Group Report