



SUBMISSION ON  
**European  
Commission  
Green Paper**

# Unlocking the Creative Potential of the Cultural and Creative Industries

BY

***Temple Bar  
Cultural Trust***

on behalf of  
a coalition of cultural  
creative industries in Ireland

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(IRELAND)

## 1.0 Introduction

The EU Green Paper *Unlocking the Potential of the Cultural and Creative Industries* provides a unique opportunity to shape the future environment for culture and the creative industries across Europe and to pioneer new ways of overcoming our economic, social and environmental challenges and contribute to our future prosperity and well-being.

Temple Bar Cultural Trust, in partnership with a number of leaders from culture and the creative industries in Ireland, has led a submission process to the EU Green Paper using examples of best practice and evidence based research in Ireland and elsewhere, that we believe will enable culture and the creative industries to achieve their potential in the new knowledge economy. This “cultural coalition” is made up of a diverse range of individuals and organizations including the Digital Hub Development Agency, Business to Arts, Project Arts Centre, Chair of Design Business Ireland.

Our submission to the EU Green Paper will also act as a calling card to the Irish government to elaborate new political measures to support and develop Ireland’s cultural and creative industries and incorporate these recommendations into a new strategy for Ireland – a Creative Ireland strategy.

Our submission to the EU Green Paper will also aim to spark a debate around the requirements of a truly stimulating creative environment for the cultural and creative industries to flourish, outlining a number of key priority areas of action based on an integrated and joined up approach.

Temple Bar Cultural Trust is leading this submission process because we believe that culture must be seen as resource for creativity and must be given greater prominence in the broader policies on the knowledge economy, innovation and social cohesion. The intention of our submission is to ensure that our strong cultural assets form part of the foundation of a powerful and creative economy and a cohesive society in Ireland and across Europe.

## 1.1 Context

Temple Bar Cultural Trust has experienced firsthand what is possible when you have an effective policy environment and regulatory framework in place for the cultural and creative industries operating at EU, National and Local level. The Temple Bar regeneration project kicked off in 1991 under the EU Pilot programme for Urban Renewal with the full backing of the Irish Government. Through this project, culture and the creative industries were positioned at the heart of a major social and economic renewal programme for the historic core of Dublin city.

Over the course of 20 years, a sustainable strategy for the cultural and creative industries in Temple Bar was developed around a range of key supports which included:

- Provision of new spaces for the strategic development of a wide range of contemporary art forms including film, photography, music, performing arts, design and culture for children
- Provision of affordable studio and work space for individual artists to develop their work
- Provision of business development and training skills through the Independent Cultural Entrepreneurs initiative [ICE] to equip young, emerging talent to achieve their potential and develop their creative work in a sustainable fashion
- Provision of marketing and customer service training to professionalise the visitor and public experience in the new cultural buildings and spaces in the area
- Facilitation of joint-collaboration and networking within the cluster of cultural and creative enterprises to foster experimentation, inter-disciplinary projects and exchange of skills and ideas
- Development of cultural programmes and activities designed to engage a life-long learning relationship with culture

The spill-over effects in terms of social and economic regeneration speak for themselves with

- over 300 small businesses located in the area
- over 50 cultural and creative industries
- the creation of thousands of performances and artistic works annually
- a resident population of 3,000 people
- a daily footfall in the region of 50,000 and turnover in excess of €600million

With over 12% of the total national spend on arts and culture invested in the Temple Bar area, it has become a centre of strategic importance for the cultural landscape of Ireland and a vital component of our social and economic development.

In the year 2010, almost 20 years on from the beginning of the Temple Bar project, the world has changed and the impact of ICT is profoundly changing the way culture is created as well as consumed. This poses immediate challenges and opportunities for the cultural constituents of the Temple Bar area and the cultural community across Ireland.

Creators can now produce and distribute their work to a wider public at lower cost, independent of physical and geographical constraints. This offers potentially larger audiences and markets for creators and a more diverse cultural offer for citizens. So the question is how can the EU help Ireland to make this transition?

## 1.2 Making this submission

TBCT set out to consult as widely as possible, both among colleagues in the CCI sector and the general public, in the preparation of this submission. With assistance from the Department of Foreign Affairs' Communicating Europe initiative, we set up a website [www.culturalcreativeindustries.ie](http://www.culturalcreativeindustries.ie), to raise awareness of the EU Green Paper and encourage citizens to engage with its contents. We also contracted a Public Relations Consultancy to engage the media around the themes of the EU Green Paper and we organized a Public Forum on the 7th July to enable interested individuals and organizations participate in an open debate.

*Key dates in our campaign included:*

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|----------------|--|
| <b>18 June</b> | <b>Launch of dedicated website for the consultation <a href="http://www.culturalcreativeindustries.ie">www.culturalcreativeindustries.ie</a></b> |
| <b>21 June</b> | <b>National press and media campaign begins</b>  |
| <b>29 June</b> | <b>Invitations to the public forum sent to over 10,000 people</b>  |
| <b>7 July</b>  | <b>Public forum held in Project Arts Centre, Temple Bar Dublin</b>   |



## 1.3 Summary of key actions — the Irish perspective

We believe that new models of state support for the cultural and creative sector will significantly increase Ireland's capacity to provide creative and original thinking, not just in policy making at a strategic level across all government departments and statutory agencies, but right across all sectors of society.

Equally, we believe that it will increase Ireland's capacity to generate sustainable employment in this sector and increase our capacity for job creation in the cultural and creative industries.

While the Government's Smart Economy framework plan (2008) implicitly recognizes the important role the cultural and creative sectors will play, it could be argued that both sectors are still poorly understood and fragmented. The situation has been impaired further by the lack of raw data needed for effective policy-making. This has in part been hampered by the fact that there are multiple definitions and a lack of consistent treatment on what is classified as a creative activity.

Creative Industries make a significant contribution to the Irish economy with existing estimates placing the total number employed in Ireland's creative industries at 60,855 in 2006 generating a total added value of nearly €5.5bn in 2006 – approx. 3% of total Irish employment and 3.5% of total Irish GVA.

The EU Green Paper sets out some of the key issues, challenges and opportunities facing the cultural and creative industries in a changed environment, and serves as a very powerful instrument in highlighting these issues at government level in Member States. It provides a great opportunity to assess what kinds of conditions we need to put in place in order for culture and the creative industries to achieve their potential.

### Summary of Recommendations to the European Commission based on our consultation

1. European Commission to invest greater resources in defining and promoting the CCI sector, its constituent parts, and the important differences between these sub-sectors.
2. European Commission to create new business models for CCIs and support their diffusion to other parts of the EU. CCIs are organized in small-scale, micro and nano businesses, and freelancers who work in networks and informal structures. New business models must be adaptable to SMEs of different scales.
3. European Commission to take a strong leadership and advocacy role for the CCIs and their role in the creative economy in partnership with Member States and local government in order to respond to the new economic, social and environmental challenges that we are facing.
4. European Commission to create a new award under the European Enterprise Award, targeting cultural and creative industries to publicly celebrate their achievements and raise the profile of the European creative sector.
5. European Commission to adopt a definition of innovation that specifically includes creativity and arts/culture based creativity. Policy documents, programmes and guidelines give overdue emphasis to technology. The insufficient reference to culture makes it more difficult for cultural projects or cultural and creative industries to benefit from instruments designed to foster innovation.
6. European Commission to create new funding instruments to facilitate the creation of networks of like-minded organizations working in the CCI sector whose future growth can be accelerated through transnational cooperation.
7. European Commission to propose legislative reform allowing for universal digital literacy to be included in the educational curricula and in all lifelong learning programmes in Member States.
8. European Commission to call for / support national and regional governments to deliver universal broadband access, a fundamental business tool requirement across the CCI sector.
9. European Commission to call for / support national and regional legislative reforms which enable the widespread use of vacant commercial premises as 'third spaces' for those working in the CCI and other sectors in cities and urban areas across the EU.
10. European Commission to call for / support national and regional governments in the promotion of programmes and processes to assist third level institutions to engage those in the CCI sector, and the public at large, with their research work.
11. European Commission to take the lead in promoting arts education at primary and secondary level to support the creative competencies of individuals in a lifelong learning perspective.
12. European Commission needs to improve the integration and coordination of policies impacting on culture and creative industries, such as financial instruments, legislation and education as culture and creative industries are inevitably interlinked with other policies.

13. European Commission to adopt new metrics for measuring intangible assets and the value of culture and creativity which cannot be measured by GDP. The Creativity Index as outlined by KEA Consultants establishes a rationale for including indicators related to culture-based creativity into existing socio-economic indicator schemes such as the European Innovation Scoreboard and other frameworks with a view to highlighting the socio-economic impacts that culture can have.
14. Local authorities need to build their networking capacity in respect of this sector. Further support at European level for the networking of cities, will help improve the dissemination of best practices and experiences. Support activities such as trade and company visits, creative ambassador schemes, specialized websites, conferences and networking events for entrepreneurs, young talent and policy makers.
15. European Commission to support curriculum development and strategic partnerships with academic institutions. By integrating business, marketing and entrepreneurial skills in artistic education, universities and higher educational structures, they can better prepare students to set up their own businesses and to face the business reality. A European funding programme could be developed to promote cross-sectoral cooperation between academic institutions.
16. European Commission to support networks of European-level organisations or associations representing professional training in the arts, professional networks, employers' organizations and artists' unions with the aim to debate issues on employability, lifelong learning, the forecasting of skills and the connection between professional training and professional practice. Support to such networks could be provided through the EU educational and cultural programmes.
17. The EU has played a role in creating cultural and digital clusters in regions across Europe. European Commission now needs to look at ways of supporting and fostering more intense, flexible and interactive collaboration between these innovation actors, 3<sup>rd</sup> level institutions, and the business sector both at local and transnational levels, to encourage sharing of experience, skills and expertise.

### Summary of recommendations to the Department of Tourism, Culture and Sport, Ireland based on our consultation

The responses to the EU Green Paper strongly support the position that the Irish Government needs to review how it supports and funds the cultural and creative industries. There is a widely held view that new models of support for the cultural and creative industries are required if we are serious about “unleashing the potential” of the sector and enhance Ireland’s capacity to generate sustainable employment in this area.

The following are a number of practical and cost effective recommendations that we are proposing to the Irish Government in this context:

1. Establish a government *Cultural and Creative Industries Taskforce* to take a strategic look at the allocation of existing resources across all government departments that support culture and creative sector with a focus on job creation and sustainability
2. Develop a new cross-departmental *Creative Ireland* strategy that will position culture and creativity as an enabler of the knowledge economy
3. Develop and adopt a robust definition of *Culture and Creative Industries in Ireland*
4. Examine new models of direct investment and support agencies to foster a healthy, self-financing and sustainable cultural and creative industry
5. Develop a *Cultural and Creative Industries Ambassadors* programme to raise awareness of the importance of creativity and innovation for personal, social and economic prosperity and wellbeing, to share examples of good practices and to stimulate education and research
6. Introduce new funding measures or redirect existing funding to support the growth of creative clusters to enable more intense, flexible and interactive collaboration between existing culture and digital media hubs, 3<sup>rd</sup> level institutions and businesses
7. Introduce new measures and reforms that will enable the widespread use of State owned, vacant commercial premises as ‘third spaces’ for those working in the CCI sector. This will increase our capacity for experimentation and collaboration and have positive economic and social benefits
8. Maintain and develop the new government Cultural Technology fund to enable artists and creators take advantage of the developments in new technologies and availability of broadband to create, produce and distribute work to a wider audiences
9. Maximise the opportunity presented through Ireland’s representation at EU level through positions such as EU attaché on Culture, Irish MEPs, Irish Minister for European Affairs to advocate for the role and value of the cultural and creative industries at EU level
10. Support the development of a *Cultural and Creative Industries Network* in Ireland
11. Introduce new funding measures or re-direct existing funding to pilot new action–research projects in the areas of the culture and the environment, education and health
12. Support the development of the International Content Services Centre cluster for Ireland to take advantage of digital technologies and exploit and distribute intellectual property globally.

## 2.0 What The European Commission Can Do!

### 2.1 *New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector*

#### **Recommendation — Support the creation and development of creative clusters**

Research shows that creative industry clusters tend to locate naturally around urban centres and we can see this strong clustering in the Greater Dublin Area with The Digital Hub; Temple Bar, Trinity College Dublin and the emerging cultural quarter at Docklands. In addition to that the majority of our National Cultural Institutions are located in Dublin City.

In fact, Dublin far exceeds other Irish cities when it comes to employment in this area indicating that, more than other industries, creative industries derive important benefits from being located in metropolitan centres. So policy like the Irish Government's National Spatial Strategy is not a sustainable model to develop culture and creative industries, especially in the case of Dublin. *[Curran, D. and Van Egeraat, C., 2010]*

The EU has played a role in creating these cultural clusters in Dublin and it now needs to look at ways of supporting and fostering more intense, flexible and interactive collaboration between these innovation actors and institutions at regional level and among similar clusters across Europe. This will lead to sharing of experience, skills and expertise.

## 2.1 New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector

### Recommendation — Support the use of existing spaces / infrastructure as ‘third spaces’

Our cultural institutions, buildings and spaces are untapped resources that can also serve as “third spaces” allowing the mixing and blending of different groups and collaborations so long as they remain “porous” and consistently open to collaborations.

They also provide a unique opportunity to foster a lifelong interest in arts and culture, not only through events, exhibitions and performances but through active engagement and participation in arts practice from a young age. In many cases this is a voluntary exercise within arts and cultural organizations with very little resources and with the pressure on public finances, it will become more difficult for arts and cultural spaces to continue this work.

Practitioners from fields as diverse as computer science, design, anthropology, business and psychology should be encouraged to use these spaces to engage with each other and explore innovative approaches to shared challenges.

*[Corcoran, K. and O'Connor, J., 2010]*

The EU can play a key role here in incentivizing the cultural sector to develop a wider range of networks and collaborations across different sectors that would further embed their position at the heart of economic and social regeneration.

*Examples of good practice in this area include*

- **The Culture Night** model, that TBCT has developed across towns, cities and counties in Ireland in association with the Local Authority infrastructure, has enabled a network of diverse cultural and creative spaces to connect with each other and with thousands of people who would not normally visit such organizations. There are opportunities to further develop and strengthen this network across Europe through supportive EU programmes that can raise the profile of Europe’s unique traditional and contemporary culture. [www.culturenight.ie](http://www.culturenight.ie)
- **Science Gallery**, a new initiative of Trinity College Dublin, is an experiment in public engagement with science and technology, bringing science into dialogue with the arts through exhibitions, events, festivals and acting as a sociable environment for face-to-face interactions between the public and scientists. [www.sciencegallery.com](http://www.sciencegallery.com)
- **Exchange Dublin** ([www.exchangedublin.ie](http://www.exchangedublin.ie)), **Seomra Spraoi** ([www.seomraspraoi.org](http://www.seomraspraoi.org)) and **Cork Caucus** ([www.corkcaucus.com](http://www.corkcaucus.com)) are examples of autonomous creative spaces that have sprung up in Ireland in recent years. These spaces provide essential room for artists and creatives to meet, share ideas and create new work outside the confines of their daily life/working routine. Spaces such as these allow for experimentation / debate / creation of new content in an environment not governed by financial imperatives.

## 2.1 New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector

### Recommendation — Encourage private landlords to work with CCIs using vacant commercial spaces as new sites for creation

Dublin, no doubt like many cities across Europe, now has a number of vacant commercial spaces in prominent locations. These spaces represent significant opportunities for CCIs to use these ‘blank canvases’ to create and deliver new business models and services, and also provide knock-on benefits for the landlords in terms of securing new tenants for their premises, raising the profile of an area and increasing footfall. *[Crowe, D., 2010]*

Regulations need to be fine-tuned to allow CCIs and private landlords greater flexibility so that more of these creative partnerships can develop and the EU could assist in this process.

An increasing number of these vacant commercial developments are now owned by the State, and the EU could introduce new policy to ensure that as long as these buildings that remain in state ownership are vacant, a certain percentage of the building be made available for artistic and creative purposes.

*Examples of good practice in this area include*

- **Open Dublin** is an example of a collective of artists who have engaged with private developers to use vacant premises on a temporary basis for mutual benefit. One of the key challenges for CCIs such as Open Dublin, however, is the increasing need to secure public liability insurance for the duration of their occupancy of such spaces. Innovative solutions/ interventions from local/ national agencies could lessen the impact of this and increase the presence of such nascent industries in their cities.
- **Camden Town Unlimited, United Kingdom** initiated a Pop up shop project in January 2009 which delivered significant returns for local business, private landlords, and the public in general. Publicity and press coverage generated by the project delivered a 6:1 return-on-investment in advertising terms alone. Surrounding businesses reported a significant increase in footfall as a result of the unit, which has seen footfall of between 20 – 100 visitors each day. The landlords have reported that the units have both been let in a far shorter period than when they remained vacant. Permanent tenants were found for both locations, within a 6 week period, despite both premises having previously stayed empty for over 6 months. The creative spaces have attracted new demographic of visitors to the area, including a number of key ‘influencers’ in the creative media/art community, that would not typically consider Camden Town a creative location.

## 2.2 Better matching the skills needs of CCIs

### Recommendation — Industry to be given more direct input into Research and Development Agenda

Investment in education, research and broadband is the foundation of sustainable prosperity, however Ireland spends less than 2% of GDP on research & development. The target is 3%, which is low in comparison with international counterparts, however research and development programmes are not currently geared towards the cultural and creative industries.

The EU can play a role here in making an allocation from the EU Innovation research & development fund directly available to culture and creative industries.

According to the Dublin Institute of Technology, the research & development agenda in universities, particularly around creative and cultural products and services needs to be strengthened and commercialized. This will help to create scalable companies that can contend with Google, Microsoft, Apple etc.

State intervention in funding streams and academic insularity needs to be re-thought and R&D should be enterprise-led with a real focus on markets.

### Recommendation — Support innovative programmes which improve digital literacy

Digital Literacy for all EU citizens must become a priority across Europe. A number of projects based in Ireland have demonstrated the capacity of the CCI sector to respond to this challenge. Support at European and national level is needed to allow for diffusion of such programmes to all citizens.

*Examples of good practice in this area include*

- Dublin's Digital Hub has launched **Webactivate.ie** with support from the Irish government. The initiative is a multi-sectoral response to current challenges facing both industry and the growing numbers of citizens on the Live Register. 30,000 places have been made available for citizens to be trained and work on website and ICT development for SMEs based in Ireland. Participants offer their services for free and in return gain valuable skills making them more competitive in a rejuvenated employment market. [www.webactivate.ie](http://www.webactivate.ie)
- **I-CANDO** is an example of an Irish product/service that addresses the need to provide comprehensive, flexible training and up skilling in digital literacy to both content creators working in the CCI sector, and to the wider public. [www.i-cando.ie](http://www.i-cando.ie)
- **Connector** is another example of an Irish product/service that has recognized the need for greater digital literacy, and provides comprehensive, flexible training and up skilling in ICT to those working in the CCI sector, and industry in general. [www.connector.ie](http://www.connector.ie)

## 2.2 Better matching the skills needs of CCIs

### Recommendation — Upskilling and Business Development needed by those working in CCI sector

Cultural and Creative Industries are not equipped with the right mix of skills to develop as entrepreneurs and find it difficult to find staff with the right mix of skills. They also face specific challenges in achieving investment readiness. These challenges include a lack of information and understanding about relevant sources of finance, a difficulty in developing and presenting a business plan in a convincing way, or poor business models. These small and micro enterprises play a crucial role in creativity and innovation as they are the risk takers and early adopters.

Support is needed for “tailored” programmes and schemes that understand the needs of the CCIs and how they work and that are designed to give them the opportunity to upskill and apply their talents in new ways.

*Examples of good practice in this area include*

- **The Independent Cultural Entrepreneurs** programme [ICE] which operated in Temple Bar in the early 1990's is an example of a successful training programme specifically designed to foster talent and promote entrepreneurship.
- **Business to Arts in Ireland** is another example of an intermediary agency that brokers relationships between the business sector and culture and creative sector through sponsorship and training.
- **Erasmus for Young Entrepreneurs**, sponsored by European Commission allows European companies to be in contact with entrepreneurs of other European countries. This programme could be adapted to SME's with a focus on culture and creative industries.
- The Department of Tourism, Culture and Sport recently announced a **Culture and Technology Fund**. Projects funded under this scheme should seek to create, develop, design and/or exploit information and communication technologies and modern communication tools that can deliver a promotional, educational or information product to promote Irish arts and culture, in all its forms and/or Irish cultural and arts' organisation(s). The EU should look at enhancing such programmes among the member states to facilitate trans-national partnership in this area.

## 2.2 Better matching the skills needs of CCIs

### Recommendation — Support the creation of ‘liminal spaces’ within educational institutions

By creating ‘liminal spaces’ such as residencies, studios-within-schools, student run galleries, that bring the world of the artist into the educational institution, the range of a student’s education can be broadened, exponentially increasing their firsthand contact with and understanding of art and creativity. This interaction will also increase the depth of their ability to learn, to self-assess, and to integrate information as knowledge. Support is needed for innovative programmes and schemes that allow for the creation of liminal spaces within third level and other educational institutions. *[Gormly, G., 2010]*

### Recommendation — Europe-wide support for placement initiatives for commercial organizations to work with mid-career artists

The opportunity exists to develop innovative placements inside state and commercial organisations, or educational institutions, where an artist established in their practice can continue to work, but can open their ‘antennae’ to the specific new field around them. Their work will then naturally carry traces that feed back to an organization. There will be daily contact between the artist and other workers, and there is an obvious opportunity here for careful creative curation. New formats of communication and exchange can facilitate exchange of ideas, practice and process between artists and organisations.

Leadership is needed in the business and CCI sectors, allowing for pilot projects to explore the potential of placing experienced artists within business contexts to act as facilitators of social choreography/workplace ecology programmes. *[Gormly, G., 2010]*

### Recommendation — Support at European Union level for projects focusing on peer coaching

A number of pilot projects focusing on the benefits of peer coaching in ICT and new media have already taken place in Ireland. Preliminary results suggest that participants in these pilot projects, including those from the business sector, derived considerable personal satisfaction from their involvement in them. A more detailed exploration of the reciprocal benefits and challenges of such peer coaching, involving participants from the business and CCI sectors, would add significantly to our understanding of peer coaching.

## 2.3 Access to Funding

### Recommendation — Reform of Funding and the Regulatory Environment for CCIs

Investment in culture as a tool to stimulate creativity needs to be linked to Innovation and competitiveness. Current EU funding strategies are geared towards technology innovation, and the ECB investment arm supports technology as a priority under its Innovation Programme.

Specific reforms needed in the funding and regulatory environments include:

There are no indicators to measure creativity and therefore the valuation of intangible assets should be subject of examination in the context of any review of accounting standards. The Creativity Index developed by KEA European Affairs ([www.keanet.eu](http://www.keanet.eu)) is a model we would recommend.

Creative and cultural content needs to be aimed at the market and informed by the market. Whether this is match funding, venture capital or incentivising organizations who distribute state funding, we need to create a healthy, self-financing creative and cultural industry that in turn can be potentially levied for supporting non-commercial or risky creative and cultural endeavours. We need to overcome the over-reliance of the cultural and creative industries on state aid and encourage a culture of “philanthro-capitalism”.

### Recommendation — Introduce funding instruments to support artistic collectives and social choreography projects focusing on creation of new content

Individual artists and creators are ideally poised to act as negotiators in our society, discovering new formats for interaction between citizen and artist, between citizen and art, between creativity and the social; implementing initiatives that join the creativity of the person to the seen and unseen civic structures around them. New funding initiatives need to be developed specific to social choreography, and to its expansion in a variety of new directions, particularly towards industry and education, developing schemes that seek innovative types of residencies within commercial and educational organisations.

*[Gormly, G., 2010]*

*Examples of good practice in this area include*

- Ballet Frankfurt’s **Schmalclub** (<http://www.schmalclub.de/>) and **Interface at University of Ulster**, Belfast (<http://interface.ulster.ac.uk/>) are just two examples of the fusion of the creative impulse with existing organizations, to the mutual benefit of the organization and the artists.

## 2.4 Local and regional dimension

### Recommendation — the CCI sector needs its own representative organization(s)

So many sectors of our economy have representative bodies that communicate with them and lobby at European and national levels to secure policy changes for their sector. The CCI sector may be unique in not having enough representative bodies that perform this function. The CCI sector needs to work together to create such a body/structure that can carry the support of the sector; local and national government need to recognize and work with that new structure so that it can effectively speak on behalf of a sector that is in fact a very broad church.

We propose the establishment of a network of CCIs in Ireland that can connect with other networks across Europe and share information and opportunities around the cultural and creative industries.

*Examples of good practice in this area include*

- In an Irish context, the **Irish Farmers Association** has performed extremely well on behalf of individual dairy farmers in securing national and European policies that understand the needs of individual business owners. The CCI sector could learn much from this approach.

### Recommendation — local support needed for new clusters and hubs

Few local authority areas (outside Dublin) have prioritized the creation and facilitation of clusters and hubs as drivers of creativity and innovation. Local and regional authorities need to recognize the potential of clustering in providing opportunities to new and existing SMEs in the CCI sector.

*Examples of good practice in this area include*

- **Offaly County Council** recently set up a hub for young practitioners to begin to develop new businesses and services, along similar lines to the Digital Hub. This approach can and should be replicated elsewhere.
- **Dublin Institute of Technology** runs a BA in visual art on Sherkin Island, off the coast of Cork. The presence of working artists on the island has made a significant impact on local/rural development in the area. This, again, is a model which can be replicated elsewhere <http://bit.ly/a89T39>

### Recommendation — Support the mobility of artists within Member States

It is important to recognise the inherent value of travel to artists, in gaining perspective from the local, making connections regionally, and replenishing “the well” of inspiration. The creation of a special category of Social Welfare support, that enables mobility and affirms the social status of the artist, would go a long way to encouraging artists to contribute pro-actively, and without fear of a financial backlash, to the workaday world of commerce and industry. [Gormly, G., 2010]

## 2.5 Mobility and the circulation of cultural and creative works

Mobility of artists and cultural practitioners contributes significantly to their professional skills and artistic development. This helps to develop their own research and exploration ambitions, and opens up new market opportunities. Furthermore it enhances their career possibilities, in particular through participation in residencies, festivals, live touring performances, international exhibitions and literary events. National agencies, such as the Arts Council, the Irish Film Board and the Crafts Council of Ireland, play a critical role here, however these agencies need the flexibility to adapt and respond to a fast-paced, changing environment.

### Recommendation — New instruments needed to enable local and regional government to support new ways of working

New instruments are required to give local and national agencies the flexibility and capacity to respond to and support innovative ideas emerging from within the CCI sector.

*Examples of good practice in this area include*

- **Platform Ireland** lowers the access threshold to audiences and practitioners through an online channel for the professional Irish arts community. This online channel also serves the CCI sector here by acting as a vital marketing tool for overseas markets, with potential investors gaining access to opening nights, exhibitions and other landmark events in the arts in Ireland. [www.platformireland.ie](http://www.platformireland.ie)
- **Altered Images**, a touring exhibition curated and designed for visitors with access issues, includes audio, tactile and sign language interpretation tools with each piece to enhance the visitor experience for everyone. This exhibition was jointly curated and managed by two local authorities and one national cultural institution here in Ireland, and is a model which could be replicated successfully elsewhere. [www.alteredimages.ie](http://www.alteredimages.ie)

### Recommendation — EU must create a single market for digital content.

EU legislation needs to ensure that “rights clearance” is standardized and that the European market becomes an open, transparent marketplace for the delivery of content services.

Archiving and digitization standards need to be set – in terms of metadata, semantic web ontologies, digital rights management, copyright ownership, watermarking etc. This will help make Europe a global leader in terms of digital content as well as ensure the ease of distribution of the content. [Leyden, N., 2010]

## 2.6 Cultural exchanges and international trade

Nurturing world-class cultural and creative industries, and exporting their work, products and services, entails developing links with third countries.

### Recommendation — Develop new tools and channels to promote exchange and trade at international level

Specific tools need to be developed to increase the penetration of European-created content into the global market, alongside existing measures which include scouting missions, collective representation in international fairs and industry-to-industry dialogue. There are some successful examples of this already such as the Venice Biennale and the Frankfurt Book Fair. Our recommendations contain some practical ways of developing this further for the cultural and creative industries.

*Examples of good practice in this area include*

- **The International Content Services Centre [ICSC]** is being developed in Ireland to provide an international clearing house for digital content, based in Ireland, so that content creators (CCIs) can have their available on international market, and can be reimbursed when it is used. The taskforce behind the ICSC includes both industry representatives and officials from the Irish Department of Communications.

## 2.7 Towards a creative economy: the spillovers of CCIs

### Recommendation — Communication and Awareness Raising Campaign within the EU

A seismic shift is needed in the way the European Union communicates with its citizens. By not making these fundamental changes the real threat is that *'untapped potential'* will remain untapped. To address these issues, the EU should revamp its communications strategies, looking at everything from localized information channels to public information campaigns that capture the public imagination. [White, W., 2010]

The EU has a role to play in raising awareness around the value of culture and the arts as a resource for creativity and to highlight the importance of creators and creative organizations in stimulating creativity. Most recently the Irish Government appointed its first ever Culture Ambassador.

The EU can take the lead here in setting up a Europe-wide Creative Ambassadors programme on an ongoing basis to work in schools, businesses, government agencies to advocate for the role of culture and the arts in creativity and innovation.

### Recommendation — EU Commission to refine its definition of Culture and Creative Industries, Creativity and Innovation

We must first understand the complexity of what are referred to as cultural and creative industries (CCIs), we must understand how they are separate, and how they are intermeshed – we must understand how to communicate with and inspire those who are working in these areas in order that the quality of their output is heightened, we must understand how the creative mind can be nurtured through education and how the creative and cultural 'product' can be created, marketed, distributed and consumed. Once we have a deep, collective understanding of the issues we can develop strategies and solutions that make it possible to 'Unlock the potential of cultural and creative industries'. [Stokes, G., 2010]

The EU also needs to review its definition of innovation so that it specifically includes creativity and arts/culture based creativity. Policy documents, programmes and guidelines give undue emphasis to technology innovation and the paucity of references to culture makes it more difficult for cultural projects or cultural and creative industries to benefit from instruments designed to foster innovation. It is imperative that this revised definition would then be adopted by the Member States.

## 2.7 Towards a creative economy: the spillovers of CCIs

### Recommendation — EU helping National Governments to deliver universal broadband penetration

The Irish government needs to deliver on its commitment to provide universal access to broadband in order for CCIs to compete on an even basis in the local, regional and global marketplaces. The Finish government has recently passed legislation guaranteeing universal access to 1 Megabit broadband speed for all of its citizens. Other European governments, including Ireland, must strive to reach similar targets if Europe is to be competitive in a global context. *[Flynn, P.]*

### Recommendation — Support research on fostering linkages between art and design schools and cultural institutions

The development of a formal system for creative partnerships between CCIs and educational institutions/ business/administrations is essential. The existing approach of work placement is too piecemeal and underestimates the real difficulty of matching business and educational needs and objectives. The Creative Partnership Approach built around specific projects with definite outcomes is much more productive for both. While some European art and design schools, such as Utrecht School of The Arts, have such a programme in place, much more research is needed before this approach can be rolled out across art and design schools throughout Europe.

*[Corcoran, K. and O'Connor, J., 2010]*

The Virtual Dublin project in Second Life (supporting culture, enterprise and education) [www.dublinvl.com](http://www.dublinvl.com) in which the School of Art, Design and Printing has a presence is one example of promoting virtual mobility.

## 2.7 Towards a creative economy: the spillovers of CCIs

### Recommendation — Support research on fostering linkages between art and the Health Sector

Research has shown a positive relationship between participating in cultural activities and an individual's health. Support for new projects to offer new insights into how culture, in a more pronounced way, can be a part of rehabilitation for extended absences due to illness. Explore how cultural activities may help improve people's health received a positive reception from government officials.

- **Culture by Prescription, Sweden** – Doctors in south-western Sweden will soon be able to prescribe cultural activities such as choir lessons or ceramics classes as part of a taxpayer-funded initiative to help reduce prolonged absences from work due to illness. The Swedish government announced that health authorities in Skåne in southern Sweden will receive (\$72,600) from the public purse to fund a pilot programme called Kultur på recept ('Culture by prescription'). The one-year trial will be carried out at a health clinic in Helsingborg and offer patients access to cultural activities as a complement to their traditional treatment and rehabilitation.
- **Open Window, Ireland** – an ambient virtual window for bolstering wellness and healing potential during a hospital stay. Hospital patients often feel isolated from the outside world and disconnected from the people that love them, especially if an illness requires residing within a single room for an extended period. These factors can lead to depression and a reduced potential for healing. This project attempts to counteract these effects by creating an always-on ambient aural and visual portal from the patient's room to a familiar place or environment to which the patient feels a strong connection.

## 2.7 Towards a creative economy: the spillovers of CCIs

### Recommendation — Support research programmes that foster linkages between art and primary/secondary education

The EU needs to work with member states to introduce new education and training initiatives to ensure that each citizen gains access to key competencies needed to succeed in today's knowledge society.

The concepts of creativity, design and innovation as essential ingredients for economic success are well established and accepted. However, they can sometimes seem to be a bit nebulous in terms of what they actually mean in the reality of the workplace. A report by Forfás – Ireland's national policy advisory body for enterprise and science – defines what the terms creativity, design and innovation mean specifically in the enterprise context and demonstrates how their application has direct relevance across the full range of enterprise and occupational activities. The report grounds these concepts further by relating them to the real life education and skills.

It is important for the EU to assist national governments in implementing such policies.

*Examples of good practice in this area include*

- **Find your Talent, UK** gives an entitlement of 5 hours of culture and creative activity per week to every child, both in and out of school, to encourage a lifelong engagement with art. [www.findyourtalent.org](http://www.findyourtalent.org)
- **Culture Rucksack/Den kulturelle skolesekken, Norway** is a national programme for art and culture provided by professionals in Norwegian schools. The programme helps school pupils to become acquainted with all kinds of professional art and cultural expressions, and enables children and young people in primary and secondary school to enjoy artistic and cultural productions provided by professionals. All pupils from the ages of 6 to 19 will be able to benefit from the programme. The Cultural Rucksack is a joint venture between the educational and cultural sectors at the national and local level.

## 2.7 Towards a creative economy: the spillovers of CCIs

### Recommendation — EU funding programmes to support art and environmental sustainability

The world of art has always played a critical role in provoking thought and generating dialogue. It has become increasingly commonplace for architecture and design fields to consider environmentally and socially sensitive structures and objects, however, the idea of sustainability is relatively new to the fine art world.

*Examples of good practice in this area include*

- **Beyond Green** was one of the first exhibitions to focus solely on artists who are seeking sustainable ways of creating, presenting, and considering art. *Beyond Green: Toward a Sustainable Art* at New York's Museum of Arts and Design brought together 13 artists from North America and Europe who created projects ranging from whimsical to utopian - each carefully considered the environmental, social, and aesthetic impacts of their piece
- **The United Nations Environment Art for the Environment** initiative aims to generate environmental awareness using the universal language of art as a catalyst for individuals, communities and leaders to focus on environmental values. UNEP promotes the creation and installation of a growing number of exhibits around the world, in conjunction with major events such as World Environment Day (5 June) and the UNEP Champions of the Earth awards. UNEP hopes that, by sharing artists' sensitivity to the plight of the planet in works of art ranging from ancient and indigenous objects to contemporary forms and multimedia visions, we can promote a deeper understanding and connection to our natural world

# APPENDIX 1

## List of contributors to this submission

Putting together this submission required the input of many individuals and organisations from across the cultural and creative industries sector. Though by no means comprehensive, this is a list of just some of the many people who generously gave of their time and made a significant contribution to this document:

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## APPENDIX 2

### List of participants in public forum on cultural and creative industries

This is a list speakers and participants in the public forum on cultural and creative industries held on the 7th of July 2010 in Project Arts Centre, Dublin:

PANEL	ORGANISATION
Gráinne Millar (Chair)	Temple Bar Cultural Trust
Philip Flynn	Digital Hub Development Agency
Stuart McLaughlin	Business to Arts
Garret Stokes	Chair of Design Business Ireland
Willie White	Project Arts Centre
PARTICIPANT	ORGANISATION (IF APPLICABLE)
Maria Jose Ahoréz	A Visual Munch
Jane Agler	Dublin City Public Libraries
Siobhan Bourke	Irish Theatre Institute
Scott Burnett	AAD
Tara Byrne	Gradcam
Hugo Byrne	Open Dublin
Kari Cahill	Open Dublin
Grace Campion	Graduate
Una Carmody	Arts Audiences
Sinead Casey	RTÉ
Valerie Connor	Artist/Consultant
Damian Crowe	Citigroup
Chris de Gabriele	NCAD
Oonagh Desire	Abbey Theatre
Marit Djonne	TBCT
Clare Doody	Cultural Odyssey Project
Keith Donald	IMRO
Daragh Doyle	Boards.ie
Pamela Duncan	The Irish Times
Hannagh Fitzpamer	Open Dublin
Caroline Fitzgerald	Dance Theatre of Ireland
Mannix Flynn	Artist / Councillor
Sheila Fogarty	Yellowstone Communications Design
Jessica Fuller	Platform Ireland
Catherine Giltrap	Trinity College Dublin
Michael John Gorman	Science Gallery
Matt Johnson	Artist
Fiona Kearney	The Arts Council/ Lewis Glucksman Gallery
Orla Kelly	Anglia Ruskin University, Cambridge
Aphra Kerr	NUI Maynooth
Susan Kirby	St. Patrick's Festival
Annie L	Yelp.ie
Sean Larkin	Institute of Art, Design and Technology
Nina Lyons	Rise Creatives
Janice McAdam	Abbey Theatre
Elaine McDevitt	Institute of Art, Design and Technology
Lorraine Maye	TBCT
David Minton	Offaly County Council
Joan Mulvahill	Irish Internet Association
Brenda ní Gharbhí	Conradh na Gaeilge
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Owen O Doherty	Dublin City Council
David O Gorman	Takelongsteps
Darragh O Shaughnessy	KSI Faulkner Orr
Denis Roche	Vivartes
Jim Rogers	Dublin City University
Lucinda Russell	Kildare County Arts Officer
Tish Sheehan	Trinity Arts Workshop
Brian Stephens	Design Partners
Karen Thompson	KTCL
Ruth Tuite	Artist
Anna Walsh	Artist
Angela Woods	National College of Art and Design

## APPENDIX 3 References

PAGE	SOURCE
6	<i>Building Ireland's Smart Economy: A Framework for Sustainable Economic Renewal</i> Government of Ireland ( Dublin 2008)
11	<i>Defining and Valuing Dublin's Creative Industries</i> Curran, D. and Van Egeraat, C. ( Dublin City Council , Dublin 2010)
12	Comments from the School of Art, Design and Printing at Dublin Institute of Technology on the Green Paper <i>Unlocking the potential of cultural and creative industries</i> ; Brussels COM (2010) 183, April 2010 Corcoran, K. and O'Connor, J. (Submission to this document, see appendix 4)
13	Crowe, D. (Comments made at public forum on cultural and creative industries, 7 July 2010, Project Arts Centre, Dublin)
16	<i>Abundance of Culture. Culture of Abundance: supporting creativity from the bottom up</i> Gormly, J. (Submission to this document, see appendix 4)
16	<i>Abundance of Culture. Culture of Abundance: supporting creativity from the bottom up</i> Gormly, J. (Submission to this document, see appendix 4)
17	<i>Abundance of Culture. Culture of Abundance: supporting creativity from the bottom up</i> Gormly, J. (Submission to this document, see appendix 4)
18	<i>Abundance of Culture. Culture of Abundance: supporting creativity from the bottom up</i> Gormly, J. (Submission to this document, see appendix 4)
19	Response to Green Paper <i>Unlocking the potential of Cultural and Creative Industries</i> Leyden, N. (Submission to this document, see appendix 4)
21	<i>We Need to Communicate Better</i> White, W. (Submission to this document, see appendix 4)
21	Response to: <i>Unlocking the potential of cultural and creative industries</i> Stokes, G. (Submission to this document, see appendix 4)
22	Flynn, P. (Comments made at public forum on cultural and creative industries, 7 July 2010, Project Arts Centre, Dublin)
22	Comments from the School of Art, Design and Printing at Dublin Institute of Technology on the Green Paper <i>Unlocking the potential of cultural and creative industries</i> ; Brussels COM (2010) 183, April 2010 Corcoran, K. and O'Connor, J. (Submission to this document, see appendix 4)

## APPENDIX 4

Appendix 4 to this document includes a copy of all written submission received from CCIs. A copy of these submissions is available on request or can be viewed on [www.icce.ie](http://www.icce.ie)

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