

QUESTIONNAIRE
FOR NATIONAL PARLIAMENTS
INTERPARLIAMENTARY COMMITTEE MEETING

CULTURAL AND CREATIVE SECTORS IN THE EU

11 October 2016, 15:00 - 18:30
European Parliament, JAN 6Q2, Brussels

Interparliamentary Committee Meeting
European Parliament - National Parliaments



**CULTURAL
AND CREATIVE SECTORS
IN THE EU**

IDEA

TUESDAY, 11 OCTOBER 2016
15:00 - 18:30
ROOM 6Q2
JÓZSEF ANTALL BUILDING
EUROPEAN PARLIAMENT
BRUSSELS

**COMMITTEE ON CULTURE
AND EDUCATION**

CHAIRIED BY
SILVIA COSTA

With the support of the
Directorate for Relations with National Parliaments

Table of Contents

CROATIA	3
CYPRUS	4
CZECH REPUBLIC	6
ESTONIA	7
GERMANY	10
GREECE	11
HUNGARY	11
ITALY	16
LATVIA	19
LITHUANIA	21
PORTUGAL	27
ROMANIA	29
SLOVAKIA	32
SLOVENIA	33

CROATIA

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

The main challenges the creative and cultural sectors are facing in Croatia include communication and collaboration issues among the CCS representatives and members. Since the Croatian creative and cultural scene is very diverse, the main challenge is the dissipation of (mostly financial) resources on various small and similar projects that could be successfully completed if they joined forces instead. Another challenge is related to the lack of quantitative information, namely lack of statistics and regular reporting on the CCS, which is necessary for the decision-making process and strategic development. Since the CCS mostly consist of microbusinesses and self-employed individuals, it is obvious that the current subsidy model probably will not be sustainable in the long term. The exception is the audio-visual sector. Since the entire audio-visual industry is based on collaboration, we could say it is the only creative and cultural sector that transcended this issue simply by its own nature.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

From the legislative point of view, the CCS are strongly supported by the current *Copyright and Related Rights Act* and *Acts on Amendments to the Copyright and Related Rights Act*. The State Intellectual Property Office is the national body involved in the development of the relevant legislation as a policy maker. Croatia has a long history of intellectual property recognition and acknowledgement, since

the first law on intellectual property was passed as far back as 1884.

In December 2015, seven Croatian ministries signed the document named "Declaration of support to the CCS development" which represents the official foundation for further strategic planning. Besides the Declaration, it is necessary to design and establish a political framework that would support the CCS and consequently create the relevant policies.

The Croatian cluster of competitiveness of creative and cultural industries, an NGO established and supported by the Ministry of Economy aimed at promoting and raising public awareness, is currently developing specific CCS strategies.

Concerning cultural heritage, the last document that was in force is the *Strategy for the protection, conservation and sustainable economic use of the cultural heritage of the Republic of Croatia for the period 2011-2015*. The development of a new strategy is underway.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

Within the ESF Operational Programme Efficient Human Resources 2014-2020, the Ministry of Culture of the Republic of Croatia has developed several operations and foreseen launching of the respective calls for proposals within the OP's investment priority - Social Inclusion. The general objectives of the calls are focusing on the social inclusion of different target groups through their engagement in cultural and arts activities. The main identified target groups are young people (aged 15-25), particularly vulnerable and disadvantaged youth, persons aged over 54, retired persons, elderly persons, persons with disabilities, ethnic minorities,

unemployed, long-term unemployed, women.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

The creative and cultural sectors in Croatia need to establish themselves and create a strong momentum in order to focus on innovation and social inclusion later on. The Croatian creative and cultural sectors have been mapped and coherent general information has been provided to the government. However, this is only a first step in recognizing the importance of the CCS as GDP creators and great contributors to national economy, instead of the current view that creative and cultural sectors are “users of taxpayers’ money” (referring to public subsidies as the source of their financing). Focusing on innovation and social inclusion in the future, new financing models and support should be defined in order to lead the creative and cultural sectors to greater independence.

CYPRUS

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

One of the main challenges CCS are facing in Cyprus is to raise awareness in society, including the decision-makers, concerning the social and economic benefits that culture can bring to the island.

Another challenge, related to the above, is to introduce actions aiming at increasing visitation, and apply visitor management strategies to museums, archaeological sites and monuments.

An important challenge, given the developments in the building sector, is to influence the related stakeholders on the importance of culture, especially as the

island is not merely about the sun and the sea. The Department of Antiquities considers it important to apply strategies and employ actions that will secure the authenticity and integrity of the archaeological, cultural and natural heritage of Cyprus, so as to attract visitors, including foreign visitors, to enjoy the special and unique traits of our culture.

Another challenge, associated with the need to raise awareness, is to promote museum studies for our museums, and management plans for the archaeological sites and monuments, that will comply with recent international advancements in the field of museology and cultural heritage management. Thus, museum studies and management plans for the sites are currently being put forward. One such aspect is the development of audio-guides and mobile application systems; it must be noted that the Department of Antiquities is in the process of applying such systems. Archaeological sites, monuments and museums should all be accessible to the entire society.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

The Department of Antiquities is organizing a number of events throughout the year for the promotion of cultural and archaeological heritage, at museums and archaeological sites. Such examples are the events organized to celebrate the International Museum Day on the 18th of May, and the International Day for Monuments and Sites on the 18th of April.

Special educational programmes have been introduced in our archaeological and ethnographic museums, aiming at promoting culture directly to the young generations, and creating an educational scheme that will be based on culture.

The Department of Antiquities is collaborating with the Cyprus Tourism

Organisation for the promotion of the archaeological heritage of Cyprus.

Articles are being published in international magazines on the archaeological heritage of Cyprus (magazines relating to international fairs) to promote our culture and increase visitation to the island and subsequently to our museums and sites.

Certain initiatives are being put forward at the international airports of the island for the promotion of archaeological sites, monuments and museums.

Our archaeological heritage, including the events organized by the Department of Antiquities, is being advertised in the local media, through press releases, interviews, and actions such as advertisements put on local buses.

Periodic archaeological exhibitions are being organized abroad in collaboration with internationally significant cultural agencies. Leaflets, guide books and scientific journals published by the Department of Antiquities aim at further promoting our cultural heritage.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

The Department of Antiquities focuses its efforts on fostering the citizens' engagement in culture through events organized at museums and archaeological sites, such as the ones noted above (see question 2).

Further events are organized in museums, such as music nights in the garden or in the exhibition rooms of the Cyprus Museum in Lefkosia (Nicosia), or events relating to the opening of exhibitions in the Cyprus Museum and the archaeological museums in other districts.

The Department of Antiquities is paying special attention to social inclusion and is currently upgrading the facilities of museums and archaeological sites to make

them accessible to persons with disabilities and other difficulties. An important measure taken was the introduction of golf carts in the archaeological sites of Kato Pafos and Kourion, which are the two most visited sites, to encourage persons with difficulties to visit our sites and enjoy the unique monuments and mosaics of these sites.

The Department of Antiquities has also inaugurated the so-called "Programme for Visually Impaired Persons" at the archaeological sites of Kato Pafos and Kourion, within which replicas of mosaics and monuments were created in relief, to make them more tangible for visually-impaired people, while signposts and guide books were created in the Braille system. The latter are provided to visually-impaired visitors free of charge. Special events were organized to celebrate the inauguration of this programme, while special tours were organized in collaboration with the "St. Barnabas" School for the Blind.

The educational programmes noted above (see question 2) also aim at fostering the citizens' engagement in culture, especially as families visit the museums to enjoy these activities.

The publicity of the recovery of important archaeological finds during excavations is equally important in raising awareness among the citizens on culture.

The opening hours of the museums has been extended so as to encourage the locals and foreign visitors to visit the museums.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

The EU could best support CCS in Europe, by increasing the available funding to promote research and activities relating to innovation and social inclusion.

Another measure would be to further develop the promotion of culture in the European framework and strengthen the synergies that will place the sector of

culture within the wider context of the political and economic sectors. This is important as it will primarily raise awareness on the significance of culture for the future of the EU among the decision-makers in Europe.

CZECH REPUBLIC

SENATE

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

Non-conceptual approach of public institutions is one of the major challenges faced by the Creative and cultural sectors in Czech Republic. Ministry of Culture together with the other institutions, particularly with the Office of the Government, is currently striving to change this situation. Ministry of Culture has recently conducted an extensive survey of creative and cultural sectors which are financed by the ministry. Ministry would like to follow up on this survey with a new strategy which would lead to an effective support of CCS in the Czech Republic.

Low awareness about the CCS is another challenge which the cultural and creative sectors face. This is connected with the difficult access of CCS to the funds particularly because the most of the subjects in CCS are self-employed persons or SMEs. Czech financial sector is not yet sufficiently equipped to provide credits on services and products which are based on intellectual property. Last but not least, this sector contends with lack of suitably educated persons. Some traditional professions, mainly crafts, cease to be attractive but on the other hand modern CCS professions struggle to find educational programmes which would suit to their needs. Interdisciplinary approach is still rather rare in the Czech Republic.

Access of CCS to the foreign markets is also one of the major challenges. In general, promotion of domestic production is mostly one-off and special-purposed. Promotion of opportunities for access to the foreign markets is not a part of strategic documents or mutual agreements of ministries or other public institutions. The new strategy will have to deal with these issues as well, because the public administration is aware of the importance of CCS for both individuals and the society, its impact on the state economy and on the external relations of the state.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

As already mentioned in previous paragraph the Czech Republic still does not have any strategy for promotion of CCS but Ministry of Culture plans to prepare the strategy in the coming years. However, the Czech Republic already has several conceptual documents in the area of cultural heritage, such as:

- 1) the Concept of heritage preservation which offers overall description of current situation and focuses on 19 areas e.g. regulations in the area of heritage preservation, protection of cultural monuments and landscape, innovation and research, vocational education etc.
- 2) Concept of museum development in the Czech Republic which is aimed mainly at the preservation of public museums and art galleries ability to administrate and expand collections, creations of transparent legal and economic environment and innovations.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

Ministry of culture regularly supports citizens' engagement in culture, particularly activities of national minorities from Bulgaria, Croatia, Germany, Poland, Russia, Greece, Slovakia, Serbia, Ukraine, Vietnam or activities of Roma or Ruthenia communities. Activities of various associations and multi-ethnic cultural events are also supported. Integration of Roma community is supported individually in form of fund programme which was created in year 2002 and which promotes the artistic, cultural-educational and educational activities, research papers about Roma culture, traditions and history, documentation of Roma culture and cultural activities which try to eliminate extremism, xenophobia and intolerance. Ministry of Culture supports also integration of foreigners which reside in the Czech Republic, especially by promotion of the Portal of intercultural dialog which was established in 2008 at the occasion of the European year of intercultural dialogue. Main objective of this portal is to be an open platform particularly for the entities from non-profit sector which focused on intercultural dialog.

Ministry of Culture simultaneously support also cultural activities of disabled persons and seniors, mainly promote activities of disabled persons that give them opportunity to present their artistic activities, long-term work in facilities for disabled persons, leisure activities of seniors which are focused on self-realization, social and inter-generation contacts, prevention of social exclusion and isolation of seniors. Traditional folk culture is also promoted. Regional offices for traditional folk culture operate in every region of the Czech Republic.

Last but not least, unprofessional artistic activities which cultivate cultural life of regions, aesthetic creativity and promote citizens togetherness are supported. This

support includes various awards for unprofessional theatrical activities as well as for literal activities, traditional folk culture and folklore, musical, audio visual, applied arts and dance activities and artistic activities for children.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

EU can significantly contribute to the enhancement of good reputation of traditional CCP and public interest in this area both from the professional and amateur view. EU can also promote cooperative programmes of seemingly disparate disciplines and interdisciplinary approach in the culture and education sector which lead to the development of creativity. Establishment of financial facility in the framework of the Creative Europe programme is a positive step. EU can also focus on the CCS access to the funds as well as takes account of administrative, financial and time barriers related to artistic creation.

ESTONIA

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

Estonian culture is that of a nation of a little more than 1 million people. Along with the unique language, our culture is the main vehicle for Estonian identity. The culture of Estonia combines an indigenous heritage with Nordic, Eastern and Western cultural aspects and with its openness faces all the challenges and opportunities of the modern, dynamic and digital world.

2. Are there any specific strategies aiming at promoting CCS and cultural

heritage in your country? If so, please briefly describe them.

The general principles of the cultural policy "Culture 2020" adopted by the Parliament of Estonia (Riigikogu) in 2014 are the basis for the state's decisions in the field of culture up until 2020. This strategic document is a continuation of the general principles of the Estonian cultural policy adopted by the Riigikogu in 1998. This document also draws on the national strategy for Estonia's sustainable development "Sustainable Estonia 21", which has the viability of the local cultural space as one of its objectives.

In this document, Estonian culture is defined as both the creation of Estonians as well as that of other nationalities living in Estonia. All members of society take part in the process of culture either as creators or as persons interacting with what was created. Estonian culture along with its unique regional cultural spaces is a part of world culture.

See more:

<http://www.kul.ee/en/activities/culture-2020>

Among other aspects it is stipulated that:

- The state is going to direct external resources into the development of the cultural field in order to strengthen the competitiveness of the creative industry, develop information technology services, support integration, and to invest into a cultural infrastructure which supports tourism and regional development. (p. 9)

- The state supports the development of creative industries as part of a knowledge-based economy. The objective is to use innovation and creativity to raise the country's competitiveness, thereby transforming from an agent to a creator of value. Professional agents have an important role in the organisation of cultural life and creative industries. (p 17)

- The more valuable parts of cultural heritage will be digitalised by 2018, so that its long-term survival is ensured in compliance with international standards and quality requirements. The interoperability of culture-related information systems is ensured with harmonised descriptions and web services. Works digitalised by institutions funded and managed by the state are as a rule, if such rights are established, made freely available. The use of digitalised cultural heritage in e-learning and in the provision of e-services in the field of the media and creative industries is promoted.

Another strategic document is "The Estonian Entrepreneurship Growth Strategy 2014-2020", which is the most important strategic document on the Estonian economy for the years 2014-2020. It focuses on three main challenges in order to increase the wealth of Estonia: increasing productivity, stimulating entrepreneurship and encouraging innovation. Development of creative industries is a part of this strategy as well under the section of competitive position. It is important to facilitate the development of creative industries and to connect them with the rest of the economy. The development of creative industries is based on three pillars: raising awareness and offering training, support for start-ups and their incubation period, support for sectorial development and exports. The companies that need a range of services and a special environment for comprehensive development have the chance to operate in creative incubators. The physical environment of the incubators and their technological basis will be improved and renewed. Competitive companies are provided with sectorial services in order to help them to carry out their product development and marketing and enter foreign markets. We will take special measures to increase exports, use all the potential of creative industries to operate

successfully on foreign markets and to develop companies that are able to grow. Based on this strategy and previous experience of implementing support measures for the development of cultural and creative industries, Estonia has launched Creative Industries Development measure that focuses on following aspects:

- supporting incubators, business accelerators and CCI development centres;
- increasing the export capacity of CCI enterprises;
- initiating joint development projects between CCI and other sectors' enterprises;
- developing the CCI infrastructure and technological capacity;
- increasing awareness about creative economy and developing knowledge and skills.

See more:

http://kasvustrateegia.mkm.ee/index_eng.html

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

As described before, the "Culture 2020" highlights that all members of society take part in the process of culture either as creators or as persons interacting with what was created. For example, with our population of 1.3 million, we are among the top nations within the European Union for theatre and concert visits per capita. The Eurostat figures for the last year include over 1 million visits to the theatre, over 2 million concert visits and some 3 million visits to the cinema. Speaking about the museums, there are 256 museums and 3.3 million museum visits per year, which is the highest figure in EU per capita.

One of the tasks of the Ministry of Culture is to ensure integration process within Estonian society between Estonians and the representatives of national minorities, and

support the cultural life and societies of the Estonian minorities to preserve their cultures and languages in Estonia. The ministry is in charge of the coordination of the strategy of integration and social cohesion in Estonia "Integrating Estonia 2020" and the integration measures of the European Social Fund for the period of 2014–2020.

See more:

https://www.kul.rik.ee/sites/kulminn/files/23748_en_proofreading_le2020_eng.pdf

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

The cultural and creative sectors are a source of both cultural and economic value. Therefore it is important to facilitate the crossovers between the cultural and creative sectors and other sectors. It is a process of combining knowledge and skills specific to the cultural and creative sectors together with those of other sectors in order to generate innovative and intelligent solutions for today's societal challenges.

Crossovers take place at the intersections of different sectors. However, sectors and policies are still often organised in silos, thus limiting the scope for synergies and the emergence of innovative solutions. To overcome silo thinking and to promote crossovers, there is a need for a comprehensive strategic approach involving all actors from the local to the EU level.

Europe's Digital Single Market should encourage the creation and circulation of quality content which thrives on Europe's cultural and linguistic diversity and provide for a balanced framework of rights and duties across the value chain.

Investments in the cultural and creative sectors are often perceived as risky and volatile as they are based on intangible assets. There is therefore a need for innovative financial instruments specifically

targeted at the cultural and creative sectors that will strengthen their capacity to engage in cross-sectoral collaboration, including at international level.

GERMANY

BUNDESTAG

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

Although the German Government has introduced many different national funding programs, funding is still the main challenge the creative and cultural sector is facing. Potential investors consider it as a risk to invest because the development of the market and the corporation is very hard to foresee and there are no “hard” parameters to measure the success. Furthermore, due to geographical, linguistic and cultural fragmentation it is hard for smaller and medium sized companies to internationalize their businesses. Hence, we need innovative strategies for these companies to succeed internationally.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

In 2007 the German Government initiated the initiative “Initiative Kultur- und Kreativwirtschaft” which aims to foster the competitiveness of the creative and cultural sector and to ensure and create jobs. It is coordinated by the Federal Ministry for Economic Affairs and Energy and the Federal Chancellery and Representative for Cultural and Media Affairs. Following the initiative, a Competence Centre was founded in 2008. Its main tasks are to initiate cooperation between the creative and cultural and other sectors, to offer networking-possibilities and to monitor the

development of the sector. Since 2016 there is also an institute for scientific analyses and know-how transfer.

3. Has your country taken any actions to foster citizens’ engagement in culture, with particular attention being paid to social inclusion?

To strengthen intercultural competence has been an official aim of the German Government for over a decade. Cultural participation is a basic requirement for participation in society. Therefore, cultural integration plays a key role in social integration. Hence, many cultural institutions and organizations like the Standing Conference of the Ministers of Education and Cultural Affairs have addressed the topic and introduced many different initiatives and programs over the years. Due to the refugee situation we enhanced our engagement in promoting cultural diversity and the intercultural dialogue. In particular the Federal Chancellery and Representative for Cultural and Media Affairs has launched new programs which aim to foster cultural competence and skills regardless of age and social or cultural background.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

A coherent legal and economic framework for the cultural and creative sector is of utmost importance. The support and the protection of the cultural and creative industry should be integrated into the strategic objectives and overall policy priorities of the European Union. Furthermore, a European Strategy for the development of cultural cooperation between EU and its partners could be a big step forward. Despite that, Germany aims for more cooperation and cross-industry collaboration to help smaller and medium-

sized companies internationalize their businesses.

GREECE

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

Perhaps the most urgent problem is the lack of a framework where young artists of any sort would have “spaces” to express themselves. Despite the fact that there are many artists or artistic groups they find it increasingly difficult to meet the expenses for such spaces.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

There is a two pronged strategy: The first is to engage the universities and research centers to organise summer schools in english around issues related to modern technology and ancient temples and/or archaeological remains. The second is the actual “formation” of a number of virtual museums and/or the virtual tours of existing museums.

3. Has your country taken any actions to foster citizens’ engagement in culture, with particular attention being paid to social inclusion?

The dissemination of all the sites which include the virtual museums, free entrance to museums, theater performances of the National Theatre as well as concerts, for specific social groups.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

Informing member states of what is happening in the different countries.

HUNGARY

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

a) One of the narrow, but unique segments of creative industry is folk art based design. Folk art (music, dance, songs and craftsmanship) is one of the inexhaustible sources for culture-based economy development. Hungary has especially rich folk art traditions, which is due to conscious collection, systematization and research as well as a set of institutions whose primary task is to make folk traditions known and create the opportunity for people to experience them in their everyday lives. The Hungarian Heritage House, with its complex activities, stands out from such institutions. Of folk art based design developing activities the ones giving rural areas the opportunity for economic reinforcement are to be noted. The recipe, on the one hand, is simple: the still existent patterns, developed and preserved thorough centuries, which are characteristic of certain regions and are a part of their identity are shaped by craftsmen and designers together in a way that archaic and authentic patterns and forms as well as contemporary modernity are present at the same time. On the other hand these developments require intensive intellectual work and time as the harmony of archaic and modern elements has to be achieved, and products to be made commercially available which can be sold not only to people interested in authentic folk art have to be created without losing the value of centuries-long traditions. An important development based on this logic is the Project R.E.D – Roots of the European Design with the participation of the Hungarian Heritage House. In the

framework of this project, Albanian, Czech, Polish, Hungarian, Italian, Romanian, Slovakian and Slovenian designers, individually and also in cooperation, created articles for personal use based on folk art forms. In addition, it's worth highlighting projects based on cooperation with fashion designers in whose framework craftsmen highly skilled in certain regions' authentic folk art create collections suitable to be worn by today's people every day. There is no doubt that the volume of these projects is much smaller than that of car industry design, films or the computer game market. Their essence is the fact that they create economic opportunity for regions where significant industrial developments are not possible, and they contribute to strengthening the identity of a given region, that is strengthening the human factor, the basis for all long-term sustainable developments.

The greatest challenge in this segment is the fact that art education doesn't direct enough attention to this source, although an increasing number of individual artists (who are acknowledged professionals) discover our folk art, a malleable collection of forms and patterns for them, more frequently, and this way they re-discover this treasure and make it possible for a wider audience to discover it as well. It should also be seen as a challenge that it's not always the market which should decide which re-shaped items will become popular. Artists who use pure sources humbly and don't debase our culture to a mass culture, but create demand, should be supported, highlighted, introduced and promoted. We aim at presenting traditional patterns and forms in usable products which meet today's expectations.

b) In Hungary, a leading sector of creative economy is the film industry. The systematic work in recent years has led not only to excellent films like *Saul's Son* which won the Grand Prix at the Cannes Film

Festival and an Oscar for the Best Foreign Language Film, but also significant economic results. Films made in the Korda Studios in Etyek, for example *The Borgias* starring Jeremy Irons or *The Martian* with Matt Damon directed by Ridley Scott or films shot in Budapest, which provided wonderful scenery, such as *Mission: Impossible – Ghost Protocol* or *Die Hard 5* also resulted in a significant revenue at the level of national economy. Important foreign productions in Hungary is, among others, due to the fact that Hungary supports film production by tax refunds. However, the revenue 'lost' is less significant than the revenue of film industry businesses involved in these productions. Another benefit is the professional network developed and strengthened during such cooperation.

It's a challenge that audiovisual education isn't coordinated, so it's very diverse. Education is extremely varied, and real expertise sought after in the film industry is not solid.

c) Another leading sector of creative economy all over the world is digital platform based gaming. The game designer and analyst course introduced by the Budapest University of Technology and Economics in 2015 has the potential for strengthening this economic segment. The topicality of this course can truly be justified with economic data. By the early 2010s, digital gaming industry became the leading segment of show business and generated a revenue one and a half times bigger than that of the film industry. Economic growth on every platform shows that games are becoming an increasingly integral part of our everyday lives. More and more businesses use game-based applications, which is a sign of business gamification spreading. Students in this course deal with analogue and digital game development, programming and game engine studies, 3D modelling and animation techniques, game theory and game history,

game psychology and ergonomics, social science studies as well as game distribution, monetization and production studies.

Hungary's strength in digital technologies is shown by businesses achieving remarkable international successes in recent years. Just think of Prezi developing an innovative presentation technology or Ustream, a market leader in online broadcast.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

Act XXXVIII of 2006 on the Promulgation of the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, adopted in Paris on 17 October 2003

National Tourism Development Concept 2014–2024

Means of achieving the desired goal:

- Developing innovative and creative quality products and supply, creating an environment which boosts the competitiveness of Hungarian tourism, creating jobs
- Restructuring the institutions of tourism, based on the TDM system
- International, oriental opening with an incentive of international marketing and sales
- Measurable results of the objectives until 2024:
 - Increasing the contribution of tourism to national economy to 10% (% GDP)
 - A 1.5-fold increase in the number of employees reported by employers in tourism-related fields
 - Hungary among the first 30 countries in the world in terms of competitiveness
 - An increase of at least 30% for domestic tourism indicators

- A 1.5-fold increase of stay and average spending of foreign tourists
- Capturing new markets in connection with the policy of oriental opening

National Rural Development Strategy: a strategy for the economic and social advance of rural areas with an emphasis on preserving and handing down cultural heritage. Placing the wealth preserved and produced on the market is an important task.

Regional (integrated urban development strategies) and subregional cultural strategies, which created a vision of future and determined the regions to be developed while taking local resources into consideration. Especially in order to preserve and renew cultural heritage and utilize it in local economy.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

Based on Hungary's experience, folk art and creative economy can meet in three main areas: music, articles for personal use (craftsmanship) and embroidery. Traditional and adapted folk music is characterised by the fact that, as opposed to pop music, its performance on the mother tongue isn't an obstacle, it's a competitive advantage when distributing on international markets because of its uniqueness. Hungary has great potentials in this field, based partly on conscious research and adaptation dating back to the 19th century and hallmarked by the name of Béla Vikár, Béla Bartók and Zoltán Kodály, partly on high quality music education.

a) In relation to music, it's worth mentioning World Music Expo (WOMEX). WOMEX is the most important representative international event in folk

and world music. It's a fair, a world music festival, a conference, a festival of music documentaries and an award ceremony at the same time. It's an opportunity for new talents to establish themselves, and also an opportunity to make business, network with illustrious members of the profession, book concerts and festivals, and study. Its significance is similar to that of the Cannes Film Festival in the film industry. Last year, the expo was organised in Budapest which was its first Central European venue. In the framework of the event, more than 2,500 delegates representing 1,500 organisations came to Budapest from nearly 90 countries of the world, including 875 concert and festival organisers, 500 publishers and distributors, more than 500 managers, as well as producers and representatives of agencies. At 270 booths there were nearly 700 exhibitors representing 54 countries, and 280 artists from 50 countries had a performance at more than 60 concerts on 7 stages during the event. Besides technical discussions, there were diplomatic meetings and conference talks, which can be the first step for lots of new international initiations. One of the 'best practices' is organising this type of events in a given country. Another best practice in the field of music is establishing music export offices. We can find examples for this in several countries. In Hungary, due to the success of WOMEX, an export office will start its operation this year in the framework of the Hungarian Heritage House and its tasks include the following:

- creating the 'Hungarian music' brand, keeping up its image and providing its continuous communication;
- maintaining continuous contact with significant international festival organisers, important performance venues, concert agencies, record companies, artists and the press; arranging incentive programmes to invite Hungarian artists and to cooperate with them;

- representing the 'Hungarian music' brand at professional fairs;
- providing promotional material for members of the profession, creating such material (CDs, videos, documentaries, books, booklets);
- organising exchange programmes, cooperating with Hungarian festivals and performance venues;
- organising performances for Hungarian, traditional folk music and folk music based productions within the scope of the export office activities at as many places in the world and on as many occasions as possible.

b) In case of articles for personal use, design based on folk art patterns and forms creates an opportunity. The recipe, on the one hand, is simple: the still existent patterns, developed and preserved thorough centuries, which are characteristic of certain regions and are a part of their identity are shaped by craftsmen and designers together in a way that archaic and authentic patterns and forms as well as contemporary modernity are present at the same time. On the other hand these developments require intensive intellectual work and time as the harmony of archaic and modern elements has to be achieved, and products to be made commercially available which can be sold not only to people interested in authentic folk art have to be created without losing the value of centuries-long traditions.

An important development based on this logic is the Project R.E.D – Roots of the European Design with the participation of the Hungarian Heritage House. In the framework of this project, Albanian, Czech, Polish, Hungarian, Italian, Romanian, Slovakian and Slovenian designers, individually and also in cooperation, created articles for personal use based on folk art forms.

You can find more information about this project here: <http://www.redproject.eu/>

c) Embroidery, through cooperation with fashion designers, can serve as a basis and source for creative economy.

In this regard, two good practices should be highlighted:

- Tünde Hrivnák designs everyday collections based on Kalocsa and Matyó patterns: <http://byme.hu>, and
- Melinda Madarász designs collections based on Eastern Hungarian Barkó traditions as well: <http://kanvasik.wix.com/test01>

A special feature of the two above mentioned projects is the fact that craftsmen cherishing a given tradition contribute to embroidering and putting collections together, so these projects also develop the labour market in a given region. Moreover, they contribute to strengthening the identity of a given region, that is to strengthening the human factor, the basis for all long-term sustainable developments.

The Gombold újra! Programme

The Gombold újra! aims at showing that regarding clothing culture Hungary has not only rich traditions but also a sparkling present and a promising future. Since 2011, the Gombold újra! has made hundreds of thousands of people aware that there are talented Hungarian designers, and also draws private and venture capital providers' attention to the fact that fashion can be an area suitable for investments in Hungary, too. During competitions and related shows, a wider audience had the opportunity to get to know clothes and accessories made by several Hungarian designers.

In 2013, the Gombold újra! rose to another level: as part of the Central European Fashion Days, the competition became more international in every sense. Applicants could turn to Central European cultural values and traditions for inspiration in order to create their designs. The

Gombold újra! competitions in 2013 centred around the Central European identity. Fashion designers had to create clothing and accessories of outstanding quality following today's trends by drawing inspiration from Central European (Czech, Polish, Hungarian and Slovakian) intangible and tangible values and traditions.

Concept for introducing traditional articles of clothing as modern, wearable items

It's a programme of the Hungarikum Department of the Ministry of Agriculture, the Community Cultural and Art Department of the Ministry of Human Capacities and the Hungarian Heritage House, which aims at adapting traditional folk clothing into modern everyday life with the involvement of actors and designers of the Hungarian creative industry.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

The activities of the creative industry, similarly to several other countries, centres around the capital city. Research into the successfulness of cities, like the Best-Performing Cities, an annual publication of the American Milken Institute, highlights that creative labour force likes to work at places where a lot of creative people live: in general, these are metropolises. However, it's easy to understand that folk craftsmanship is generally stronger in the countryside as it's closer to 'pure sources'. These small handicraft workshops have difficulties in joining the creative economy of big cities, in this case primarily that of Budapest because they don't have proper networks and marketing.

In Hungary, like everywhere else in the world, the economic medium catering for the biggest mass demands is the creative industry. However, it works in both directions because this sector creates the most demands as well. Utilizing this, those segments need to be strengthened which

do creative work based on real community norms, written and unwritten social rules, and values.

ITALY

A) CHAMBER OF DEPUTIES

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

The challenges that Italian society has to face on the cultural level are numerous.

In the first place, there is a need to counter the reading crisis, which is manifesting itself both as a drop in the number of people who have read at least one book in the last year (in 2014, only 40 per cent of the adult population) and as a fall in the retail sales of paper books that has not been compensated by e-book purchases or on-line buying, on the other hand.

Boosting access to and making the most of Italy's vast cultural heritage through the channels offered by technological innovation constitutes another challenge. Public-sector offices and private enterprises are busy seeking ways to digitalize, to publicize the Italian heritage and attract the global public: a public that now has ample means of enjoying it from every part of the world (one can think of the on-line sale of museum tickets, the various "apps" of an artistic-cultural nature and qualitative improvements at a logistical level, etc.).

In the third place, the Italian legal system is currently engaged in redefining the rules governing copyright, partly in observance of Directive 2014/26/EU. The monopolistic management of copyright and related rights by a state-owned company is clearly resulting in certain inefficiencies and a loss of consensus, above all.

Obviously, the three fields cited differ in their amplitude and their specific features, but they give an idea of the enormity and complexity of the task.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

and

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

As regards the reading problem, that relates both to educational poverty and to cultural consumption, Government and Parliament have already adopted various measures essentially consisting in the issue of cards: Law no. 107 of 2015 provided for the issue of a card with an annual value of EUR 500 to every teacher and the 2016 Stability Law has provided for a similar card for young people celebrating their eighteenth birthday in 2016. The latter Stability Law has also increased by 37 per cent vis à vis the past year the budget of the Ministry of cultural heritage, according to the principle by which for every euro spent in security another one must be appropriated to culture. In this framework, a public selection was called for 500 professionals at the Ministry. The strategy of the Stability Law is therefore a more close-knit relationship between Ministries of cultural heritage and public education.

Then there have been provisions financing the purchase of schoolbooks and Parliament is currently debating a bill proposing to give less affluent citizens a card with an annual value of EUR 200 for book purchases.

As far as the question of promoting and enhancing enjoyment of cultural assets is then concerned, the interventions have

been very wide-ranging. The year 2014 saw the introduction of the "Art Bonus" i.e. the possibility of an income-tax deduction for all those who make a donation to the public sector for the restoration and optimization of cultural assets. This measure – which allows a tax deduction equal to 65 per cent of the gift made – has become fully operational under the 2016 Stability Law.

The same 2016 Stability Law contains provisions relating to historic walking routes and tourist itineraries. Incentives for the renovation and refurbishment of cinemas have also been provided for. Finally, a bill re-organizing the cinema and audio-visual sector is currently under consideration at the Senate of the Republic.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

It is to be hoped that the computation of public debt limits under the Stability and Growth Pact will exclude expenses relating to the optimization of cultural heritage, the main pass for Italy to continue to develop the sector of culture, tourism and enhancement of landscape.

B) SENATE

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

The main challenges/opportunities in Italy for the CCS sector are the following:

- to increase Italy's competitiveness by emphasizing the potential of the national historical heritage, beauty and artistic talents;
- to enhance contemporary art and architecture, also as a means for rejuvenating urban suburbs;

- to give a strong boost to new forms of public / private partnerships, with a particular focus on individual and corporate donations;
- to develop a new approach towards cultural participation through digital technologies and audience development strategies;
- to implement the "TV on demand";
- to implement international co-production;
- to implement the distribution of Italian short and long movies in Europe;
- to spread the circulation of Italian TV series in Europe.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

Several entities, at national level, developed a range of initiatives to support CCs and cultural heritage. For what concerns the private sector one of the most important initiative comes from Fondazione Cariplo, a banking foundation that supports financially all the eligible applicants under the Creative Europe Programme, through an open call. Fondazione Cariplo supports also cultural innovation through a call, named "IC – Cultural Innovation" that aims to encourage young people, innovators and entrepreneurs to engage in cultural initiatives and to help organizations that are open to rethink their models and to introduce innovative practices in the arts & culture. Moreover also Compagnia di San Paolo supports cultural innovation through "ORA! Linguaggi contemporanei, produzioni innovative/Contemporary Languages and Innovative Production". We can also mention "Funder 35", promoted by Fondazione Cariplo and several Bank Foundations, such as Fondazione Banco di Sardegna, Cariparma Foundation, Fondazione Cariverona, Fondazione Cassa di Risparmio della Spezia, Fondazione Cassa di Risparmio di Ascoli Piceno, that is

dedicated to non-profit cultural undertakings made by young people under the age of 35.

With reference to the public sector, one of the most important policy priority in Italy is represented by the decree "Valore Cultura", approved in 2013 (D.L. 91-2013). This decree sets forth arrangements for urgent protection, restoration and enhancement of the Italian cultural heritage, with particular emphasis on the site of Pompeii; furthermore it promotes the revival of cinema, musical activities and live entertainment.

Moreover, in 2014, the Parliament approved a Decree Law to increase private investments in art and cultural projects, through a special system of tax credit ("Art Bonus").

Furthermore, in 2015, the Ministry has developed a new approach for "FUS - Fondo Unico dello Spettacolo/Performing Arts Fund", that is now open not only to national theaters, but also to production (Theatre Companies, with facilities for under 35), distribution (Regional Circuits), Festivals, Promotion, Multi-disciplinary centers.

Last, but not least, in 2015 the Ministry launched a national contest named "Italian Capital of Culture", that promotes the horizontal programming for Italian municipalities based on urban regeneration, territorial cohesion and development of peripheries, with methodologies resulting from the "European Capital of Culture" UE Action.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

The project for "Matera 2019" (European Capital of Culture) moves exactly from socio-economic issues, identifying culture as a means to foster inclusion and economic growth (the project will be financially supported also by the Ministry of Culture through a grant of 28 Mil euro).

Besides, the Ministry of Culture also launched a programme, whose total amount is 500 Mil euro, for the re-qualification of urban peripheries, to be achieved through culture, social inclusion and the involvement of the National Social Service.

Engagement in culture for younger people is promoted also by the initiative "Card Giovani", that will grant an economic amount for young people becoming adults in 2016, to be spent in theatres, museums and other cultural institutions.

Special support will be provided to cultural association in 2016, with the dedication of a percentage of 2 per 1000 of taxes levied on citizens' income.

Through the PON – FESR "Cultura Crea" foresees the use of structural funds to promote, inter alia, sustainability and social inclusion

The Ministry of Culture also launched the Call "MigrArti", that finances projects in the audio-visual/ theatrical/ musical/ dancing sector with a special focus on cultural diversity and integration, in order to overcome prejudices and encourage the knowledge of migrants' cultures.

Finally, at national level, several projects with special focus on engagement in culture and social inclusion, are implemented in the context of EU Programmes, such as "Europe for Citizens", "Creative Europe" and "Erasmus Plus".

"Europe for Citizens" Programme, whose National Contact Point is established within the Ministry for Cultural Activities and Tourism, is marked by a strong concern for engagement, participation and social inclusion. Accordingly, several Italian projects dealt with the topic specifically the topic of engagement in culture as a means of social inclusion (Projects "Intercultural

dimension for European active citizenship" by Geraci Siculo municipality, "European accessible towns" by Vicenza, "European Democratic Engagement" by Cerrione municipality, "Tale of Collective Memories" by Sangrado municipality, "Europe-week for youth" by Trivero municipality) and with the inclusion of migrants through culture (projects "Welcoming network for migrants' rights" by Unione dei Comuni di Naxos e Taormina, "Migrations, Integration and co-development in Europe" by PRISM and "Boosting young migrants' participation" by Istituto di Cooperazione Internazionale").

As regards the Creative Europe Programme the most representative projects are Caravan Next by the Odin Theatre (a larger scale cooperation project co-financed by Creative Europe, in which theatre and art become a mean to create new ways of facing social issues and concerns of modern Europe (<http://www.caravanext.eu/>) and BeSpectactive by the Municipality of San Sepolcro (a larger scale cooperation project that aims to develop new models of co-creation involving artists, audiences and cultural organizations on an equal footing, <http://www.bespectactive.eu/>).

Finally, for what concerns Erasmus Plus the most representative project is the Adeste Project (that aims to support cultural organizations and practitioners in having a greater impact on access to culture and cultural participation: <http://www.adesteproject.eu/>).

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

EU could best support CCs in Europe by increasing the EU budget dedicated to culture, since European Programmes and initiatives in the field encounter a great success and have a strong impact on innovation and social inclusion. Nevertheless, their budget is too limited to

properly achieve their goals. The current "Creative Europe Programme" promotes several actions on innovation and social inclusion, such as audience development and film literacy; moreover, it explores new ways to pursue these objectives, such as active spectatorship, social media for the CCS sector, social inclusion of migrants through arts and culture. Hence, an increase in the budget of "Creative Europe" or "Europe for Citizens" Programmes would help EU to best support CCs at national and European level.

LATVIA

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

Creative industries have a broad meaning, they include different sectors and are having a cross-sectoral character, understanding of a term shall be outspread in order to help identify the sector itself with the industry, as well as to build understanding for the general public and policy makers.

- low level of understanding among the decision makers about the potential of culture and artistic creativity in the economy and other sectors, as well as the society as a whole;
- there is a need to overcome silo thinking and to show how policies are interrelated;
- there is a need for tools and mechanisms allowing to work across sectors and to develop common language (vocabulary);
- financial systems are oriented to sectors, making it difficult to put forward joint/cross-sectorial initiatives/objectives;
- need for innovative financial instruments that would foster experimentation and risk-taking;

- lack of evidences and statistics, it is hard to measure/to capture the contribution of culture to economy and to the regional growth;

- to stimulate export capacity, increase of added value and productivity and innovations, not only focus on the development of the company and activities in the local market;

- as companies of Creative Industries are mainly SME's and micro enterprises, entrepreneurs face particular barriers of small companies to grow and develop;

- limited access to resources and knowledge, low research and innovation capacity, difficulties in access to new markets, limited manufacturing capacity, information and skill shortages, increasing competition in between the sector;

- lack of entrepreneurial skills (the ability to plan and optimize business performance, prepare business plans, develop financial forecasts, present business ideas, establish cooperation and partnership with other companies), therefore it serves as a barrier for attracting investment;

- there is a need for more professional managers that would manage creative projects;

- lack of access to finance hinder growth, lack of working capital and tax burden is often a barrier for decision of a company to grow.

As to the challenges the audio-visual sector faces:

- Latvia's small market (domestically in terms of the size of the population and internationally in terms of language) and low capacity means that for TV companies, production of local content is relatively more expensive than buying content from bigger markets. That, coupled with higher production values (i.e. glossier), means we cannot compete with, say, Russian serials and TV shows.

- The Audiovisual media services directive also envisages a single market for these services and therefore Latvia cannot normally restrict the transmission of these services from other Member States. The freedom of establishment has led to the practice of "jurisdiction shopping" whereby TV channels are registered in one member State but target the audiences in other Member States where the rules on advertising or protection of minors, for example, are stricter.

- Allied to this is the transmission of news and current affairs programmes on popular Russian television channels registered in the EU that contain hostile propaganda, lies, disinformation and fake news stories targeting not just the Baltic states but the whole of the EU.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

A mid-term cultural policy document "Creative Latvia" (2014-2020) corresponds to the main planning documents at national and EU level. Along with the main document, 15 strategy documents have been elaborated for each of the arts and culture sector.

The guidelines "Creative Latvia" have set the following vision: Latvia - a country with a rich and nourished heritage, a vibrant and diverse cultural life, creative people, creative industries with high export potential, and improving the quality of life for everyone.

To reach this vision, the following priorities have been outlined:

- preservation and development of cultural capital involving community members in cultural processes;

- a creative lifelong learning and cultural education system oriented towards labor employment;

- cultural and creative industries with high export potential; and

- creative territories and accessibility of cultural services.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

Since 2011, the Ministry of Culture is responsible for integration policy (in 2009-2010 it was the Ministry of Justice). In 2011 also the Guidelines on National Identity, Civil Society and Integration policy 2012-2018 was adopted by Government. Guidelines define integration policy with overall goal "A strong, cohesive Latvian people: a national and democratic community ensuring the maintenance and enrichment of its unifying foundation – the Latvian language, culture and national identity, European democratic values and the unique cultural space aimed at the balanced development of the democratic Nation State of Latvia".

Thereby social inclusion is not a subject of integration policy; however some specific elements are still included. For example, set of measures to ensure integration of Roma people in Latvia is harmonised with EU policy in this field and include also measures fostering social inclusion of Roma people in Latvia.

The cultural policy guidelines "Creative Latvia" cover also intersectoral / horizontal issues, e.g. culture for the promotion of social participation and integration.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion (2015/C 172/04) were adopted in May 2015 during the Latvian Presidency to the Council of the EU.

These Council conclusions include invitation to the Commission to:

- develop a comprehensive strategic approach to boost the competitiveness and development of the cultural and creative industries, while emphasising their role in the overall innovation process across all industries;

- better tailor and disseminate information about existing EU programmes and funds for the cultural and creative sectors in order to reinforce crossovers with other policy areas;

- consider the use of existing funding available under EU programmes, such as Horizon 2020, the Connecting Europe Facility, Erasmus+, COSME and Creative Europe, for crossover projects aimed, for instance, at:

- supporting multidisciplinary teams of artists, researchers and technologists,

- better supporting non-technological, social and service innovation,

- developing transversal skills, such as critical thinking and initiative taking,

- supporting artistic practice in urban development as part of smart and creative cities,

- fostering a user-centred approach in modernising public services, e.g. through the application of design thinking.

If all of these steps could be fully developed, implemented and applied it would help to increase the support for CCS in Europe, with focus on innovation and social inclusions.

LITHUANIA

SEIMAS OF THE REPUBLIC

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

Tasks:

- Enhancing the quality and accessibility of cultural services (by updating library stocks; facilitating conditions for upskilling

to all groups of cultural workers; preserving and ensuring the relevance of cultural heritage; promoting public awareness of the value of cultural heritage);

- Improving information and media literacy in society (by promoting civically responsible media; developing information literacy; increasing critical thinking competencies within society);

- Promoting and developing national cinema art, cinema promotion and education, and developing film libraries;

- Raising the profile of Lithuania's culture and cultural products (by introducing Lithuania's culture and art in prestigious international events, and by promoting cultural and creative innovations).

Challenges:

There is a lack of specialised funding sources and their availability for CCS in Lithuania. Due to their inter-disciplinary nature, creative and cultural sectors fall into some sort of grey area. Sector activities are not financed by the instruments of the Ministry of Economy because they do not fully meet business requirements (which are oriented to traditional industries, traditional forms of entrepreneurship, technological innovations, etc., and which are neither suited to new forms of entrepreneurship nor to soft content innovations) or because the activities of CCS are unable to compete for funding with traditional businesses on equal terms. Moreover, CCS activities are rarely funded by the instruments of the Ministry of Culture, for they are treated as potentially revenue-generating activities, i.e. commercial activities, which have to be financed by the Ministry of Economy.

Since the absolute majority of businesses in creative and cultural sectors are SMEs, i.e. one-person businesses, most of funding sources and forms of support (such as EU-funded investment projects, loans or export incentives) available to traditional businesses are not yet accessible to CCS.

Since the absolute majority of businesses in creative and cultural sectors are SMEs, i.e. one-person businesses, most of funding sources and forms of support (such as EU-funded investment projects, loans or export incentives) available to traditional businesses are not yet accessible to CCS.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

Programme for Ensuring the Relevance of Cultural Objects for 2014–2020: It establishes the aims, tasks, priorities as well as general and specific requirements for public investment in the objects of cultural heritage and cultural infrastructure.

Policy Development Directions of Cultural and Creative Industries for 2015–2020: They identify the priorities, aims and tasks of cultural and creative industries and ensure their effective and coordinated inter-ministerial implementation).

Inter-institutional Action Plan under the horizontal priority "Culture" within the National Progress Programme for 2014–2020: It is meant to implement the provisions of the horizontal priority "Culture" within the National Progress Programme for 2014–2020 and the Guidelines for Alteration of the Lithuanian Cultural Policy. The Plan aims at providing conditions for capitalising on the potential offered by cultural sectors and strengthening the public identity and creativity, developing cultural services across Lithuania and promoting the dissemination of Lithuania's culture and competitiveness at international level through consolidating the measures of EU structural fund managers for 2014–2020.

Guidelines for National Cultural Heritage Protection Policy: They constitute a policy document which identifies systematic

national priorities and directions of planning and implementation of the cultural heritage protection.

Cultural Regional Development Programme for 2012–2020: It establishes priority directions for culture development across regions; provides conditions for the access and dissemination of culture by increasing the attractiveness of regions to local communities, investors and tourism.

Programme for Ensuring the Relevance of and Preserving the Digital Cultural Heritage for 2015–2020, which determines the main directions for the development of virtual cultural heritage with a view to developing a unified framework for the digitisation and dissemination of the Lithuanian cultural heritage and creating a long-term preservation system of the digital content as well as identify general principles for the development of virtual cultural heritage space, and the Roadmap of Implementing Measures for 2016–2018.

Strategic Guidelines for the Development of Museums in 2015–2020: They lay down the strategic goal, main strategic directions development and tasks of museums in 2015–2020, implementation and monitoring, and assessment criteria. The Guidelines are intended to establish links between the activities of museums, the objectives of public literacy and civic education, and the functions of culture, education and dissemination of information. The strategic goal of the Guidelines is to satisfy the cultural needs of the population in the context of the development of knowledge society by improving the conditions for the development of cultural literacy and civic education in museums, by enhancing strategic management of museums, by providing conditions to accumulate, store, restore, research and disseminate the values of heritage, to convey a positive image of museums, and to raise the profile of the museum worker's

profession by strengthening the value of museums within society.

Strategic Guidelines for the Development of Libraries in 2016–2022: They are aimed at promoting structural dialogue at the levels of the library system and public administration, ensuring the interoperability and greater coherence between the activities based on the principles of smart society, smart economy and smart administration. The strategic goal of the Guidelines is to capitalise on the potential of libraries as they can offer an effective information infrastructure by ensuring lifelong learning for all members of society, growth of social and economic welfare and positive impact on the development of the country and its region).

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

Cultural and art institutions

Cultural and art institutions run cultural educational programmes and offer discounts to the most vulnerable social groups, including pensioners, people with disabilities, children and young people.

Museums and libraries

The Strategic Guidelines for the Development of Museums in 2015–2020 rest on the principle that the museum has to be seen as a medium for social interaction and exchanges leading to generation and dissemination of new knowledge and understanding and as a space for mobilising the community and facilitating the creation of social, cultural and innovation capital.

With a view to promoting social inclusion and cultural participation, the Strategic Guidelines for the Development of Museums in 2015–2020 lay down the following tasks:

1. To encourage mutual cooperation among museums and cooperation with educational institutions, researchers, local communities, NGOs, and business organisations when arranging expositions and exhibitions in museums. (The FIRST STRATEGIC GUIDELINE is to produce up-to-date expositions shaping historical awareness, encouraging public participation in the process of gaining knowledge and representing national history and heritage.) Outcome: In 2015, 24 % of all exhibitions held by museums were organised in cooperation with educational institutions, researchers, local communities, NGOs and business organisations.

2. To enable teaching and lifelong learning in museums by carrying out up-to-date, innovative, and inclusive educational programmes for different target groups. (The SECOND STRATEGIC GUIDELINE is to strengthen educational activities resting on active, inclusive and creative principles of teaching and learning, which would interact with formal and informal curriculum, self-study, and lifelong learning and meet the needs and expectations of different social groups.) Outcome: In 2015, Lithuanian museums came up with 576 new thematic educational sessions.

3. To ensure the development of innovative e-services and e-products for public use of the digital cultural heritage in museums. (The FOURTH STRATEGIC GUIDELINE is to improve accessibility, quality and market competitiveness of services provided and cultural products developed by museums.) Outcome: In 2015, Lithuanian museums created 223 new e-services and e-products for consumers.

4. To improve visitor service by modernising physical and information infrastructure in museums. (The FOURTH STRATEGIC GUIDELINE is to improve

accessibility, quality and market competitiveness of services provided and cultural products developed by museums.) Outcome: In 2015, 55 new spaces for serving visitors were fitted out in Lithuanian museums.

The Strategic Guidelines for the Development of Libraries in 2016–2022 provide for the strategic goal of effectively using the potential of libraries as an efficient information infrastructure for ensuring lifelong learning, growth of social and economic welfare, and positive impact on the development of the country and its regions.

With a view to promoting social inclusion and cultural participation, the Strategic Guidelines for the Development of Libraries in 2016–2022 lay down the following tasks:

1. To modernise physical and virtual library environment encouraging learning by adapting it to the needs of different age groups and different social groups (THE FIRST STRATEGIC GUIDELINE: LIBRARIES FOR PUBLIC EDUCATION. The aim is to stimulate teaching/learning activities for the development of cultural and information competencies and literacy, which stimulate creativity, social and economic engagement and motivation for life-long learning).

2. To develop services ensuring the relevance of cultural heritage, regional information and regional studies by increasing the digitisation, accessibility and lending of cultural content for the teaching/learning process (THE FIRST STRATEGIC GUIDELINE: LIBRARIES FOR PUBLIC EDUCATION. The aim is to stimulate teaching/learning activities for the development of cultural and information competencies and literacy, which encourage creativity, social and economic engagement and motivation for life-long learning).

3. To develop and regularly update the ICT infrastructure of libraries in order to

encourage people to engage more actively in the digital economy and society (THE SECOND STRATEGIC GUIDELINE: LIBRARIES FOR THE SOCIO-ECONOMIC WELFARE OF SOCIETY. The aim is to strengthen librarian communities by making use of optimised infrastructure of libraries and creating new e-services stimulating the socio-economic development based on knowledge, entrepreneurship and innovation).

4. To increase the accessibility of electronic content, virtual services and infrastructure in order to reduce social exclusion and ensure social integration of people with disabilities (THE SECOND STRATEGIC GUIDELINE: LIBRARIES FOR THE SOCIO-ECONOMIC WELFARE OF SOCIETY. The aim is to strengthen librarian communities by making use of optimised infrastructure of libraries and creating new e-services stimulating the socio-economic development based on knowledge, entrepreneurship and innovation).

5. To develop library services stimulating innovation, modernisation of the Lithuanian economy, entrepreneurship, dissemination of good practices, research data and innovation (THE SECOND STRATEGIC GUIDELINE: LIBRARIES FOR THE SOCIO-ECONOMIC WELFARE OF SOCIETY. The aim is to strengthen librarian communities by making use of optimised infrastructure of libraries and creating new e-services stimulating the socio-economic development based on knowledge, entrepreneurship and innovation).

6. To strengthen the representation of libraries and interinstitutional partnership at national, regional, and local levels in order to ensure coherence between public needs and the role of libraries (THE THIRD STRATEGIC GUIDELINE: LIBRARIES FOR THE DEVELOPMENT MEETING PUBLIC NEEDS AND PRINCIPLES OF EFFECTIVE MANAGEMENT. The aim is to improve the

management of libraries, which is based on efficient and effective implementation of activities, systematic upgrading of competencies of the staff and assessment of performance.)

Regions

The strategic goal of regional cultural policy for 2012–2016 pursued by the Ministry of Culture is the promotion of access to culture by various social groups and their engagement in culture by fostering cultural traditions and diversity of cultural expressions.

In achieving this goal, the Ministry is assisted by state cultural institutions operating not only in the capital Vilnius but also in the regions of Lithuania. Currently the regions have 13 museums, 7 professional theatres, 4 county libraries, 2 concert institutions, 2 cultural centres, Trakai Historical National Park, and the Administration of the State Cultural Reserve of Kernavė, which are owned by the Ministry of Culture. The Department of Cultural Heritage under the Ministry of Culture has nine territorial divisions.

Article 6(13) of the Law on Local Self-Government stipulates that cultivation of general culture of the population is an independent function of municipalities. Lithuanian municipalities have established and own a wide network of cultural institutions. As on 1 March 2016, 156 cultural centres, as legal persons, with 90 branches, 385 divisions or territorial divisions of cultural centres and 95 other bodies performing, among others, the functions of cultural centres established by municipalities were in operation in Lithuania. A part of functions of cultural centres is performed by multifunctional centres, community centres, open spaces for young people, or non-governmental organisations. Currently, Lithuanian municipalities contain 156 different bodies that perform a part of the functions of cultural centres.

The promotion of access to cultural services and the involvement of socially excluded population groups in the use of cultural services are greatly supported by the Lithuanian Council for Culture through co-financing of various programmes.

The programme titled *Amateur Art* is aimed at enabling artistic self-expression and fostering creativity and implementing projects that ensure the continuity of the tradition of the Lithuanian song festival, strengthen a distinctive character of ethnographic regions, enhance access to culture and fostering of traditions, promote the engagement in the activities of amateur art, and improve the socio-cultural environment in the regions of Lithuania. Under this programme, projects that help to reveal and cherish a distinctive cultural character of the region, enable the activities of amateur art groups, unite the community and engage different groups of local population are eligible for co-financing. Priority is given to creative initiatives that promote the cohesion of cultural and social environment, the involvement of socially excluded groups in cultural activities, and community spirit when the project involves population groups, in particular from small towns and villages, who are not actively engaged in culture due to their social exclusion, geographical distance to cultural centres, etc. The involvement in continuous cultural activities of the disabled, children and young people who are not engaged in cultural activities is of particular importance.

The implementation of the programme of *Amateur Art* in 2017 will be funded with € 503,000.

The Cultural Education Programme is aimed at enabling all groups of society to discover and foster their creative potential by engaging actively and meaningfully in culture. Cultural education projects that are aimed at discovering and fostering a creative potential among children, youth

and other social groups and raising awareness on cultural and art processes among various social groups are eligible for funding.

The planned allocations for this Programme in 2017 amount to € 700,000.

A programme titled *Art for Human Welfare* is aimed at encouraging cooperation between cultural and art organisations and other social sectors, enhancing the cohesion among culture, health care and social security with a view to achieving a positive effect of art on human welfare and health. Projects oriented at the accessibility of professional art in all the categories of health care and social services, engaging the users and providers of such services into cultural activities and resulting in new cultural products are eligible for funding. The planned allocations for this programme in 2017 amount to € 130,000.

The Programme for Ensuring the Relevance of Cultural Objects.

The purpose of the Programme is to ensure a targeted use of all cultural resources with a view to strengthening the identity and harmony of smart, productive and inclusive society and encouraging economic competitiveness.

The goal of the Programme is to adjust the most valuable objects of cultural heritage and infrastructure that have the highest potential of producing economic benefit to society by sustainably adapting these objects to cultural, social, and economic needs of modern society, by ensuring the highest possible involvement of the widest possible part of society in the activities organised in cultural objects, by efficiently using the resources of cultural object networks and by fostering cooperation between bodies established in cultural objects and other sectors in Lithuania and abroad.

Under the general requirements (necessary conditions) with a view to proving the need

and relevance of EU and national investments in objects of cultural heritage or infrastructure, cultural institutions are encouraged and obliged to seek the involvement of the widest possible range of social groups in cultural activities.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

With a view to promoting innovations in the area of culture, ensuring social inclusion, dissemination and taking over of the best practice in the practical activities of memory institutions, we believe it would be reasonable to design and implement international (EU level) programmes where Lithuanian museums, libraries and archives could act as applicants (or partners).

One of the main sources of funding CCS in Lithuania is EU Structural Funds. However, in the period 2014–2020, cultural and creative sectors do not qualify as one of 11 priorities of the EU funds investment action programme (with the exception of investment in cultural heritage under the 5th investment priority of the action programme). Nevertheless, investment in cultural infrastructure is not given a priority. Instead, a variety of additional restrictions are applied, which impede the possibilities of investing in CCS. These include small scale restrictions for investment in cultural objects, including cultural heritage, compliance with the Integrated Territorial Investments method, etc. In order to promote CCS, it is necessary to set clear priorities in the programming documents of the EU Structural Funds or to provide for other specialised measures, equal in extent, for funding CCS.

In promoting CCS innovations on the EU level, it would be extremely useful to have a specialised methodology for assessing CCS innovations (soft content innovations),

as an alternative to Frascati or Oslo Manuals, which are primarily oriented to technological innovations and innovations in traditional industry and thus are not suitable for the assessment of CCS innovations. As a result, CCS innovation projects often lose in competition with innovations in other sectors during the evaluation and selection of projects without even getting a chance to test the viability of soft innovation ideas or prototypes.

PORTUGAL

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

According to the Constitution of the Portuguese Republic, “Everyone has the right to cultural enjoyment and creation, together with the duty to preserve, defend and enhance the cultural heritage”, and the State is responsible for “supporting initiatives that stimulate individual and joint creation in all its many forms and expressions”, and for “encouraging and ensuring access by all citizens to the means and instruments required for cultural activities”.

Aware of the importance of culture as a fundamental element of personal development and of citizens’ participation in contemporary societies, successive governments have set out to take measures to achieve this objective.

The challenges in this area have not changed substantially in the past few years, and the question of budgetary resources allocated to this area has been identified as the most sensitive and a target for any challenge by sectoral institutions, including producers and designers.

The economic crisis that has been affecting our country for some years now has brought about a cut in support and

incentives for the cultural and creative sector, as has happened in other areas. This decrease may have contributed to the squandering of some of the creative, economic and social potential that the sector represents for Portugal.

Another issue that has received attention in this sector concerns the safeguarding of tangible and intangible heritage, taking the need to take responsibility for maintenance and enhancement of museums, theatres and national monuments into account. Endeavours have been made to develop this task with the involvement of and partnership with local authorities, schools and civil society.

People's access to the resources and instruments of cultural action, on equal terms, is another concern repeatedly taken on board by ministers of culture, and there have been some achievements in this area, particularly facilitating entry into a number of museums on certain days and having lower prices for older people, children and young people, etc.

As well as these challenges, it is important to stress the need to establish the status of artist and a protection system for professions with a short lifetime, such as dancers, with a view to dignifying them.

Finally, it should be noted that this is a cross-cutting issue in public policy that requires interdepartmental coordination with other areas of governance and networking with local and regional decision centres.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

The value of culture as a fundamental pillar of democracy, national identity, development and innovation, has been acknowledged by various governments, which have used the means at their disposal to try and take measures that put into effect the constitutional provision of

democratic access to cultural creation and enjoyment, the protection of heritage and recognition of culture as a key factor for innovation, skills and competitiveness of the economy.

Recent measures include the restitution of the Ministry of Culture, the integration of press, radio and new media in the sphere of culture, the extension of the digital terrestrial television (DTT) to four channels, which improves the choice for Portuguese audiences and strengthens cultural links with the media. Furthermore, a model has been created within the network of museums and is already being implemented through a pilot project in Lisbon. This model allows certain "flag cultural facilities" such as museums and monuments of particular importance, to benefit from greater autonomy in management to enable them to undertake projects that involve gains for culture, heritage, the economy and tourism.

In addition to these measures others are under study and discussion, provided for in the Government Programme. In brief, they are:

- Redefinition of the rules and procedures for supporting the arts and introduction of changes in the models, notably by simplifying administrative procedures and cutting red tape for applications for support.

- Review of the scheme of free admission to museums and national monuments at weekends and on public holidays for people up to the age of 30.

- Creation of the Cartão + Cultura (Card + Culture), for employers to give to their employees, admitting them to performing arts shows and enabling them to buy books and other cultural products, with the amount invested deemed as sponsorship for tax purposes.

- Making use of national theatres as national creation centres, securing the means to ensure the continuation of multiyear projects.

- Submission of a government bill on the cinema to promote and disseminate the written, produced and performed cinema in Portugal.

- Adaptation of the Code of Copyright and Related Rights to the new realities of the digital world.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

The question of democratising access to culture has been mentioned as one of the priorities to remedy the inequalities evident in Portuguese society. In this area we have sought to facilitate access for all to cultural activities and consumption of the media, in equal circumstances, in particular for people with special needs.

This is why the digital terrestrial television (DTT) has recently been extended to four more channels. This measure, in addition to improving the range of options available to the Portuguese, allows access to a minority of socially and geographically more isolated people, who very often have fewer resources.

A set of proposals provided for in the present Government Programme are still under consideration. They concern, in particular, the institution of free access for young people aged up to 30 to museums and national monuments at weekends and on public holidays, and the creation of the Cartão + Cultura (Card + Culture), for employers to give their employees for access to cultural products.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

The European Union should engage in supporting and promoting the arts and creative industries in Europe and in establishing mechanisms to safeguard and

promote European cultural and linguistic cultural heritage.

This support should take into account the need to safeguard the cultural and linguistic diversity of Europe and its cultural wealth, not forgetting the need to adapt the artistic and creative sectors to the digital age and globalisation, in order to facilitate access to new audiences and international markets.

In addition to support of this nature, and taking into account the difficulties some sectors of society are facing today, the conditions for access to cultural goods by a wider and more diverse audience must be ensured, and measures should be created to strengthen the competitiveness of the cultural and creative sectors with a view to fostering smart, sustainable and inclusive growth.

ROMANIA

CHAMBER OF DEPUTIES

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

The most important challenges that the creative and cultural sectors are facing - including audio-visual - in our country constituted in recent years a continuous concern of the authorities. The actions taken to address these challenges are providing the necessary institutional support for the cultural and creative sectors, developing the public policy transversely at the Government level, to define and support the CCS as well as to optimize and facilitate access to finance for the CCS, while supporting these sectors by specific programs.

It is emphasized the need for mapping and defining clearly these sectors, as well as occupational standards and a list of professions in this area; ways to finance

these sectors and facilities offered by programs that increase GDP and exports; correlating and disseminating relevant sources of financing; use of resources for this area given the sustainable economic development and the need to create structures at central administration level to manage the creative sectors.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

Specific strategies for the promotion of CCS are set by the Ministry of Culture in collaboration with the Ministry for Economy, Trade, Industry and the Business Environment with the Ministry of European Funds and are included in the Competitive Romania Project. Using creativity as a catalyst for structural change in the economy and growth in the GDP share of goods and services with high added value was the main topic addressed recently at the 5th session of the consultation on the draft Competitive Romania - A project for sustainable economic development, organized by the Ministry for Economy, Trade, Industry and the Business Environment, which adopted a document programme.

Between 2009-2013, the gross added value made by the CCS in Romania had a positive trend, with a major increase in the contribution to the GDP from 2% in 2009 and in 2013 reaching a considerable level of 6.5%, for the first time outperforming agriculture (which accounts for 6.4% in the same year).

CCS gross value added in the year 2014 stands at around 7% of GDP, which would mean leveling or exceeding the construction sector. The first steps in supporting the cultural and creative sectors were made. In the last years, the cultural and creative sectors have gradually emerged from a "shadow" area of public policy and began to

occupy a more central role in strategic planning in Romania.

Amid the dynamics of a sharp increase of the sector, Romania included creative sectors between priority areas at national level for 2014 – 2020.

Using creativity as a catalyst for structural change in the economy and growth in the GDP share of goods and services with high added value.

Target: CCS contribution to GDP to 10% in 2020.

Measure 1: Ensuring proper institutional framework to support the CCS:

- Aligning agendas of various public institutions and organizations relevant to the Government initiative, including those relating to protection of intellectual property, public procurement, taxation etc.;
- Creating a mechanism for consultation and "governance" in the CCS in partnership with business and cultural sectors.

Measure 2: Developing public policy framework transversely at the Government level, defining and supporting CCS

- Developing the White Paper for activating the CCS potential;
- Developing the Action Plan for supporting the CCS in 2016 – 2020.

Measure 3: Optimizing and facilitating access to finance the CCS:

- Linking different funding schemes;
- CCS inclusion in the priority areas and opening lines dedicated to financing.

Measure 4: Supporting the CCS through specific programmes:

- Competencies for creativity - developing education programmes in creative fields, in formal or non-formal framework, for ensuring creative skills in order to ensure creative competencies necessary for the labor market and for preparing the job skills for the future;

- Defining/updating the regulatory framework for creative occupations (occupational standards);
- Supporting investment and export of the CCS (inward & outward investment support);
- Assigning 1% from local budgets for investments and for purchase of goods/creative services;
- Revitalization and economic exploitation of state-owned assets.

Timetable: M1 -M2 - December 2016; M3-M4 - 2016 -2020

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

For Creative Romania Programme – for the period 2016–2020 is estimated a generous budget:

- 35 million EUR – ESF (European Social Fund) (OP (operational programme) Human Capital, Creative Romania, stimulating entrepreneurship in the CCS);
- 438.52 million EUR – ERDF (European Regional Development Fund) (OP Regional, preserving, protecting, promoting, and developing natural and cultural heritage);
- 97 million EUR – RDP (Rural Development Programme) (Investments associated with protecting cultural heritage).

In addition:

- Other funds in the field of culture - about 100,000 EUR;
- Other non-dedicated funds but which may contribute to the development of the CCS - about 500,000 EUR;

Institutions involved: Ministry for Economy, Trade, Industry and the Business Environment, Ministry of Culture, Ministry of European Funds.

Regarding fostering citizens engagement in culture our country has started involving

citizens in the process of acquiring the sculpture "Cumîntenia Pământului", by Constantin Brâncuși, which the Romanian Government wants to make it fully transparent. The Government took the initiative to purchase this symbolic artwork, not only for the work of Brâncuși, but also for creating a community around a common goal with an impact on national heritage: it turned to regulating a procedure in order to open a List of public subscription with the direct involvement of people who want to contribute financially to purchase the sculpture of the great artist Constantin Brâncuși, in order to support its re-entry into state ownership.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

The cultural and creative industry is represented by music festivals and it means that Romanian music is present on the market, it means Romanian painters, Romanian artists in general, manage to sell works of art very well, it means designers that are also getting awards, and it means the IT domain, and so on. So, these are areas that beyond their cultural value, the creative value, that are beginning to have a positive impact on the general economic development.

The government wants to support the exploitation of this potential and for this we are aware that we need a regulatory framework that is favourable to the cultural and creative industry:

- There is a need to facilitate access to financing from European funds;
- It takes actions to stimulate the organization of meetings and exchanges between European states on education and culture issues, in order to develop creative skills in these areas;
- There is a need to initiate and develop projects and programmes that different

actors can implement for a better understanding of the cultural values of the different member states of the European Union.

Creating competences in the cultural and creative fields can undoubtedly have repercussions on social inclusion and economic development in general.

SLOVAKIA

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

- Access to finances.
- Cooperation with other sectors (e.g. manufacturing, health, environment etc) in order to enhance cross-sectorial innovation.
- Knowledge of internationalisation strategies.
- The assessment of business ideas and the provision of adequate support mechanisms still pose problems and partly prevent the efficient use of existing support Instruments.
- Defining innovation in the culture and creative industries is another barrier for existing support programmes. The share of “hidden innovations” is particularly high in the creative industries.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

Main national strategies aiming at promoting CCS:

- Strategy for Enhancing the Creative Industries in Slovak Republic (Stratégia rozvoja kreatívneho priemyslu v Slovenskej republike).

The Strategy defines the structure of CCS in Slovak Republic. It also defines four main priorities for the sector: Effective ecosystem for Development of the Creative

Industries, Human resources, Enhancement of the market absorption capacity, Access to finance, and basic measures to achieve the goals.

- Action Plan for the Realisation of the Strategy for Enhancing the Creative Industries in Slovak Republic (Akčný plán realizácie Stratégie rozvoja kreatívneho priemyslu v Slovenskej republike).

The Action Plan defines concrete actions (projects) focused on using of the creative potential and exploitation of the creative and cultural products for the years 2016-2017.

3. Has your country taken any actions to foster citizens’ engagement in culture, with particular attention being paid to social inclusion?

No concrete actions.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

- The economic potential of culture industries innovations can be better unfolded through a combination of improving the qualifications of the actors and intermediating between the often hermetically closed structures of culture and economy.
- Extension of support to trade and industry fairs.
- Further development of programmes with small scale financial support.
- Monitoring and continuation of quantitative analyses of the importance of the culture and creative industries (observe and document progress and change as well as the existing potential of the culture and creative industries).
- Further in-depth analyses to improve the general framework conditions (education/training and taxation policies as well as legal and judicial framework conditions, especially in the field of copyright law).

SLOVENIA

1. What are the main challenges creative and cultural sectors (CCS) – including audio-visual – are facing in your country?

The main challenge is the competitiveness of the internal market of the audiovisual sector in both global and European markets. We need to take into account the changes brought about by the digital shift and the new business models that have major influence on small markets or, as we are labelled, countries with a low audiovisual production capacity. Therefore, we are extremely interested that all level playing field measures for the European audiovisual works are respected and promoted. Without the existing and new level playing field measures for the European audiovisual sectors in different countries, we will be facing a new globalisation – not on the universal level, but also on the European level, and the so important European cultural and linguistic cultural diversity will be diminished.

The existing level playing field measures:

- feature in the draft amendment to the Audiovisual Media Services Directive and concern both the equalisation of linear and non-linear services and partially also online platforms for sharing videos, as well as substantive measures to encourage the promotion of European works (with new obligations for the achievement of the relevant shares of different European works in on-demand audiovisual services catalogues VOD or the possibility of financial contributions);
- are applied in the Media Sub-programme of Creative Europe, so that countries with a low audiovisual production capacity receive automatic points (positive discrimination); I mention this because the European Commission has shown the intention to amend or abolish this measure.

2. Are there any specific strategies aiming at promoting CCS and cultural heritage in your country? If so, please briefly describe them.

National strategies to promote CCS:

National Cultural Programme 2014-2017: strategic document of cultural policy development planning, which defines the objectives and the priorities in all areas of art and culture, including cultural heritage and CCS.

National Reform Programme 2016-2017: medium-term plan of priority measures and projects adopted by the Government to achieve the recommendations of the European Council and the objectives of the Europe 2020 strategy; among others, it defines the measures to strengthen investment, e.g. in public cultural infrastructure and in restoration and revitalisation of cultural heritage, measures for the development of the digital society, and measures to improve employment opportunities and knowledge transfer (also of vulnerable social groups) in the field of culture, including cultural heritage.

Slovenian Tourism Development Strategy 2012-2016: development document coordinated among all tourism stakeholders in the country: public, private and civil sectors; highlighting the concept of sustainable tourism development in all areas and at all levels, including cultural heritage and CCS.

Smart Specialisation Strategy: a platform for concentrating development investments on areas where Slovenia has a critical mass of knowledge, capacities and competencies, and where it has the innovation potential to position itself in the global markets and thereby strengthen its visibility. The two priority areas are a healthy living and working environment (by investing in the renovation of the building stock, including cultural heritage), and

natural and traditional resources for the future with sustainable tourism, including natural and cultural tourism.

Spatial Development Strategy of Slovenia: basic strategic spatial planning document, establishing in Slovenia the concept of sustainable spatial development. The priorities of spatial development include, among others, the vitality and attractiveness of rural areas and enhancing the recognisability of valuable natural and cultural landscape characteristics. The strategy is currently under revision.

Digital Slovenia 2020: strategy for the development of the information society by 2020; the development principles pursued by the strategy include the use of the Slovenian language and the preservation of cultural identity, in relation to which Slovenia will support and promote the development and use of high quality digital content and e-services in the Slovenian language, the digitisation of cultural heritage, long-term preservation of digital materials, as well as an extensive development of digital language technologies and resources, which will facilitate their usage and at the same time encourage people to use the Internet. Among the envisaged measures in the priority area of innovative data-based service are the further development of the register of cultural heritage and the provision of effective modern IT support to the processes of protection of immovable cultural heritage, including spatial planning.

National Programme of Adult Education in the Republic of Slovenia 2013-2020 (including the Youth Guarantee – Implementation programme 2016-2020): strategic development document on adult education. The focus is also on programmes relating to culture, arts and cultural education, CCS.

Strategy and Implementation Plan for the Development of the Slovenian Electronic Archive 2016-2020: the Strategy and the Implementation Plan by 2020 set out a framework for the establishment of a stable and reliable Slovenian electronic archive, enabling the use and durable preservation of the national archival cultural heritage in electronic form.

Slovenian Public Libraries Development Strategy 2013-2020: strategic document for public libraries, including measures in the field of local studies that relate to the preservation and protection of cultural heritage.

National Programme for Language Policy 2014-2018: strategic document in the field of Slovenian language policy: its objectives include the promotion of digitisation and free access to all the existing language resources and manuals that represent cultural heritage and/or scientific production related to the Slovenian language.

Declaration of Foreign Policy of the Republic of Slovenia: the foreign policy objectives of Slovenia include the recognition of Slovenian culture in the neighbouring countries, in the European Union and in the world, and the strengthening of the culture of foreign policy.

Strategic document on foreign policy of the Republic of Slovenia: the priorities listed in the chapter "Foreign policy in close-up" point out the visibility of cultural heritage through UNESCO and cultural diplomacy as a tool with which Slovenia achieves its objectives in the international community. Among the key tasks of cultural diplomacy are forwarding and disseminating information on and knowledge of the particularities of

Slovenian cultural history, the richness of Slovenian cultural heritage, and Slovenian cultural achievements.

Regional development programmes

2014-2020: twelve regions prepared regional development programs for the period 2014-2020, identifying key projects; some of these relate to heritage, mainly in the areas of agriculture and tourism, and will contribute to addressing the identified challenges and needs of each region.

Municipal development strategies on culture, tourism, local development:

most local communities have adopted development strategies that also relate to cultural heritage and CCS; 11 urban municipalities in Slovenia will need to adopt sustainable urban strategies (SUS) to be able to draw from EU funds through the mechanism of ITI (integrated territorial investments); some of them have already identified the projects in the field of cultural heritage and CCS.

Operational Programme for the Implementation of European Cultural Policy 2014-2020:

cultural heritage does not have investment priorities, therefore it must include its contents in the investment priorities of other departments: research, innovation and development; better access to information and communication technologies and increased use thereof (project: *Comprehensive IT support to the processes of protection of immovable cultural heritage*); quality dynamic competitive entrepreneurship (project: *Centre for Creativity*), energy efficiency (including objects of public cultural infrastructure); better state of the environment and biodiversity (projects: *objects of cultural heritage (Snežnik, Štanjel, Borl, Ljubljansko Barje, Auersperg's iron plants) in Natura 2000 areas, also intended for the interpretation of the importance of conservation of nature and cultural heritage*), urban centres (SUS projects); promotion of employment (also

in the field of cultural heritage); social inclusion and reduction of poverty risk (including projects in the field of cultural heritage); knowledge, skills and lifelong learning for better employability, education and lifelong learning (also in the field of cultural heritage); the rule of law, enhancing institutional capacity, efficient public administration, support to the development of NGOs and strengthening the capacity of the social partners (project: e-ARH.si).

Projects in the field of cultural heritage have better chances in the context of cross-border operational programmes and transnational programmes.

The strategy of cultural heritage protection is in preparation.

3. Has your country taken any actions to foster citizens' engagement in culture, with particular attention being paid to social inclusion?

The framework act in the field of culture is the Act Regulating the Realisation of the Public Interest in the Field of Culture, which regulates the status of individual artists. The Act enables them to be entered in the Ministry of Culture's register of self-employed persons in the field of culture. This is a labour law status that allows freelancers in the field of culture to independently pursue cultural activities. The status enables the artists with outstanding achievements in the field of culture whose income situation does not provide normal conditions for work to have their social security contributions paid from the state budget. Furthermore, self-employed persons in the field of culture are entitled to daily sick pay in the event of prolonged absence from work (longer than 31 working days). They are entitled to sick pay once a year for the first 30 working days of sickness.

The Regulation on self-employed persons in the field of culture regulates in detail the social status of self-employed persons in the field of culture and their entitlement to the payment of social security contributions from the state budget.

The minister of culture has a special service that deals with the challenges of social integration of vulnerable groups (especially ethnic groups and the disabled) through culture. The Cultural Diversity and Human Rights Service implements positive measures and proposes and evaluates different types of efforts to integrate members of vulnerable groups in all areas of culture: from heritage and creativity to the media. For this purpose, it has received substantial funds from the European Social Fund. This Service is also responsible for linking the integration policy in the field of culture – for example in the field of dealing with the migrant crisis – with international efforts and other sectoral policies in Slovenia.

4. How could the EU best support CCS in Europe, focusing on innovation and social inclusion?

As regards the field of culture, where the principle of subsidiarity applies, the EU can – based on Article 167 of the Treaty on the Functioning of the EU – contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common cultural heritage to the fore.

Particularly important is the support to CCS in the EU, ensured at the EU level by the Creative Europe programme.

The programme supports the capacity of European CCS for supranational and international action, promotes the supranational circulation of cultural and creative works and supranational mobility of cultural and creative players, especially artists. Also, it allows to reach new and larger audiences and improve access to

cultural and creative works in the Union and beyond, with particular emphasis on children, youth, the disabled and under-represented groups.

Creative Europe is also aimed at sustainable strengthening of financial capacities of SMEs and of micro, small and medium-sized organisations in the CCS, while seeking to ensure balanced geographical coverage and sector representation – the latter makes us in Slovenia somewhat concerned, especially in the context of the recently established guarantee facility, which is to boost funding for CCS.

Particularly at a time when the EU faces challenges regarding its future, culture and cultural heritage should play a greater role at the EU level, as they are crucial to strengthen the identity of and the belongingness to the EU, as well as to strengthen intercultural dialogue. The latter is also an important factor to face the challenges of the migrant crisis.

It would therefore be necessary to devote greater attention and more resources to support cultural cooperation at the EU level in the future.

One way to achieve this goal is certainly a more appropriate integration of culture, which has a distinctly horizontal dimension, into other EU policies: cohesion policy (structural funds), research (Horizon 2020), education (program Erasmus +) foreign EU policies (drafting a strategy for culture in the EU external relations), to name just a few.

To promote creative sectors at the EU level, in the light of the digital shift, it is particularly important to develop a single digital market, focusing on the necessary reform of the Audiovisual Media Services Directive, the modernisation of copyright law, as well as the reform of VAT, because in a world that is becoming increasingly digitised, it is not acceptable that the e-publications are taxed at a higher rate than hard copies.