



INNOVATION
sustainable islands' growth
INNOVATION
croissance durable des îles

Territorial Strategies for Innovation

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Innovation: a development factor for creative and cultural industries

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Table of Contents

Introduction.....	1
Overview of Creative and Cultural Industries in Octa Member Countries.....	1
Innovating Practices	4
<i>Making the most of new distribution channels</i>	4
<i>Exploiting intellectual property more effectively</i>	5
<i>Maintaining a balance between management and artistic creativity.....</i>	6
INNOVATIVE AVENUES FOR CREATIVE AND CULTURAL INDUSTRIES.....	7
<i>Inter-organizational Collaboration Models.....</i>	7
<i>Strengthening Managerial and Organizational Skills.....</i>	8
<i>New Sources of Finance.....</i>	9
<i>International reach.....</i>	10
<i>Pooling services.....</i>	11
Update.....	12
Conclusion	14
Bibliography	15
ANNEX 1: INITIATIVES FROM SELECTED COUNTRIES	i

INTRODUCTION

The aim of the Overseas Countries and Territories (OCTA) is to contribute to the development of member countries by supporting innovation. The countries targeted by this aim are: Anguilla, Aruba, Bonaire, the British Virgin Islands, the Cayman Islands, Curaçao, the Falkland Islands, French Polynesia, Greenland, Montserrat, New Caledonia, Pitcairn, Saba, Saint Helena, Ascension and Tristan da Cunha Islands, Saint-Barthélemy, Saint-Pierre and Miquelon, Sint Eustatius, Sint Maarten, the Turks and Caicos Islands, and Wallis and Futuna. From the range of the economic sectors in these countries, OCTA targets the creative and cultural industries.

In general, these are industries which play an important role in all of the countries. They shape the countries' images and international reach. They create a wide variety of jobs, and are increasingly recognized for their economic contribution. The creative industries are often considered as naturally innovative, since their way of working - in contrast to most industries - is not characterized by the production of a single product from a series production process, but by a continuous stream of changes, for example a play or a sculpture. Actors within these sectors have very different visions of what innovation is. For some, innovation is a concept for the technology sectors (science, engineering, manufacturers, and mathematics). Other actors tend to see themselves as creators, such as graphic designers or photographers, and not as innovators.

The aim of this report is to suggest innovative avenues which can be considered by these sectors to accelerate their development, strengthen companies and create good-quality jobs. This report is structured into two main sections to do this. Firstly, it presents innovative practices. It then explores different forms of collaboration between the creative industry organizations.

OVERVIEW OF CREATIVE AND CULTURAL INDUSTRIES IN OCTA MEMBER COUNTRIES

The survey held in each country and the information published about the main locations in each of these countries made it possible to create an initial portrait of the situation of the creative and cultural industries in OCTA member countries. The table below provides an overview. It indicates the areas which have a specific form of sector organization. For the other areas, the sector is either not very developed or does not exist. In most of these countries, there is no reliable data on the economic importance of each of these sectors.



Some examples provide a better understanding of the challenges in certain countries.

In Saint Helena, an island of fewer than 4,000 inhabitants, isolated in the South Atlantic until recently, the link with the continent was made by cargo/passenger boat after five days of crossing. For the past few months, an airport has been brought into service and a regular flight per week allows 78 passengers to disembark on the island. This change offers significant development opportunities for tourism but also for the creative industries. Thus all the rich heritage (history, military architecture, etc.) will be enhanced with the creation of a Cultural Center. Other creative activities can be revitalized: the production and weaving of flax which used to be used in the production of ropes for passing ships and which could be of interest to fashion designers. Accessibility by plane can attract film crews and thus allow the emergence of support services for access to landscapes reminiscent of northern Europe, with abundant marine resources.

Wallis and Futuna, located in the Pacific Ocean, has about 13,000 inhabitants spread over three islands, is very far from France, the United States or Australia. The traditional Polynesian culture is very strong there and manifests itself mainly in crafts, music, fashion and cooking. The use of communication technologies such as social media can offer new opportunities to disseminate this culture and increase the income of the country's creative and cultural industries.

Aruba off the coast of Venezuela has over 100,000 residents, making it one of the four most populous islands in OCTA. Most recently, the country has adopted a tourism development plan for the period 2017–2021. Culture and the tableware figure prominently in this plan and are part of Aruba's DNA. The action plan plans to increase culinary identity through awareness programs that will include chef workshops, contests, demonstrations, etc. The link with agriculture will be developed to encourage local production, short circuits. The creation of a platform will promote the exchange of information between conventional agricultural producers and urban farms.

The British Virgin Islands have just over 30,000 inhabitants and are close to Puerto Rico and the United States Virgin Islands. Among the creative industries, literature occupies an important place. It deals with history, culture, political development in English and Creole. The poetry is well developed and the presence of MOKO magazine illustrates the vitality of the sector. The government has a support program for authors. Innovation can help increase the international circulation of this literature.



Country	Population	Museums/Heritage	Music	Fashion	Design	Film/TV/radio	Digital	Publishing	Advertising	Tableware	Crafts	Festivals
Anguilla	14,906											
Aruba	104,588											
Bonaire	16,541											
BVI	31,200											
Cayman Islands	59,967											
Curaçao	159,987											
Falkland Islands	2,919											
French Polynesia	288,685											
Greenland	56,230											
Montserrat	5,179											
New Caledonia	269,736											
Pitcairn	57											
Saba	1,824											
Saint Helena	3,970											
Ascencion and Tristan	1,068											
Saint-Barthelemy	9,279											
Saint Pierre and Miquelon	6,319											
Sint Eustatius	3,543											
Sin Maarten	40,117											
Turks and Caicos	35,442											
Wallis and Futuna	13,090											
Total		13	7	3	2	2	1	2	1	11	14	6



In the targeted countries, the most developed creative and cultural industries are those which are broadly connected to tourism: museums and heritage, crafts, dance, festivals and music. Development of these industries is subject to some constraints found in most of the countries. These include the small size of companies or their fragility, but also constraints which are more specific to small, vulnerable states such as the limited size of the local market, the difficulties craft makers encounter to live from their art, the geographical distance from other markets, the lack of recognition from governments who do not know the cultural ecosystem well and are therefore are not particularly active in supporting it, etc.

The main issues which creative and cultural companies will need to deal with in the next few years are:

- How can revenue sources be diversified when the majority come from tourism? Tourism may fluctuate due to weather conditions such as hurricanes or situations of insecurity such as waves of banditry in seaside areas.
- How can companies adapt to technological transformations which are changing consumers' behavioral habits? The development of online shopping and social media make it necessary to rethink the ways in which cultural products are offered.
- How can companies differentiate themselves in markets where the competition is increasingly strong, and the attention of consumer's changes rapidly?

INNOVATING PRACTICES

Making the most of new distribution channels

New digital methods of production and new diffusion platforms are significantly modifying the ways in which cultural content is consumed. In this content, the creative industries need to rethink their business models. Competition has been heightened on the single local market at the same time as markets have become more global and transversal. Using new global platforms offers major new opportunities for growth. This new reality is well represented by four specific examples below: the pop-up store concept, the Etsy platform, the MOKO platform and the Evaneos platform.

Pop-up stores

Pop-up retail or *pop-up stores* are temporary (short term) points of sale. They may close after a few days, weeks or months. This concept can be used to celebrate a company anniversary, sell a seasonal product, test a new location before moving there permanently, sell excess stock, launch a new product to test the market before



adding it to the distribution network, or to create a media buzz. This approach is often used towards the end of the year for holiday gifts in many towns.

New platforms

Created in 2005, the **Etsy platform**¹ offers 45 million products from craftspeople. Its economic vision is to promote creative entrepreneurs so that they can thrive by selling their products. Entrepreneurs can sell anywhere in the same way as they sell to their neighbors, selling to curious buyers on other continents, and to consumers who are not only on the hunt for exceptional products, but ones which are manufactured by people with which they can connect with beyond a simple commercial exchange. It is a useful tool which permits a craftsman to have a shopfront as a showcase to reach a larger audience, and a tool for online sales.

In a similar vein, **MOKO**² is a new *mobile streaming app* for Afro-Caribbean music and world music. This new platform will start in February 2018 with the aim of supporting users to create individual lists of videos, artists, songs, etc. It offers musicians, as individuals or in music groups, a distribution channel which reaches a targeted audience.

Lastly, in the tourism sector, new forms of connections between travelers and destinations can encourage traditional and local companies, as in the case of **Evaneos**³. This site targets travelers who are looking to get off the beaten track and who would like to discover areas which are less well known, distinctive craftspeople, etc. Museums, sites and craftspeople can benefit from making themselves known to these new intermediaries and the new audience that they reach.

Exploiting intellectual property more effectively

Intellectual property is a critical form of protection for all types of creators so that to protect their work against issues such as counterfeits and illegal copies. There are several forms of intellectual property in the area of creative industries: authors' rights for written content (books, scripts, music, etc.); trade names (fashion, festivals, etc.); and patents for technology, a function or a discovery: the industrial drawing for an ornament, for example, or a company secret which may cover a formula or specific know-how.

¹ Etsy's Head Office is in Brooklyn (NY) and has offices in several countries. More information on website :

<https://www.etsy.com/>

² Website available at : <https://www.linkedin.com/company/10559129/>

³ Website available at : <https://www.evaneos.fr/>



Making full use of these different tools makes it possible for the creative industries to promote their products outside of traditional markets, while ensuring that they are protected from counterfeits and illegal copies (which are phenomena which are becoming more and more common).

Faced with this challenge, Ontario in Canada created the *Intellectual Property Development Fund*. Announced in 2009 as a pilot project, the 10 million dollar fund is considered a success by the Ontario Media Development Corporation (OMDC). For each dollar received from the *IP Development Fund*, participants received an average of \$4.98 from other partners due to the leverage effect. The fund provides entrepreneurs with capital during the initial phases of development of their production and screen content projects (film, TV, video games, web/internet), as these steps are often underfunded. This enables companies to receive reimbursement of the fees associated with developing their intellectual property, permitting them to dedicate more time and money to initial phases. It also encourages the emergence of novel projects and retention of a larger share of intellectual property.

Maintaining a balance between management and artistic creativity

A large number of well-developed, constantly evolving management tools are used in industrial companies. But for creative and cultural companies, the situation is a little different. This is because they are perceived as more resistant to management tools and management of the art world. A typical image of an artist who should be free from managers' restrictions, so that the artist's creativity is not impaired, is still a very widespread one. However some initiatives have been launched to reconcile these two worlds. Two examples illustrate these new approaches: C2MTL and *From Page to Screen*.

Created a few years ago, **C2MTL**⁴ unites the worlds of business and creativity to explore trends, opportunities, upheavals and major changes which are emerging on the horizon. Each year, 6,500 decision makers and creatives meet for three (3) days to shape, experience and reinvent the future of business.

In the same vein, ***From Page to Screen***⁵ is an initiative from the Ontario Media Development Corporation (French acronym: SODIMO) in Canada. It is intended to promote the adaptation, for the small or big screen, of Canadian works of fiction, literature which is not in novel form, and children's literature published by Ontario publishers. Face-to-face meetings between publishers and producers are scheduled during this event. This project gathers numerous book publishing and film production companies in the same place to encourage collaboration between

⁴ Website : <https://c2montreal.com/>

⁵ Website : http://www.omdc.on.ca/book/business_initiatives/from_page_to_screen.htm



them. More specifically, it is a forum which permits cinema and television producers from Ontario to meet representatives from publishing houses during specific scheduled interviews.

INNOVATIVE AVENUES FOR CREATIVE AND CULTURAL INDUSTRIES

Five innovative avenues are explored in this section: inter-organizational collaboration models, strengthening of managerial and organizational skills, prospecting of stable financing, creating an international reach and pooling of services.

Inter-organizational Collaboration Models

In general, there are three significant models of inter-organizational collaboration. The first is based on **sharing**. This may be more or less well organized (with or without an agreement, collective steering, etc.). It permits a first step to be taken for pooling interests: for example provision of premises by another company, loaning of material, exchange of contracts, etc. The second is based on **cooperation**. In this form of collaboration, the partnership between two or several structures for an occasional project or during a long term plan is supported within a more structured framework than in the first example. For cooperation, the organizations involved need to be willing to participate and to guarantee stability for at least the duration of cooperation. Convergence points in projects are also necessary. This may be a first test phase before moving towards **pooling**, which is the final form of collaboration. This groups the two previous approaches but is part of a more results-orientated and formalized process. The organizations commit to a long-term approach. This may concern pooling resources, human resources or material equipment, or skills. Pooling jobs is one of the most common forms.

For illustrative purposes, the **Partenariat du Quartier des spectacles** (Quartier des Spectacles - or Entertainment Quarter - Partnership), a non-profit organization established in Montreal in 2003, is an interesting example. The aim of this organization is to actively contribute (with public authorities and diverse actors working in the region) to developing and enhancing the cultural aspects of the Quartier des spectacles, by integrating the urban and tourism-related dimensions and social and economic dimensions into all of its actions. Its board of directors is composed of representatives from organizations involved in culture, institutions, education, business, Montreal city, and also residents. It also enables the main actors of the region to focus their efforts on working together. It is involved in managing public spaces and specialized equipment which is intended for cultural dissemination, animation and promotion.



Strengthening Managerial and Organizational Skills

In general, managers in creative companies not have not had any management training and may encounter some difficulties, for example in financial management or in human resources management. However there are innovative avenues to support these entrepreneurs. In this respect, one innovative practice is the use of incubators. These have been designed to help start-ups and do not only offer physical spaces but also environments for co-design, training, networking, and varied collaboration. There are numerous interesting examples across the world, of which a few illustrate the approach of reinforcing managerial skills: Tallinn, Innovate Niagara, Creamedia and MIT-D-Lab.

For example Tallinn in Estonia has set up the creative incubator **Cross innovation**⁶ so that creative companies can benefit from workshop training on the subjects of entrepreneurship and company launches. Most participants are very small companies or individual companies who would like to go into business in the creative sector. Cross Innovation can be differentiated from simple collaboration spaces by the training and workshops on entrepreneurship. This association is a partnership between the Estonian Academy of Art, the Design Institute of Mainor Business School, the Estonian Association of Designers and the Estonian Design Centre.

Similarly, **Innovate Niagara**⁷ has been established in Canada. This is an organisation which offers consultancy for marketing of new products and a diverse training program on entrepreneurship and management subjects. This incubator is based in St. Catherines in Ontario and is specialised in the new media industry. Founded on a partnership between a major video game company, Silicon Knights, a university, a local college and regional and municipal development agencies, Innovate Niagara has its own studio with the latest technology which it makes available to companies. It puts innovators from interactive media into contact with people and programs to support them in marketing their innovations, by offering a series of training and internal support programs, resource partners and a job network. Innovate Niagara supports start-ups and existing companies and organises a series of educational and networking events in the Niagara region including seminars, entrepreneurship training programs and intensive practical workshops.

Lastly, in Spain, **Creamedia**⁸ is a program offered by the Barcelona city development agency (Barcelona Activa). This program offers participating entrepreneurs numerous tools to support their company launch in diverse

⁶ Website : <http://www.cross-innovation.eu/practicr/1074>

⁷ Website : <https://inovateniagara.com/about/>

⁸ Website : <http://emprenedoria.barcelonactiva.cat/emprenedoria/cat/emprenedoria/programes-a-mida/creamedia.jsp>



sectors: performance and art, fashion, events, animation, music, audiovisual work, photography, interactive media, visual art and graphics. Creamedia offers targeted training for the development of skills and knowledge around four themes: (1) business models: how to create a sustainable business; (2) legal and judicial aspects: learning the main legal frameworks for intellectual property and tax regimes; (3) entrepreneurial skills: developing management, communication and leadership skills; (4) e-commerce: training participants in online strategies and e-commerce.

The **MIT-D Lab** (<https://innovation.mit.edu/resource/d-lab/>) is an initiative from the Massachusetts Institute of Technology to help disadvantaged communities and regions to launch innovative solutions. It offers courses, workshops, research projects, and scaling in all areas including creative and cultural industries. It has established a network (International Development Innovation Network – IDIN) which connects innovators working on technologies which aim to reduce poverty. The network has more than 600 innovators in more than 50 countries.

New Sources of Finance

Finance requirements are always a key challenge for the survival and growth of creative companies. Innovation in this sector consists of identifying unconventional sources such as crowdfunding or angel investors.

The arrival of **crowdfunding** has enabled many creators to access finance outside of traditional channels. Sites such as Kickstarter⁹ cover music, art, publishing, food sectors, etc. One example is the conversion of a school bus into a mobile art class to cover underfunded schools and poorly served communities.

Angel investors are another example: individual investors are organized into a light structure to find young companies, assess them and bring them together to share the risk. In Europe, EBAN¹⁰, the European Trade Association for Business Angels, Seed Funds and Early Stage Market Players was created in 1999 and brings together 200 organisations in 59 countries.

The contribution of **“blockchain”** technology is more innovative than the examples above, and still keeps developing. In terms of the musical industry, we looked into the contribution of blockchain during the last International Marketplace for the Music Industry (MIDEM) at Cannes in 2017. This an almost tamper-proof technology which promises fair remuneration of author and performer rights by classing any action or transaction into a numbered work. It will therefore be possible to see every penny transferred by a consumer to

⁹ Website available at: <https://www.kickstarter.com/>

¹⁰ Website available at: <http://www.eban.org/>



the beneficial owner without any intermediaries. The **Dot Blockchain Media**¹¹ (dotBC) website is working on implementing this approach, which offers a solution for both management of the intellectual property and revenues of artists.

The UK set up the **Creative Credits**¹² program in 2009 as a pilot project in Manchester. The project now extends throughout the UK. The *voucher* system helps companies to develop their ideas by joining forces with creative industries. The idea is to offer a credit voucher (in the form of a grant of a value of up to 4,000 pounds) to companies who would like to create a partnership with a creative company. The aim of this is to encourage the positive spill-over effects of the cultural and creative industries on both other industries and society in general.

The companies who receive a grant commit to offering 1,000 pounds to a creative project and to using the allocated funds for services offered by creative companies in their region.

International reach

One of the avenues for increasing revenue in creative and cultural companies is to develop international markets. The vast majority of creative industries in OCTA networks mainly gain their revenue from local markets for historical, cultural and sector-specific reasons. Tourism is therefore the main source of revenue for many craftspeople who make small products (fantasy jewellery, craft, etc.). The impact of recent hurricanes in the Caribbean can be felt in tourism, and on the creative industries which rely on this accordingly. Despite this, these islands have a strong image on the international market: soca music, reggae, carnivals, idyllic film shoot locations, etc.

In Barbados, **Trident Entertainment Network**¹³ was created in 2013 to offer producers and creators from the Caribbean a content production center for television and film and an international distribution center with the Trident10TV channel. This content covers all creative industries and therefore promotes the culture of the Caribbean in all of its diversity.

Festival Plein(s) Écran(s)¹⁴ (Full Screen Festival) is the first festival of short films to be held on Facebook. Launched in 2016, it recognizes short Quebecan films and distributes them on Facebook, reaching a large audience throughout all of the Francophone community. In its first year, the festival resulted in 720,000 viewings

¹¹ Website available at: <http://dotblockchainmusic.com/>

¹² Website available at: (<https://www.nesta.org.uk/publications/creative-credits-randomized-controlled-industrial-policy-experiment>)

¹³ Website available at: <https://www.facebook.com/pg/Trident10tv/about/>

¹⁴ Website available at: (<https://www.facebook.com/pleinsecrans/>)



in 50 countries, constituting an important international showcase for Quebec cinema. A total audience of 1.8 million people was achieved. The event gained this exposure thanks to collaboration with Facebook, the social network, which supported the festival by creating algorithms for each of the films in the competition.

Pooling services

Pooling is a management approach which aims to create more or less formal agreements to share costs or increase visibility. There are two major models in service pooling. The first concerns pooling skills or equipment between organizations. The second concerns the offer from diverse actors (states, cities, non-profits) of programs and support services to benefit the creative industries. These can be classified into the following broad categories: pooled services linked to creative and collaboration spaces, development of skills and knowledge, assistance for access to finance, encouragement with innovation and protection of intellectual property, support in market developments and internationalization.

There are numerous benefits of pooling for creative and cultural companies: (1) transformation of precarious employment into longer-term forms; (2) optimization of the development of a human resources policy, which enables employees' skills to be developed (training offers, for example); (3) the possibility of paying employees fairly in line with their qualifications; (4) development of a better understanding of working time (preventing employees from being overloaded with work); (5) the option of positioning the company as an innovative structure in terms of it in its mode of organization; (6) extension of access to new markets and expansion of companies' networks.

Several innovative examples of pooling of services exist all over the world. One example of partnership between the private sector and the academic world is the **Creative Entrepreneurship Training Network**¹⁵ in Northern Europe, which encourages knowledge transfer between universities and creative entrepreneurs in the Baltic and Nordic countries. By developing a model of good practice for entrepreneurial training of students from the creative industry in universities in Finland, Estonia and Lithuania, the project combines knowledge and innovation with sustainable economic development and the competitiveness of the central Baltic region. The project has developed new tools, a forum for networking and cross-border entrepreneurship and training material for students from the creative industry in universities. One of the included activities involves the creation of a cross-border Internet platform to exchange ideas and support the creation of commercial ideas which show potential for international commercial cooperation.

¹⁵ Website available at : <http://projects.centralbaltic.eu/project/422-creaent>



Innovation: a development factor for creative and cultural industries

In England, **Creative England**¹⁶ is dedicated to the growth of creative industries. This company invests in talented people and their creative ideas, by developing the games, television, cinema and digital media industries. From direct investment and refunded loans to business mentoring, it promotes the best ideas of talented people and their companies. As a non-profit, Creative England uses public and private resources to achieve as much support and investment possible for the creative industries. This organisation collaborates with a large range of partners and investors from commercial brands and companies such as Google, Facebook and KPMG, local authorities, cultural organisations and universities, the national government and the European Commission.

In Denmark, **Innovation Network for Lifestyle, Home and Clothing**¹⁷ is a network which aims to promote innovation and sustainable growth in small and medium-sized companies in the clothing and creative industries. This network is a large platform based on dialogue with the companies which generate new knowledge through different projects and activities.

Lastly, in Denmark, **Danish Sound Innovation Network**¹⁸ is a hub for the research sector, companies, public organisations, decision-makers and professional users. The **Danish Sound Network** stimulates the growth of creative industries by connecting professionals and creating innovative activities in the research and business sectors. *Activity sectors:* music, film and advertising.

UPDATE

Depuis février 2018, l'innovation dans les industries créatives et culturelles a continué de stimuler ces secteurs. Quelques exemples d'initiatives importantes qui méritent d'être soulignées.

Mise sur pied d'un nouveau fonds pour l'innovation dans les industries créatives et culturelles

En décembre 2018, Caribank annonçait le démarrage de son nouveau fonds « Cultural and Creative Industries Innovation Fund » pour les pays membres dont certains font partie d'OCTA soit : Anguilla, Antigua & Barbuda, Les Iles vierges britanniques, les Iles Cayman, Dominique, Montserrat, Ste-Lucie, St-Kitts-et-Nevis, St-Vincent-et-les-Grenadines et Turks & Caicos. Les objectifs de ce fonds sont :

- Supporter un environnement favorable à ces industries par des réformes législatives et des politiques incitatives;

¹⁶ Website available at : <http://www.creativeengland.co.uk/>

¹⁷ Website available at : <http://ldcluster.com/en/home/>

¹⁸ Website available at : <http://projects.centralbaltic.eu/project/422-creaent>



- Améliorer la qualité de la recherche et sa diffusion pour renforcer les connaissances sur ces industries;
- Accroître les capacités techniques et les connaissances des entreprises pour améliorer leur compétitivité sur les marchés au niveau local, régional et international;
- Renforcer les organismes de support aux entreprises dans leurs interventions auprès des industries.

Doté d'un budget initial de 2,6 millions de dollars US, ce fonds vise en priorité cinq secteurs : la mode, les arts visuels, le design audio-visuel, les festivals & carnivals et la musique. Un premier appel à projet sur le thème d'un environnement favorable offrant un financement maximum de 150 000 US\$ a été clôturé le 28 février 2019.

Développement de l'innovation ouverte

La notion d'innovation ouverte devient un phénomène international comme stratégie de croissance pour les entreprises. Les industries créatives et culturelles peuvent tirer profit de cette approche.

L'innovation ouverte se définit comme un environnement où des acteurs internes à l'entreprise et externes s'impliquent dans la recherche des meilleures conditions pour les deux parties. Elle développe des collaborations, des interactions, des engagements sur des enjeux communs pour trouver des solutions innovantes.

Quelques exemples d'initiatives en innovation ouverte appliquée aux industries créatives :

99Designs. Une plateforme pour le design graphique qui met en relation des créatifs de différents pays. Le siège de la société se situe aux États-Unis à San Francisco. La société dispose de bureaux à Paris, Melbourne, Berlin, Londres et Rio de Janeiro.

AwaytoMars. Cette plateforme pour la mode permet l'échange d'idées entre créateurs et la commercialisation de leurs produits. Elle a été fondée à Londres en 2015 et a maintenant 20 000 usagers.

Threadless. C'est une communauté d'artistes en ligne et un site de commerce électronique basé à Chicago, dans l'Illinois, fondé en 2000. Les designs Threadless sont créés et choisis par une communauté en ligne. Ce site offre un système de commission pour motiver les artistes, des entrevues pour leur donner une visibilité internationale par le biais de Twitter.



ArtistShare : Première plateforme pour le financement, elle a inspiré KickStarter, IndieGoGo et plusieurs autres. Plus qu'une plateforme de socio-financement, elle met en lien des artistes entrepreneurs avec leurs fans qui peuvent suivre l'évolution de la création. Les artistes gardent le contrôle sur la propriété intellectuelle grâce à un modèle d'affaires transparent.

L'innovation ouverte constitue un nouvel outil tout comme la co-crédation ou l'externalisation ouverte qui permettent aux industries créatives et culturelles de se renouveler et de mieux rayonner.

CONCLUSION

The examples proposed in this report illustrate innovative avenues which can be considered by creative industries to accelerate their development, strengthen companies and create good-quality jobs. The report has therefore shown there are many variants of these avenues which are dedicated to creative and cultural industries. These companies are able to innovate at different levels in the value chain: profit models, networking, structures, procedures, product performances, product systems, services, distribution channels, reputation and brands, and commitment to the customer. Some of the solutions are individual ones, but many require collaborative approaches which require time, good listening ability and perseverance.



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ANNEX 1: INITIATIVES FROM SELECTED COUNTRIES

Note: the strategies and proposed actions are the results of workshops with entrepreneurs



ARUBA

Interactive Digital Media

- ATA could develop an internship program for Aruban students from overseas with background and recognized graduation in digital studies to work at ATA for a 3 to 6 months. ATA has numerous projects to use skills in photography, graphic design, data mining, website development, etc.
- Schools should be equipped with digital technology so that kids can developed their skills in the use of software.
- Set up a technical school in digital technologies with the support of the private sector.
- Start-ups should have a tax break in the first years to help them financially.
- Registration for starting a company should be simplified and quicker to obtain.
- Recruitment missions should be organized in The Netherlands by a group of 10-12 HR officers from the main corporations and principals of SME in digital services to visit potential and discuss on a none-on- one basis with potential candidates.
- Working permits should be processed more quickly. A company cannot wait for several months (sometime one year) to hire a non-citizen.

Culinary-Agricultural Sectors

- Establish a quality control lab which can the imports of produce but which could also serve for other purposes like control of imported drugs, etc. Such a lab could be implemented since a project is already in preparation. –Government could work out a partnership with Santa Rosa. Timeline for lab within 1 year. The need for more inspection - publicity - Quality, Preparation, & Preservation will improve the access to better produce.
- Create a PLATFORM for products/interaction/exchange/supply chain. This will give the opportunity for farmers to post their products on a daily basis and for chefs to know the supply and to post their request for new of additional products. Foodie Blogs/Food Writers can be invited to post on that platform. Information/Seasonality charts will also contribute to the utility of such a platform.
- Create a distribution organization to allow the producers to pool their offer and to hire a sales person in charge of visiting the potential clients (chefs, supermarkets, hotels, etc.) and at the same time to increase awareness of the agricultural production in the country. Legally, this organization could be a cooperative or a private corporation. This approach will help the farmers to devote more time in the field rather that going door to door for selling.
- Create an awareness campaign to encourage more farmers to enter into commercial production with modern techniques in order to increase the national production.
- Develop new agricultural products. In this area, help from the Dutch can contribute since they are experts and top exports of produce.



- In education, there is an opportunity for University of Aruba - Green Faculty.

CURAÇAO

All sectors

- In many areas of the creative skills, there is a potential to develop a subcontractor approach with Dutch Companies. Many creators have been educated in Holland, some have started their carrier there and the cost of creative services performed in Curaçao is highly competitive with a similar job done in the Netherlands. Also the time difference means that a PO sent to Curaçao when offices close in Amsterdam can be completed and delivered when they open the next day.
- More cooperation should be explored with the ABC Islands for the benefits of each. A task force could examine the areas of collaboration.
- In line with the two preceding propositions, Curaçao could be a hub to Latin America for Dutch organizations because of the physical proximity, the Spanish language and the understanding of the Latin American culture.
- The fact that Curaçao has a strong communication infrastructure can offer more business opportunities for the digital industry.
- At present, the image of the business in Curaçao is low in the Netherlands: low wages, lack of job opportunities, and quality of school programs for the kids, etc. one minute. An awareness campaign could be implemented to overcome that perception since the quality of life and the opportunities for good jobs exists.
- Curaçao needs to develop a cultural Policy in order to define where to concentrate the efforts: Develop the Education/Certification; support the growth from existing or start-ups? There is an urgent need to establish the priorities.
- This 2-days technical assistance was a first step to generate discussion between the players of the creative and cultural industries. The general consensus was to move rapidly to the next step: elaborate the policy with the assistance of OCTA.

ANGUILLA

Legal Community

- Extension of conventions
- IP legislation
- Cultural Industries Legislations (Artist registries; Incentive for Artists; Incentives for Artists and Arts Councils)
- Explore possibilities of getting technical assistance from OCTA.



Project funded by



Music Sector

Proposed Actions to be undertaken by the Sector:

- Use present Festivals to support and display local artists through Festivals.
- Provide opportunities for artists to travel and promote their music.
- **Establish** the Value of arts and artists to Anguilla's cultural make-up.
- Artists should focus on building their brands - holistic development.
- Encourage recognition of artists for their achievements: address specifically the youth of the Island so that they might appreciate the contribution of the artists to the national cultural development.
- Association or Arts Council is needed to lobby on behalf of the Sector.
- Opportunities for artists are far less than for other professionals, not only because of lack of facilities but also for opportunities to earn money.
- Young people need to be exposed to the culture of music and need to know and appreciate the contributions of artists to national development.
- Need Community buy-in if they are to develop the arts in Anguilla.
- Need to understand the difference between making music and creating music (any strategy developed in this regard the Government should encourage artists to create music).
- Apparently there is footage of local artists on tour which should be obtained in order to show them to a wider audience in the community of Anguilla.

Proposed actions for Government and para governmental agencies:

- The Government needs to understand the value artists bring to the table and invest accordingly in the development of the arts; in other words, the Government needs to recognize the artists for their achievement.
- The Government should take a proactive role in supporting music development in Anguilla.
- The Government should create an enabling environment supporting thereby the development of artists.
- Provide concessions for artists.
- IP protection - to enable the artists to earn an income which could be transferred to bank accounts in Anguilla.
- An Association or Arts Council should be set up to lobby on behalf of the Sector.
- Need related GOA agencies to support artists at home and abroad (Anguilla Tourist Board and International representatives etc.).
- Need objective criteria to select which artists should be supported financially.



Additional suggestions:

- Create a register for artists.
- Create incentive packages.
- Establish Master classes for artists.
- Establish community based events which would provide exposure for local artists (from within the community or other communities).

Visual Arts Sector

Proposed action by the Community:

- Need a National Craft Store where local artists could sell their “Anguilla Made” products.
- Too many initiatives without proper follow-up on the part of GOA or GOA initiatives.
- Suggest improvements in the management processes for the National council of Women Facility.
- Training facilities are needed to support training in the various art forms; Young people need to see that there are opportunities for them in the arts. (Promotion and education is needed as well.).
- Training in the primary schools in all art forms are needed (for students) and art teachers are needed for primary schools.

Proposed action by Government:

- Government for every MOU signed with new hotels - should ensure that each hotel provides 400 to 500 sq. ft. space/facility for local art. At a lot of the hotels - guests don't leave the hotel/.
- Hotels should make local art and craft available in their gift shops
- 1 percent of the cost to construct new buildings should be reserved for local art to be used with the new building or on the grounds.
- Duty concessions on raw materials for artists.
- Micro financing to support for artists (start-ups and existing business).
- Proper funding to support the CARIFESTA Programme - to support and promote Anguilla artists regionally and internationally.
- Set up pop-up shops in the hotels for local artists.



Project funded by



Theatre Arts Sector

Proposed actions by the Sector:

- There is a lack of facility for theatre (with all the modern facilities and a controlled audience area to allow for multiple performances along the lines of the Creative Arts Centre at the University of West Indies Mona Campus, Jamaica).
- A feasibility study will be needed for such a facility.
- There is a tremendous acting talent on the island but focus needed to developing actors, producers and playwrights.
- They have the potential to produce local plays.

Proposed action by government and other agencies:

- Collaborative effort between the private sector, OCTA and GOA to accomplish the goals of the Sector - a local producer, David Carty, committed to raising funds and to donate land to the venture.

Festival Sector

Problems and proposed actions in and by the Sector:

- There is an opportunity this year to make festivals a tourism attraction through marketing extending thereby the tourist season as many of the hotels are closed due to the damages suffered from Hurricane Irma. They could market the summer festivals to go straight to August, which would fill the gap created by the disaster.
- There is a lack of support for the Festival Sector. Festivals need to be accepted as a tourism product beyond posters and brochures.

Problems and Proposed action for the Government:

- There is a lack of international promotion for the festival sector and a lack acceptance that festivals make up a large part of tourism for Anguilla.
- There is no Cultural Centre or Performing Arts Centre. The Landsome Bowl is very unsafe and very hazardous and it outlived its usefulness; and upgraded designated festival center would be helpful.
- There is a lack of Human Resources. A proper team MUST be established (festivals office). There is a need for a qualified staff with specific responsibilities:
 - a) A sponsorship committee is needed
 - b) A marketing committee is needed
 - c) A development committee is needed.



Innovation: a development factor for creative and cultural industries

- More funding is needed to provide the festival sector with the opportunity to market and sell Anguilla through all things concerning festivals.
- A much stronger Anguilla Summer Festival can be made if the festival sector were given the opportunity to venture overseas and experience other Carnivals; draw from their strength and bring them back home;
- More Festivals to showcase Anguilla's talent (Jazz festivals etc.) – MARKETING ISVITAL.
- The government looks at the gate receipts instead of all the taxes they collect on the thousands of tourists who visit the festivals.

Fashion Sector

Negative Points:

- Not enough time or sufficient opportunity for improvement in Anguilla (not enough places where to learn);
- Lack of education (and the classes have no perceived value locally).
- Need more training.
- Lack of motivation. People do not value the local artist's work and don't like to pay the prices asked, making it hard for the local artists to make a profit.
- Only get to sell around Anguilla day, summer and special occasions;
- Need cost effective workshops; there is no way to manufacture large amount of clothing.
- The locals are not prepared to pay the fair value of the clothes, forcing the designers to try to sell overseas.
- Start-up costs
- Lack of trained human resources.
- Sometimes unable to keep up with demand.
- Need smaller fashion shows, or fashion programs.

Culture Bearers

Positive actions to be taken:

- On the 50th Anniversary of the Anguilla Revolution there were lots of events, parades and presentations. These should be annual events, in fact around Anguilla Day there should be festivals (artistic and cultural)
- Legislation needs work. System needs upgrading but funding is needed - ACON.
- Encourage the youth, especially those incarcerated to take interest in cultural activities. Such activities could become a part of their rehabilitation.



Innovation: a development factor for creative and cultural industries

- Need to spread the message that no matter where we are we can rise from the dust, as we are doing it with Irma.
- Festivals should contact local artists to get them to attend them and have a booth.
- A collective web site should be developed for Anguilla Arts.
- There should be a government run TV Channel.
- Bad as the damage it caused, the Hurricane Irma is an opportunity to diversify the economy, also create job opportunities.
- The Government should have a place where artists can display their art and put on plays and other entertainment activities – a Government run Museum for example. The Old Court House could serve as such a place.
- Anguilla is at a good place but there is always room to grow. Great strides have been made, the Landsome Bowl was once burned ruins; the country is recovering well from Hurricane Irma.

Culinary Arts Sector

Negative points:

- The population of Anguilla doesn't have enough people to have a high turnover of business.
- The arts are not as highly appreciated in Anguilla as in other Caribbean islands.
- The schools need to upgrade their programs. Teachers need to encourage students to want to cook and take the culinary classes.
- The education is not effective enough to facilitate a smooth transition from student to worker in a restaurant.
- The importance of Culinary Arts needs to be highlighted as it is a very important component of the tourism product.
- Chefs are not qualified which prevents many chefs from getting management positions.
- Most restaurants are not willing to let their workers travel for extended periods of to compete internationally, such as in the annual competition in Miami.

Positive Points

- Sourcing of local food is not an issue.
- There are a number of opportunities where the consumer may get information on the cultural/traditional foods and food preparation.
- A televised cooking competition could be a good avenue. An entire season of shows, where each episode someone gets eliminated.



Innovation: a development factor for creative and cultural industries

- Anguilla should establish more greenhouses to grow a more extensive variety of produce.

Dance Sector

Positive aspects:

- There are a large number of persons involved in dance (- 16 years of age).
- At this point it is like a community service for the children who love to dance.
- Dance is not any elite kind of program everyone on the island has access to it.
- It does not subsidize anything by moving to the hall.
- Not have to pay rent, electricity etc. by having your own building they could just pay monthly or yearly for just using the time they use it.

Negative aspects:

- There is a market but lack of facilities is a problem.
- It is not profitable, every time they put on a show it's a loss.
- Need to do a lot of fund raising just to get by.
- They do not have their own dance facilities and have to create their own space everywhere they go.

Suggestions:

- Try to negotiate a contract with a hotel to perform dance when they plan events (however, the hotels are not interested.)
- Attend trade shows and conventions to see if they could find persons or groups and make contacts outside the country.
- Need more professional teachers.
- May need grant.

Stakeholders

Positive points:

- A lot of human potential - a lot of talent.
- Very successful and vibrant live music scene.
- If they were to market festivals early and in such a way as to encourage tourism they could attract more tourists per annum.



Negative points:

- As a country they do not see the big picture of art;
- Artists are not business oriented - need to be educated in this area; their mindset needs to be changed also. They need to take business courses (Omari Banks is a registered business with a business license);
- Artists need to push themselves also and not simply rely on the government

Suggested actions:

- They need to make a conscious decision, as a government, to pursue and develop the arts sector, just as they made a conscious decision to pursue tourism development - push the money behind it; the budget is important to make things happen.
- There is a need for an Art Department; the DYC in its current state cannot do it on its own.
- Developing a pilot project would be a great idea - it would be an initiative;
 - Start with one person per major sector (music, craft, etc.)
 - Evaluate how they are doing after a year or two;
 - Make necessary adjustment to the projects;
 - The Government may invest if it is successful.
- Extend the GET SET Programme to artists is a good idea. Artists can grow independently.
- Creating a partnership between the Sport Department and the Arts Department is a good idea as the Sports Dept. is already working on developing an arena like facility. This facility could double as a Performing Arts facility.
- Creating a Festival foundation is ideal, it can involve all aspects of culture; it could happen quickly; it is feasible to do in 2018 - Anguilla is so small. The small population creates a challenge to maintain entertainment.

Event Planning

General Notes:

- People love what they do; there is a strong will. That is strength. However, there are limited avenues and opportunities for persons to do what they would like to do.
- There is very little support from the government; people do what they do mostly through their own will.
- There is a lot of natural talent on the island.
- We need to emphasize to the government and to the public that the arts are just as important as any other subject/career.
- Being properly categorized is a challenge for the children's event planning business; because of this, they are possibly being overcharged.



Innovation: a development factor for creative and cultural industries

- Duties are very high and cause that cost to be passed onto clients. At least the first 2 or 3 years should be duty free for start-up businesses.
- There are too many expensive fees to be paid when getting materials from overseas. There is also a lot of hassle when collecting ordered goods; it is very time consuming.
- Anguilla's departments should be upgraded with more technology- things like scanners and printer should be bought and utilized.
- Regarding business licenses, they do not look at how much the business would make when they charge for the license; some persons are horribly overcharged.
- We should have a cultural center where we can host events; persons coming into the island to attend these events can bring revenue into the island. Nevis for example has a great cultural center.
- Persons in Anguilla lack the drive to advertise businesses and programs; GET SET is a program that majority agree is not advertised well- some persons in the meeting did not know of it.
- Online media should be fully taken advantage of.
- Anguilla cannot truly have an industry for anything as the population is much too small; it is not feasible. For example, how many Chinese restaurants/stores does Anguilla really need? They stomp out the smaller, similar businesses. The need to control types of businesses; there is over saturation of certain kinds of businesses.
- There should be control over the number similar businesses there are in certain villages and on the island as a whole.
- Target Initiative: There should be a grace period for starting businesses regarding duties.

BRITISH VIRGIN ISLANDS

Film, Television, Radio and Animation

- A payment standard is under way to unify the tariffs for the musician. It will be implemented avec a 5- year period
- The awareness of the importance of the music industry in the country must be improved. Two actions should be considered:
 - A TV/Radio campaign aiming at the general public but also to the industry
 - Industry workshops to be organized to strengthen the sector

Heritage, Museums, Theatres, Books, Print Media, Digital Publishing, Literature, Festivals

- Increase the reading of local books by:
 - Place more books in the schools



Innovation: a development factor for creative and cultural industries

- Create awareness about local historical sites and museums by:
 - Production of short videos to be posted on social media
 - Organize 3D walk through for kids
 - Create sound and light presentations
- Increase funding for heritage development by:
 - Organize fund raising activities

Fashion, Local and Traditional Crafts

- To develop international promotion of the BVI products by:
 - Creating pop-up shows and boutiques
 - Creating e-commerce sites
- Develop an awareness at school level by:
 - Include art in the curriculum and training at primary school level
 - Organize Master Classes with well-known artists
 - Create a living museum
- Develop craft production by:
 - Develop incubators/co-working space
 - Organize Master Classes with well-known artists
- Develop management/marketing skills for artists by:
 - Organize workshops

Design, Culinary

- The design sector must develop awareness about housing by:
 - Organize a trade show on housing for the business sector and the general public
- The design sector needs to improve land use with adequate planning by:
 - Make representation to the government to adopt the Development Plan
- The culinary sector must develop awareness of its area of expertise by:
 - Organize workshops for the business community and for the general public

All sectors

- All members of the industry that contributed to these brainstorming sessions expect to continue this planning exercise with the technical assistance of OCTA in order to develop a complete Development Strategy for the creative and cultural industries of BVI



TURKS & CAICOS ISLANDS

All sectors

- Increase the awareness of the sector:
 - Identify a government facility/building for showcasing talent and crafts. Creative Art Centre
- Improve/ increase the relationship between the government sector and the industry:
 - Listing/registration of all the players in the industry
 - Revise license and registration fee
 - Foster collaborations between departments
- Controls on international artist and crafts on the market:
 - Implement and enforce policies that monitor content
- Development of a central department for disseminating all information on the sector:
 - Creation of a Website or digital market place to allow links for each player to promote events, training activities, crafts etc.
- Promote the importance of the industry to Tourism
 - Create partnerships between TCHTA, Tourist Board and Government
- Development of new markets and sales:
 - Create a new market with only local authentic TCI products and services
 - Ability to accept online payment in TCI without a third party.
- Organizing Minibus Tours (hop on hop off tours) of local artisan establishment:
 - Engage the taxi drivers and tour bus operators

Priority Activity

- Creation of a Creative Industry Association
- Increase awareness of the industry
- Set up of a visitor center to provide information
- Implementation of educational programs into school curriculum
- Hosting job fairs specific to the industry
- Establishment of a website dedicated to the creative industry with links to the Tourist Board website and TCHTA website and back links to the players/actors



SINT-MAARTEN

All sectors

- Based on the outcome and feedback from stakeholders, the ministry will consider making the Creative Industries Interactive Exchange Forum (CIIEF) a recurring event.
- Provide more infra structure to host more trainings in the Creative Industries.
- MECYS will facilitate this by allocating time for a workshop with local artists to discuss necessary aspects of a St. Maarten Art Guild during the Creative Industries Interactive Exchange Forum
- A joint budget between the Ministry of Tourism & Economic Affairs and the Ministry of Education, Culture, Youth, and Sport for the funding of projects in the creative industry
- To maintain momentum gained and to sustain the awareness to further develop the Creative Industry as an equal partner in the tourism product for St. Maarten in a post hurricane Irma climate
- We strongly recommend the continuation of a follow up program to create and establish a legal body to maintain and support the continued growth of the Creative Industries St. Maarten.
- Thus we look forward to a follow up session with the Consultant Mr.Grysole to guide us through the process toward s the formation of said organization.

Heritage

- Improve the knowledge of the cultural heritage:
 - Working with the department of Culture and UNESCO plans are in the way to create build database for distribution

Media

- Create their own database as point of departure:
 - Willing to be part of strategic organization.

Creative Services

- To form an association or legal body for protection:
 - Follow up meetings to organize and take stock

Arts

- Organize to form legal representational body for protection and education



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