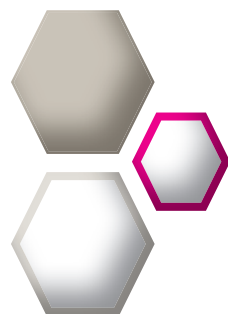
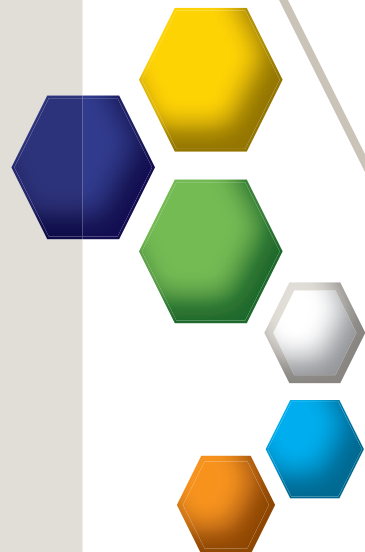
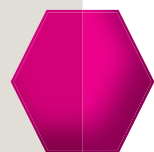


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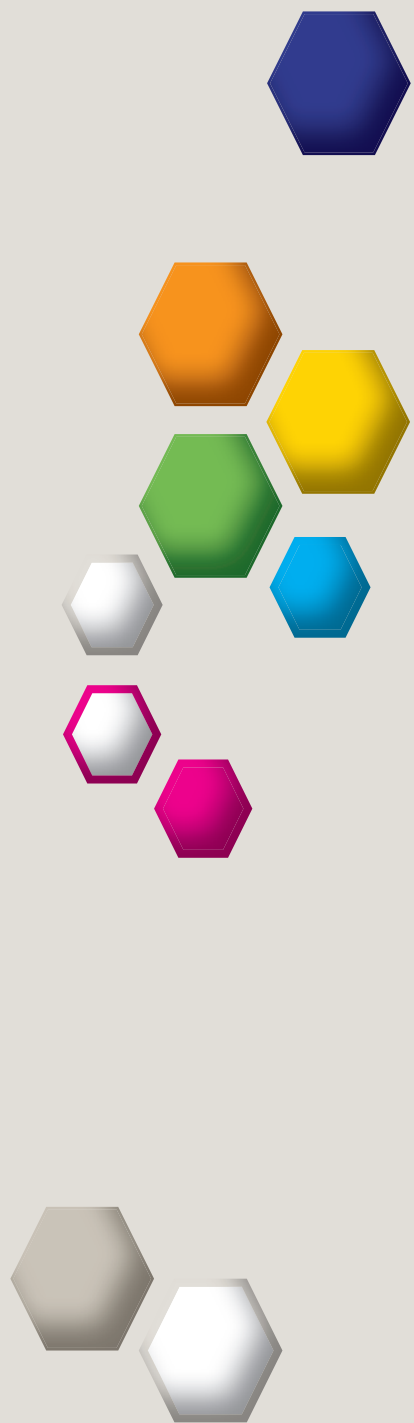


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CREATIVE INDUSTRIES

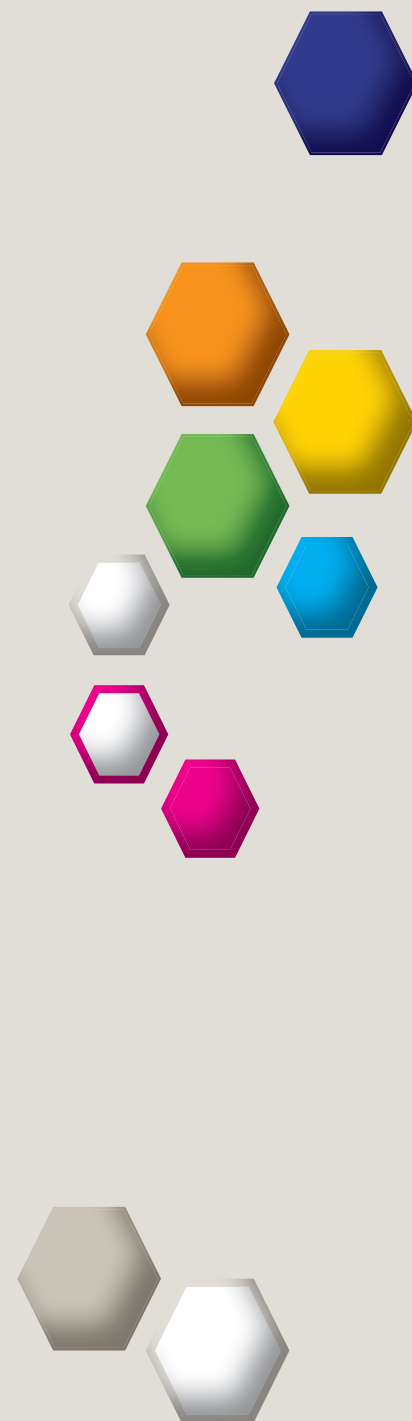
IN ESTONIA, LATVIA AND LITHUANIA





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INTRODUCTION TO CREATIVE INDUSTRIES IN ESTONIA, LATVIA AND LITHUANIA 2011

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Today's Europe needs creativity more than ever. The old formulas for achieving sustainable growth, long-lasting competitiveness and solutions to major challenges in society are simply not working anymore. Creative industries mean much more than growth and jobs; it also fosters innovation and helps shape attractive environments for people to live in and visit. In recent years Estonia, Latvia and Lithuania

have all committed to supporting cultural and creative industries.

The joint network between Estonia, Latvia and Lithuania initiated in 2006 to develop creative industries and exchange information was one of the first examples of government-level cross-border cooperation in Europe. Since then experts and officials have been sharing best practices in creative industries and formu-

lated common positions within the European Union. The three countries have also been vocal advocates of including culture and creativity within the Europe 2020 strategy and its flagship initiatives.

The current collection of articles is already the second of its kind, the first receiving wide feedback from across Europe. The current annual review "Creative Industries in Esto-

nia, Latvia and Lithuania 2011" aims to provide an overview of the latest developments in the sector. The focus for the second overview is on effective measures to promote and support entrepreneurship within cultural and creative industries. We hope that our experience is valuable for other countries and our lessons learned in this process can help the European Union become a truly Creative Europe.

MAPPING CREATIVE INDUSTRIES IN ESTONIA, LATVIA AND LITHUANIA

SILJA LASSUR



DEFINING THE CREATIVE INDUSTRIES IN THE BALTIC COUNTRIES

Discussions of the creative industries (CI) agenda in the Baltic countries date back to the beginning of 2000. The British Council has played a remarkable role in promoting the creative industries concept all over the world, and its contribution, through providing expertise and methodological assistance in mapping endeavours, cannot be underestimated in the Baltic countries either. Attention first started to be paid to the creative industries at the national level in all three Baltic countries when the British Council (BC) introduced the concept to different ministries in the Baltics in 2005. As a result, the Ministries of Culture in all three countries seized the opportuni-

KÜLLIKI TAFEL-VIIA



ty to adopt the definition and content into their cultural policy agenda.

This period (of policy formation) saw the adaptation of the United Kingdom's approach in terms of the ideas, structure and content of CI development. The first major steps at state level started with statistical mapping surveys of CI in Estonia, Latvia and Lithuania. The study processes included adapting the British definition of CI to the Baltic States – “The creative industries are those industries which have their origin in individual creativity, skill and talent, and which have the potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998). Estonia and Latvia have made some minor changes to this definition. In Estonia, a clause

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addressing ‘collective creativity’ was added – “Those industries that have their origin in individual and collective creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property.” The Latvian Government in its political documentation pursues the following definition: [Creative industries involve] “activities, based on individual and collective creativity, skills and talents, which by way of generating and utilizing intellectual property, are able to increase welfare and create jobs. Creative industries generate, develop, produce, utilize, display, disseminate and preserve products of economic, cultural and/or recreational value.”¹

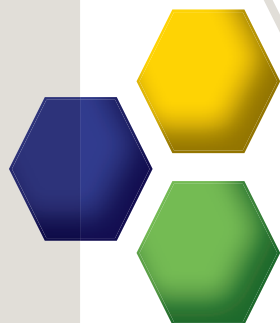
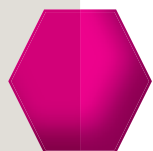
These studies at national level provided a good basis for the Ministry

of Culture to apply for financing from the European Structural Funds. This rapid adaptation of the new concept by the public sector and especially the Ministry of Culture can be explained as an “opportunity to gain access to European finances, because it provided them with the possibility of additional funding. And their budgets have always been the most limited. They were simply trying to find additional means to support their sector.” (Lassur et al, 2010)

Estonia and Lithuania managed to include the financing of creative industries into the National strategy for EU Structural Funds for 2007–2013. In both countries the controlling rights and obligation to manage the resources went to the Ministries of Economic Affairs, since Structural Fund pro-

¹ The definition of the creative industries of Latvia was for the first time entered into the Guidelines for the State Cultural Policy of Latvia for 2006–2015 (Cabinet Order of 18.04.2006 No. 264).





The most important statistical studies of mapping CI:

LATVIA

- The Economic Contributions of Copyright-based Industries in Latvia, 2005
- Creative industries research. Actualization of statistics, 2008

LITHUANIA

- Creative industries mapping document in Alytus and Utena counties, 2005
- Lithuanian Creative and Cultural industries, 2009

ESTONIA

- Mapping and Analysis of Estonian Creative Industries, 2005
- Survey and Mapping of the Creative Industries in Estonia, 2009

grammes dealt with entrepreneurship and developments of the environment – topics that traditionally do not belong under the Ministries of Culture. Estonia primarily applied for support from the Structural Funds (Riiklik ... 2007) to create infrastructures to support the development of CI, valuing creativity and raising awareness of entrepreneurship and creative industries (Lassur *et al*, 2010). In Lithuania, financing for the Lithuanian art incubator network was intended as part of the implementation of “the Action Programme for Economic Growth” (Creative ..., 2010).

THE STATISTICAL MAPPING OF CI IN ESTONIA, LATVIA AND LITHUANIA

The previously mentioned initial statistical surveys began in 2005, albeit slightly differently in each country. Estonia attempted to map all the sectors mentioned in the British definition. A study mapping the economic contribution of copyright-based industries was conducted in Latvia in 2005. Mapping the creative industries in Lithuania covered two counties – Utena and Alytus. The results of these studies were not comparable as the methodology was different in all three countries.

The definition and discussion of Creative Industries is fairly similar in the Baltics (as in other countries). Current discussion concerns what areas belong under CI and which policies should be implemented to develop it. Although all three countries base their definition of CI on the British definition, in later

TABLE 1. Subsectors of creative industries covered by statistical research

Estonia (2009)	Latvia (2008)	Lithuania (2009)
Arts (visual and applied arts)	Visual arts	Visual arts, applied arts and heritage
Performing arts (theatre, dance, festivals)	Performing arts (theatre, dance, festivals)	Performing arts (theatre, dance, festivals)
Music (interpreting, composing, producing, publishing, musical instruments, festivals, etc)	Music (interpreting, composing, producing, publishing, musical instruments, festivals, etc)	Music (interpreting, composing, producing, publishing, musical instruments, festivals, etc)
Architecture	Architecture	Architecture
Design (product design, fashion, graphic design)	Design	Designer fashion, Graphic design
Film and video	Film and video	Film and video
Broadcasting (radio and television)	Television, radio and interactive media	Television, radio and interactive media
Entertainment IT (online and computer games, entertainment internet sites)	Computer games and interactive software publishing	Computer games and interactive software publishing
Publishing (books, periodicals, newspapers, catalogues, etc)	Publishing (books, periodicals, newspapers, etc)	Publishing (books, magazines, newspapers, etc)
Heritage (museums, libraries, archives, handicrafts)	Cultural heritage	Heritage (museums, libraries and archives)
Advertising (advertising, media agencies)	Advertising	Advertising and public relations and communication activities
	Cultural educational activities	Educational activities
	Recreation, entertainment and other cultural activities	Botanical and zoological gardens
		Travel agencies and tour operators

Source: Survey and Mapping of the Creative Industries in Estonia, 2009; Creative industries research. Actualization of statistics, 2008; Lithuanian Creative and Cultural industries, 2009

studies somewhat different sectors have been included when composing the research methodology (Table 1). Thus, for example, the mapping of the IT sector in Estonia has been relatively narrow, covering only entertainment

IT. However, in Latvia and Lithuania, vastly broader scopes have been covered when it comes to the IT sector. Research by Lithuanians even includes the heritage sector, which has not been mapped in Estonia or Latvia. The lat-

est Lithuanian research of mapping emanated from cultural and creative industries. This is a broader notion that includes CI and tourism, sport, museums, archives, heritage protection and other cultural activities. Yet, when ac-

counting for CI contributions, fields related to sports were excluded (Lietuvos ..., 2009).

As these sectors in the three Baltic countries have been researched and mapped differently, then the real benefits, value added and other economic as well as statistical indicators are not directly comparable. All the research tried to assess both CI's contribution to employment, and its economic role in producing value added and revenues (Table 2). Calculations about the share of GDP or share of employment that CI represents are made very carefully due to possible biases and uncertainties about the sub industries included.

PROBLEMS THAT OCCURRED WHEN MAPPING CI

Countries have used somewhat different databases and data collection methods. Estonian statistical research is based on Statistics Estonia's entrepreneurship and cultural statistics data. In addition, data has been gathered from the Central Commercial Register, which also includes information about the self-employed and all micro businesses. Information about the self-employed with a yearly turnover of less than 250 000 EEK was obtained from the registry of the Estonian Tax and Customs Board. However, the problem with these databases is that industries are not defined precisely enough, and there may not be sufficient data. For example, statistics about Estonian music and visual and applied arts are non-existent (Eesti ..., 2009).

TABLE 2. Economic and statistical indicators of CI

	Estonia (2007 data)	Latvia (2006 data)	Lithuania (2006*, 2007 data)
Number of people working in CI (% of all employed)	28 000 (4.3%)	63 511 (5.8%)	61 297 (4.02%)
Number of businesses in CI (% of all businesses)	Over 5 000 (9.4%)	9 327 (8.9%)	6 149 (8%)
Total income of CI	EUR 1 146 000 000	EUR 1 014 000 000	EUR 1 256 000 000
CI as a share of GDP	2.9%	n/a	5.2%*
Concentration in the capital city	47.1% of CI enterprises	54.8% of CI enterprises	70% of value created by CI

Source: Survey and Mapping of the Creative Industries in Estonia, 2009; Creative industries research. Actualization of statistics, 2008; Lithuanian Creative and Cultural industries, 2009

Latvian research mostly concentrates on data gathered by the bureau of statistics, and the data on CI was calculated according to a definition based on the NACE classification. The Latvian Statistical Office only collects data according to NACE 4-digit codes; therefore, many CI businesses are classified within the group "other activities" and are not included in the research (Mikelsone, 2008).

Lastly, CI research conducted in Lithuania also relies on data collected by the bureau of statistics and the NACE classification. Gathering information about design businesses is a more specific problem in Lithuania for example, as there are no enterprises in Lithuania that could be classified as "design enterprises", and there is no statistical data according to which one could determine the share of such enterprises in CI. That is why the

identification of the design sector is associated with the design functions embedded within traditional manufacturing, advertising, architecture and other CI sectors (Lietuvos ..., 2009).

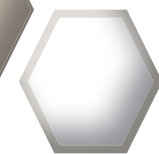
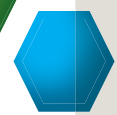
Similar problems with mapping and statistics can be identified for all countries:

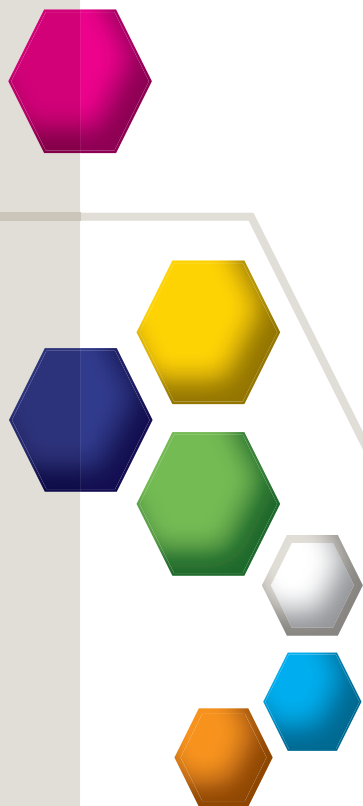
- Only fragmentary data is currently available – the databases provide insufficient data and in some sub sectors there is no statistical data at the national level whatsoever;
- A wide range of types of business ownership exists in CI sectors – NGOs, limited companies, limited-liability companies, self-employed, government and local-government organizations, foundations – the databases with private, public and non-government sector

data are not comparable with each other. They can also include contradictory data about sub sectors.

- National statistical registries (e.g. NACE) do not include many new professions or fields of operation, and this is also characteristic of CI in the current context of globalization and economic integration. According to NACE even the handicraft industry is not distinguishable.

Therefore, researchers in all three countries have claimed that it is important to improve the statistics for culture and creative industries. Additionally, it is essential to come up with specific data collection methods in order to obtain adequate data about these industries and compare them with other economic spheres in each country.





FROM STATISTICAL COMPARISON TO EXCHANGES OF EXPERIENCE

It is not enough to develop effective and sector specific political methods using data from statistical mapping alone. More sub sector specific and qualitative research is needed to map the needs of creative industries and the problems hindering their development. Region specific studies and analyses of cities and districts are also important. A range of qualitative studies has been conducted in all three countries. Due to the strong influence of region-specific characteristics, such research is mostly initiated at the city level. In each region or city (or district within larger cities), a specific CI structure has been built up to deal with sub sectors that dominate, how cooperation between different sectors works and what problems domestic enterprises experience. This has been examined for example by Lithuania in the Užupis district in Vilnius and in Klaipėda, and by Estonia and Latvia in their capitals and other regions. In addition, sector specific studies have been conducted in all three countries; for

example, the state of design and its need for improvement have been mapped in all three countries².

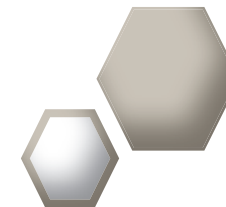
Thus, in most cases statistical mapping is a good tool for bringing creative industries onto the political agenda, meaning that it is (economically) important in domestic and international comparisons. However, mapping alone is not enough to bring about the required supporting structures and methods for developing creative industries. As already mentioned, all three Baltic countries (including several individual cities and regions) have carried out several studies for the purpose of highlighting potential development claims as well as opportunities to support and develop CI in order to create a political framework for CI.

Comparing CI in the three Baltic countries, the purposes of its various sub sectors and its potential for support facilitates additional opportunities to interpret statistical indicators. At the same time it makes it possible for the Baltic States to learn from each other and exchange best practices (and why not worst ones too).

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² Mollerup, P. (2002) *Establishing the basis for the elaboration and application of the Estonian design policy measures. The Estonian Ministry of Economy, Tallinn*; Mollerup, P. (2004) *Design for Latvia. Final Report. Copenhagen*; Mollerup, P. (2008) *Design Opportunities in Lithuania. The Vilnius Academy of the Arts, Vilnius*.



CULTURAL STATISTICS IN THE SPOTLIGHT OF EU POLICY

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In 2010, the European Commission released the Green Paper “Unlocking the potential of cultural and creative industries”³ exploring different ways to empower international or regional cooperation and EU-wide activities in the cultural and creative industries sector. The objective of the consultation was “to gather views on various issues impacting the cultural and creative industries in Europe, from the business environment to the need to open up a common European space for culture, from capacity building to skills development and promoting European creators on the world stage”⁴. Considering EU strategy planning within the sector,

we must admit that the breadth and variety of the sector is considerable. This also means that the practice of mapping the sector and the methodology for collecting its statistical information and data varies widely between member states. One of the conclusions of the green paper summarizes that the cultural and creative industries sector has potential commensurate with the challenges of the EU 2020 strategy and supports the competitiveness of the European economy. It is therefore important to seek internationally comparable evidence-based arguments that make it possible to evaluate how cultural policy supports common goals at the EU

level today and what guidelines are currently most relevant. This path involves some difficulties that need further attention.

WHAT IS BEHIND THE POLICY DECISIONS?

The first question to ask is how we measure the cultural impact of different economic activities. The last decade has offered some widely used theoretical frameworks for describing the structure and characteristics of cultural and the creative industries. Despite this theoretical effort, one question remains – what kinds of data and evaluation systems provide us the information

we need to measure the breadth of the social and economic impact of culture? It is important to recognize the value of this work because in the context of EU support mechanisms it is not possible to underestimate these aspects. Focusing on different indicators that describe the impacts of culture and analyzing spill-over effects is equally important for entrepreneurs, investors and policy framework institutions.

But it is not only the impact of culture that advisers and experts designing efficient support mechanisms have to keep in mind. It is also crucial to follow evidence-based overviews of the current situation in different fields. Our experience in designing EU programmes

³ http://ec.europa.eu/culture/our-policy-development/doc/GreenPaper_creative_industries_en.pdf

⁴ http://ec.europa.eu/culture/our-policy-development/doc2577_en.htm





and measures for the sector is not so extensive, since the policy framework in its modern form was established quite recently compared to some more traditional concepts. In that sense we still lack some regularity and data availability when gathering detailed information about sub-fields. We also have to notice that since the sector is one part of a dynamic and constantly changing economy, then feedback has to be practical and up to date. More detailed and systematically updated figures is one of the key elements in the process of better and more efficient policies.

HOW TO MEASURE THE ECONOMIC ASPECTS OF CULTURE?

We can also observe some key economic indicators of the cultural and creative industries sector. The study of the economy of culture in Europe, conducted by KEA (2006)⁵ is exhaustive and one of the most quoted studies to present the recent situation in EU member states. The study consists, among other summaries, of useful overviews of the contribution of the sector to the general economy, the consumption of culture, cultural employment and also data about the productivity and profitability of the sector. While describing the methodological challenges and data availability, the authors of the study still admit that the current options need further improving.

The latest initiative to fill that gap is a project called ESSnet-culture,⁶

which among other tasks also analyzes statistical data describing culture and creative industries. During the last year, one of the four task forces in the ESSnet-culture project has focused on two main aims. The first is to present a number of key indicators that reflect the situation in cultural and creative industries and propose a common interpretation of related terms. The second is to find out how the databases we use across the EU today fulfil these expectations. The results of the project will be presented in autumn 2011.

One of the most relevant issues today concerns employment. In the recent crisis and economic difficulties the question of jobs lifted different policies into the spotlight. The KEA study referred to earlier stated that 5.885 million people (3.1% of the active employed population) were employed in the cultural and cultural tourism sectors in 2004. Keeping in mind the global nature of culture and its mobility, it is important to observe changes in employment rates and provide the support necessary for entrepreneurs to raise their competitiveness and position on the market. We also need to know the relationships between the education framework and the expectations of related employers. If we are able to gather statistics about the mobility and results of horizontal measures of the business environment including sourcing a qualified labour force then we are one step closer to raising the international potential of the sector.

IS THERE A COMMON GROUND?

And finally, there is comparability of data. Cultural and creative industries can be defined in many ways. It is possible to see its structure via sub-fields, but we can also observe different functions or how entrepreneurs position themselves. That also demands that we understand the variety and what is and what is not a sub-field of the sector. So general indicators (e.g. % of GDP) need some additional background information before we can make any final conclusions. On the other hand, this kind of variety is not necessarily negative because local cultural traditions and consumer habits always affect such overviews. The challenge is to identify critical factors that are internationally comparable. This kind of

practical agreement paves the way towards comprehensive conclusions about the cultural and creative industries in the EU. These indicators do not have to cover the whole sector in all regions. It is more important that they give us some classifications and figures that can be interpreted in a synchronized manner. ESSnet-culture is one of the methods for discussing and providing such concepts.

As a result of the outstanding experience of Eurostat and the cooperation between member states, we already have a number of well functioning data sources in use today (NACE⁷, ISCO⁸, LFS⁹, SBS¹⁰ etc). Now it is time to synchronize some of that and create an even more evidence-based platform for a better and more efficient policy framework.

FIGURE 1. Contribution of culture and creative industries to national economies

The results of the study of the Economy of Culture in Europe 2006, Eurostat 2007

Country	Value added to national GDP
Estonia	2.4%
Latvia	1.8%
Lithuania	1.7%
Finland	3.1%
EU average	2.6%

⁵ http://ec.europa.eu/culture/key-documents/doc873_en.htm#bad_nodepdf_word/economy_cult/executive_summary.pdf

⁶ <http://www.essnet-portal.eu/culture-1>

⁷ NACE – statistical classification of economic activities in the European Community. NACE is the acronym for “Nomenclature statistique des activités économiques dans la Communauté européenne”. <http://circa.europa.eu/irc/dsis/nacepacon/info/data/en/NACE%20Rev%202%20structure%20+%20explanatory%20notes%20-%20EN.pdf>

⁸ ISCO – International Standard Classification of Occupations.

⁹ LFS – Labour Force Survey

¹⁰ SBS – Structural Business Database

CREATIVE INDUSTRIES POLICY IN ESTONIA

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INTRODUCTION

The last couple of years have brought rapid development in Estonia's creative industries. As in many other countries, Estonia carried out a mapping exercise in 2005, and along with an overview of the creative industries, the first set of policy recommendations were submitted. Along with continuing awareness raising activities, the stage was set for more concrete actions to design new support measures for creative industries in Estonia.

CREATIVE INDUSTRIES AND EUROPEAN UNION STRUCTURAL FUNDS

Based on policy recommendations, creative industries were included in the National Strategy for European Structural Funds for 2007–2013. The Operational Programme for the Development

of the Economic Environment supports entrepreneurship through raising the innovation and growth capacities of enterprises. Supporting creative industries is one of seven priority areas within that strategic goal alongside supporting internationalisation, innovation, access to capital, the creation of new businesses, knowledge and technology transfer and the development of tourism¹¹.

During the EU financing period 2007–2013 CI measures and policies are coordinated in close cooperation between the Ministry of Culture and the Ministry of Economic Affairs and Communications. Programmes are implemented by Enterprise Estonia, which is one of the largest institutions within the national system for entrepreneurship support, providing financial assistance, advice, cooperation opportunities and training for entrepreneurs, research establishments, and the public and third sector¹².

The main focus areas supporting creative industries in Estonia for 2007–2013 include the growth and sustainability of enterprises within creative sectors and enhancing creativity in the business community through synergies between creative people and companies and the rest of the economy¹³. The role of cultural and educational institutions is to focus on the early stages of the creative industries value chain¹⁴ (including the creation phase) through educating creative professionals and mediators and supporting the core arts fields and cultural industries.

ENTERPRISE ESTONIA AND CREATIVE INDUSTRIES SUPPORT MEASURES

Enterprise Estonia (EAS) is the primary contributor of support and development programmes targeted towards entrepreneurs including creative businesses, and in 2008 the Creative Industries support programme was started. The different measures for the support of creative industries fall under two main categories. The first set of measures is not specific to the creative industries and is open to general applications. In recent years these programmes have been analysed, and through awareness raising and competence building, these funds have been

used to successfully finance creative businesses and networks. These programmes include cluster support programmes (e.g. film industry cluster development), export support and joint marketing programmes (e.g. "Tallinn Music Week" – an event to show-case Estonian music, "Black Market" – a film co-production), skills and knowledge development programmes (e.g. design management training courses), awareness raising and entrepreneurship promotion programmes (e.g. the Creative Estonia initiative, see below) and support for innovation, product development and training.

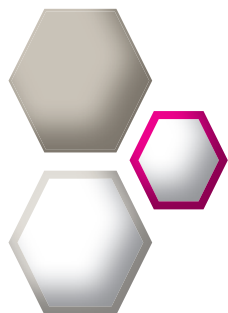
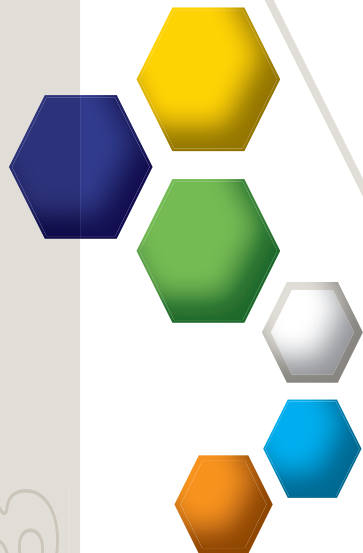
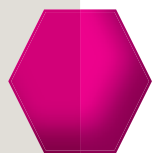
In addition to these general support measures, a sector-specific programme was created to finance the development of different support structures, including creative incubators, hubs and centres. The programme aims to strengthen systems through which many creative businesses can grow in the coming years. The overall budget for those structures is 6.3 million euros. In the first round, financing was available for both operating costs and investments in infrastructure and technology. In the second round of applications in 2011, Estonia also supports sector-specific export plans, strengthening the Cultural and Creative Industries internationalization capabilities.

¹¹ <http://www.struktuurifondid.ee/key-goals-4>

¹² <http://www.eas.ee/index.php/about-enterprise-estonia/overview>

¹³ <http://www.eas.ee/index.php/for-the-entrepreneur/development-of-the-company/development-of-creative-industry>

¹⁴ See more: <http://unesdoc.unesco.org/images/0015/001598/00159804e.pdf>



The first round of applications for the Creative Industries Support Structures Development Programme took place in December 2009, and at the beginning of January 2010 seven creative centres and incubators were funded totalling 4.9 million Euros in support. The projects funded included the Tallinn Creative Incubator, the Tartu Centre for Creative Industries, the Estonian Design Centre, the Estonian Centre of Architecture, the Creative Industries Development Centre within the Tallinn Cultural Cauldron, the Creative Incubator in Viljandi and the Estonian Film Digitalization (post-production) Centre.

The main focus areas at EAS supporting creative industries in Estonia through 2007–2013 support the growth and sustainability of enterprises within the creative sectors and enhance creativity in the business community through synergies between creative people and companies and the rest of the economy. The strategic goals of supporting Creative Industries include, first of all, more sustainable and fast growing start-ups. Co-operation with the CI sector will also contribute to increasing the export and internationalization of Estonian companies. Additionally, higher R&D capability of Estonian companies in the CI sector is expected, thus, resulting in more revenues from creative clusters and balanced regional development.

CREATIVE INDUSTRIES IN GOVERNMENT COALITION AGREEMENT 2011–2015

After parliamentary elections in March 2011, the Estonian government agreed

on the new coalition agreement with an action plan for 2011–2015. Cultural and creative industries (CCIs) were given a prominent role within several priority areas. CCIs have also been added to the Estonian national competitiveness programme, Estonia 2020, with a number of proposed measures and programmes through 2011–2013 and 2014 and onwards.

The government agreed measures include continuing support for creative industries development centres and incubators, adding investments to cultural objects and creative quarters, launching a new export programme designed specifically for CCIs, initiating a support programme for creative entrepreneurs to support their participation in international competitions, starting a programme for developing cross-discipline curricula and introducing creative voucher systems. All these measures should form a cross-cutting and strategic framework for maximizing the potential of Estonian CCIs in the coming years.

OTHER SOURCES OF SUPPORT

This overview focuses on creative entrepreneurship support measures. It is still important to mention that there are a number of other policy measures that contribute to the development of cultural and creative industries. Estonia invests large sums from EU structural funds in the cultural infrastructure to strengthen regional competitiveness and enhance tourism. There is also a number of programmes for developing

human resources (e.g. training unemployed in product development and entrepreneurship in handicrafts) and the digital society (e.g. approximately 2 million euros for digitalizing cultural heritage and granting public access to the digital content). The Estonian Ministry of Culture and Estonian Cultural Endowment also support the cultural and creative industries and preserve unique cultural expressions through several regional programmes. In 2010, the Estonian government approved a law allowing 1% of the public buildings budget for the acquisition of art and design objects to enrich the public space.

CREATIVE ESTONIA

In 2009, Enterprise Estonia launched an integrated programme for raising awareness called Creative Estonia. The programme brings together different activities to promote creative entrepreneurship and creativity in society. Creative Estonia aims to bring together different stakeholders and facilitate contact between creative professionals and businesses, policymakers, students and businesses from other sectors.

Creative Estonia's activities involve developing a creative industries web portal (www.looveesti.ee), a comprehensive collection of relevant information on creative industries, web resources for start-up companies, online advice, networking support and in the future also promotional and marketing capabilities for creative companies. In addition to the portal, Creative Estonia publishes best practices, reports from studies and mapping

projects, organises conferences and seminars in different parts of Estonia, offers media support for creative industries initiatives and raises awareness through different means.

INTERNATIONAL COOPERATION

Estonia actively pursues international contacts in creative industries. Cross-border cooperation allows us to share best practices with other countries, and learn from their experiences in developing methodologies and programmes for the creative sector. As Estonia has a very limited market and a small population, it is vital for Estonian companies to cooperate with neighbouring countries and form working clusters.

Estonia already founded a network for creative industries policy makers in 2006 in cooperation with Latvia, Lithuania and Finland. Since 2008, Estonia has been taking part in the European Union's Open Method of Coordination Working Group on Cultural and Creative Industries (Estonia has chaired the working group since January 2011). Statistics Estonia is chairing the ESSnet subgroup on CCI statistics. Estonia has also worked with the European Commission, Finland, Sweden, Norway, Iceland, Denmark, Germany, Poland, Lithuania, Latvia and Russia to set up the Northern Dimension Partnership on Culture (NDPC). The overall objective of the NDPC is to serve as a focal point for networks, projects and other cultural activities in the Northern Dimension area and promote interaction between cultural actors and the business community.



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LATEST NEWS

RAGNAR SIIL

Undersecretary for Fine Arts,
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In April 2011 Ragnar Siil, Undersecretary for Fine Arts, Estonian Ministry of Culture, was elected by the Member States' experts as a chair of the EU working group on cultural and creative industries. The objective of the working group is to prepare a policy handbook for supporting cultural and creative industries from the EU programmes, including Structural Funds.

During this year, based on good practices and examples, the group will compile suggestions for using different EU programmes and structural instruments to increase the competitiveness of regions through cultural and creative industries. In the coming years, member states will focus on export strategies for cultural and creative industries and how to diversify the financing of creative companies.

CREATIVE INDUSTRIES IN ESTONIA

The recently published overview "Creative industries in Estonia" presents the state of the industry in Estonia and the best examples to show that Estonia is a country committed to innovation and contributing added value. The publication presents the support structure that has been established for creative industries and the support measures put in place by the State, and highlights successful creative industry businesses and projects.

CREATIVE
INDUSTRIES
IN ESTONIA

http://www.looveesti.ee/Creative_Industries_in_Estonia.pdf



CREATIVE INDUSTRIES POLICY IN LATVIA

UNA SEDLENIECE

Deputy Director,
Latvian Ethnographic Open-Air
Museum
formerly Senior Desk Officer
in Latvian Ministry for Culture



INITIAL EFFORTS AND POLICY DOCUMENTS

Following two creative industries studies¹⁵ conducted by international experts, creative industries issues began to enter policy-planning agendas more intensively in Latvia around 2005. At that time, the Latvian Ministry of Culture inaugurated work on a new long-term cultural policy document, involving local and a wide range of international experts, as well as national, municipal, government and private organizations.

Aware of the rich cultural assets available in Latvia, the Long-Term Cultural Policy Guidelines 2006–2015 “National State”¹⁶ strived to answer not only questions about the “decorative” role of the cultural sector or to reflect how culture

enriches our lives, but also endeavoured to highlight the cultural sector within a multidisciplinary approach; in other words, how culture as one of the branches of the national economy contributes to the well-being of people as well as to the development and competitiveness of individuals, society and the state. Obviously, cultural and creative industries seem to be one of the keys to implementing a new paradigm in cultural policy.

Latvia, as with other European countries, looked at the British experience in undertaking the initial steps in creative industries awareness. The crucial role of the British Council, Danish Cultural Institute, Nordic Council of Ministers, Goethe-Institute, French Embassy and other international partners

should be pointed out here in sharing knowledge and raising local competence in creative industries issues in Latvia in recent years.

The Ministry of Culture was actively engaged in creative industries advocacy, but not just because of the promising international opportunities. Furthermore, the main reasons for introducing creative industries policy topics right from the start involved a logical extension of general cultural policy matters:

- creative industries development was also linked to issues of national identity, language, unique export offerings and also the potential for marketing Latvia abroad;
- as the Ministry of Culture of the Republic of Latvia is responsible for the cultural and creative industries education sector, creative industries were also linked to the issue of conditions for creative people (artist's social security, mobility of cultural professionals, strengthening the strategic connection between cultural and education sectors etc.);
- considering creative industries in close relation to establishing markets and the consumption of cultural goods and services;

- understanding the interdependence of creative industries development and further improvements to cultural administration (performance based strategic management, training of administrators, establishing sound and sustainable research systems etc.).

Accordingly, one of the strategic aims of the Long-Term Cultural Policy Guidelines 2006–2015 was directly related to the creative industries: “To improve the cooperation between the sectors of culture and economy to promote the diversity of Latvian culture and the sustainable development of the creative economy.” (Strategic Aim 6.2) Moreover, one emphasis within the cultural policy revealed connections between creativity and economy: “Creativity nurtured by culture and the arts in conjunction with knowledge is now the main resource for economic growth. Creative industries as a new sector of the economy ensure utilising this resource in the creation of goods and services with high added value.” (Emphasis Nr. 3)

After introducing creative industries issues in the national cultural policy guidelines, the Ministry of

¹⁵ Mollerup, Per. *Design for Latvia. Final Report*. Copenhagen: Mollerup Designlab A/S, 2004 [http://www.designlatvia.lv/uploaded_files/Mollerup_eng.pdf]; Picard, Robert G./ Toivonen, Timo E.: *The Economic Contributions of Copyright-based Industries in Latvia 2000*. Riga: Ministry of Culture of the Republic of Latvia, 2005. [http://www.km.gov.lv/lv/doc/starpozares/radosa/Latvian_Copyright_latviski.doc].

¹⁶ Ilgttermiņa politikas pamatnostādnes Valsts kultūrpolitikas vadlīnijās 2006.-2015. gadam „Nacionāla valsts”, 18.04.2006. MK rīk. Nr.264. prot. Nr.21 40.§. [http://www.km.gov.lv/lv/doc/dokumenti/kulturpolitikas_vadlinijas.doc].

Culture encouraged the inclusion of creative industries matters in all key policy planning documents in Latvia, such as the National Development Plan 2007–2013¹⁷, the National Lisbon Programme 2005–2008¹⁸ and the National Strategic Reference Framework document 2007–2013¹⁹. Creative industries were also reflected at the highest political level within declarations on the planned activities of the Cabinet of Ministers headed by Aigars Kalvītis (7 November 2006 – 20 December 2007), Ivars Godmanis (20 December 2007–12 March 2009) and Valdis Dombrovskis (since 12 March 2009).²⁰

Once creative industries matters were included in all major political papers, a series of conferences was convened by the Ministry of Culture in cooperation with different partners in order to clarify and intensify these issues for a wider audience; for example, the international conference “Creative mind – the best asset” (7 November, 2007),²¹ the international conference “Design for the future” (5 October, 2007) among others.²² Support for political planning for the creative industries appeared as a range of creative industries related studies were also conducted till 2008; for example, the mapping of the creative industries carried out by the Baltic International Centre for Economic Policy Studies, Creative Industries

in Latvia in 2007²³ and the Creative Industry Research: Update of Statistics in 2008²⁴. Special consulting bodies with the involvement of CI professionals and NGO’s were also established at the Ministry of Culture; for example, the Design Council (2006, since 2008 relocated under the authority of the Ministry of Economics), the working group on the CI policy document (2007–2008) etc.

SUPPORT MEASURES

On 12 August 2008, the Cabinet of Ministers approved the Report on creative industries and their policies in Latvia²⁵ submitted by the minister of culture, Helēna Demakova. The following four major support areas were identified in the report in order to implement specific policies supported by government and EU Structural Funds with the aim of creating favourable conditions for the development of creative industries in Latvia:

- quality of and access to creative industries education and information, raising awareness of creative industries;
- business-related development (especially within the two priority sectors – design and audiovisual media and multimedia, which have the largest export potential);

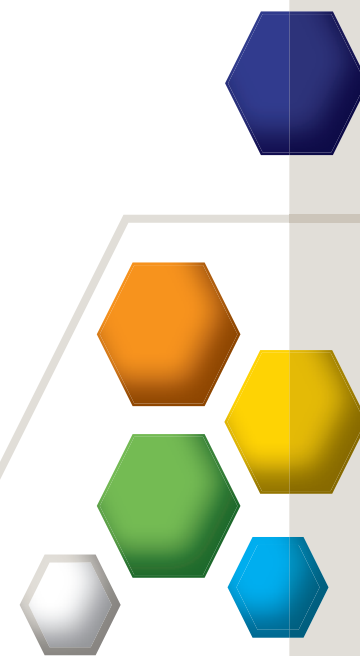
- the exploitation of new technologies;
- strengthening the research and development of the regulatory framework.

The Ministry of Culture considers the priority areas identified in 2008 as fully acceptable for the foreseeable future; they are also consistent with CI activities within the framework of the European Commission, the Northern Dimension Partnership on Culture and other initiatives at the international level. Furthermore, there were a number of tasks designated to state institutions such as the Ministry of Culture, Ministry of Economics, Ministry of Education and Science and others in the protocol attached to the 2008 report. Today, we can already point out several positive effects of this policy; for example, the support for the creative industries businesses incubator in Riga (about EUR 2.3 million) from 2009 to 2014, as well as the notable modernisation support for all higher education establishments in the arts and culture allocated in 2010 (about EUR 5 million) and many other activities, mostly supported from various EU Structural Fund programmes. These priorities are also supported by the Culture Capital Foundation of Latvia, where a new branch for design and architecture has been established since May 2010.²⁶

The Investment and Development Agency of Latvia is an important player within the creative industries institutional support and developmental framework.²⁷ The agency already started significant state initiatives to support the creative industries (mostly industrial and product design) in 2006. In addition, the internet portal <http://www.designlatvia.lv> was opened in 2008. The agency possesses a wide range of different creative industry support instruments; for example, the “Design Bus” or “Design Audit” projects, or the notable support for export and product development activities among creative enterprises and professionals within the framework of traditional business support measures. The agency also provides consultations, seminars and training, which are sometimes specifically designed for creative industries professionals.

RECENT DEVELOPMENTS

As a result of the economic crisis, some support and policy planning activities have been tightened²⁸ due to a lack of funds or the nature of the activity, but that does not mean that nothing is happening. On the contrary, there is ever increasing interest in and awareness of the creative industries in Latvia. Led by private initiatives with a little state or municipal support, creative



¹⁷ LR Reģionālās attīstības un pašvaldību lietu ministrija. Latvijas Nacionālais attīstības plāns 2007–2013. Rīga 2006. [<http://www.nap.lv>].

¹⁸ http://www.em.gov.lv/em/images/modules/items/item_file_11631_2.pdf

¹⁹ <http://www.esfondi.lv/page.php?id=659>

²⁰ See under: <http://www.mk.gov.lv/en/mk/vesture>

²¹ „Radošs prāts – vislielākais aktīvs” <http://www.km.gov.lv/lv/doc/masas/prats/programma.doc>

²² „No Lielvārdes jostas līdz mūsdienu dizainam” http://www.km.gov.lv/lv/masas/lielvardenes_josta.html

²³ Mīkelsone, A./ Gubins, S./ Vanags, A. Radošās industrijas Latvijā. Rīga: BICEPS/ KM/ VKKF. 2007

²⁴ Mīkelsone, A. Radošo industriju izpēte: statistikas datu aktualizācijas. Rīga: BICEPS/KM 2008.

²⁵ http://www.mk.gov.lv/doc/2005/KMzin_040808_radind.doc#_Toc200511672

²⁶ <http://www.vkkf.lv>

²⁷ <http://www.liaa.gov.lv>

²⁸ For instance, the Culture and Creative Industries Education Centre was closed down starting from 2010, see under: <http://kriic.lv>



quarters²⁹ are being developed, new initiatives³⁰ have been established and new training programmes in the creative industries³¹ have been instigated. NGOs play a significant role in creative industries processes. Likewise, for example, the Design Information Centre is actively working with the theory and practice of the creative industries.³² For example, Culturelab regularly observes creative economic and creative industry developments in a dedicated section of the cultural policies monitoring site.³³ Creative industries enterprises, such as “Magnus” in Cēsis, are also supported in traditional business incubators in regional Latvia.³⁴

Creative industries issues are also being dealt with at policy level in cities and towns ever more confidently. For instance, Riga City Council and Swedbank have jointly organised the

grant programme “Atspēriens” since 2009, established with a view to promoting entrepreneurial activity and supporting young entrepreneurs with business marketing ideas. Riga also actively participates in the international Project “Creative Metropolises”³⁵, while the city of Rēzekne plans to build up the restoration and creative industries services and workshops centre “Carandache” in 2011³⁶. There are many more similarly optimistic examples that could also be mentioned.

FUTURE DIRECTIONS

The Ministry of Culture believes that the economic crisis Europe is experiencing at the moment should not stop the further development of knowledge in creative industries at the local, Baltic and EU level, highlighting culture and creativity, both as a value in itself

and explaining culture and creativity as integral aspects of the economy. Similarly, the development of statistical methods as well as research and comparative studies in this field should not be stopped. Even though the scope of financial and other support tools for creative industries has increased in the last five years, there is still a need for significant improvements in productive inter-sector (mostly cultural and economic) dialogue, as well as in the development of support tools to satisfy the needs and coordination of the creative industries.

It is possible that the gradual evolution of the cultural and creative sector over the last ten years is much more characteristic of the changes in our economies than the development in any other sector in general, and this fact cannot be overlooked in future

planning, even if it is difficult to make clear forecasts. The long-term strategy Latvia 2030³⁷ recognises culture and creativity as important assets for the future development of the country. As many of the examples of good practice in the creative industries are based on “pre-crisis” evidence, it would be sensible to seek a comprehensive assessment of future development potential since the euphoria of the recent growth period in Latvia to facilitate policy planning for the creative industries. Such an assessment should identify how current socio-economic challenges could affect human behaviour, including consumption, and what this will mean for the development of the creative industries. An increased awareness of our own strengths, as well as the potential for regional and international cooperation will help bring future possibilities into focus.

LATEST NEWS

CREATIVE LATVIA

The Latvian Ministry of Culture is currently creating the public platform Creative Latvia. Creative Latvia unites all strategic shareholders in the CCI field – the ministries of culture, education and economics, as well as CCI entrepreneurs and CCI non-government organizations. The main task of Creative Latvia is to deliver the idea of creativity, creative

thinking and creative businesses to the general public in Latvia.

A NEW CREATIVE QUARTER

Latvian Ministry of Culture has launched a competition for ideas to develop a multi-functional and innovative cultural and creative industries space in former Tobacco factory, Riga.



²⁹ Some examples: <http://www.spikeri.lv> or <http://www.andrejsala.lv/?l=1>, <http://www.kalniciemaiela.lv> and <http://www.totaldobze.com/ArtCenter>

³⁰ For instance, <http://www.duka.riga.lv/#/about-the-project> or <http://www.britishcouncil.org/latvia-projects-creativity-week-blog2.htm> or <http://www.brigade.lv>

³¹ For instance: <http://www.sseriga.edu.lv/event/workshop-creative-industries-new-media-and-innovation-management> or http://www.ba.lv/sites/default/files/programmu_bukleti/m_uznemumu_vadisana_radosajas_industrijas_2010.pdf

³² <http://www.dic.lv>

³³ <http://culturelablv.wordpress.com/category/radosas-industrijas>

³⁴ <http://www.magnus.lv>

³⁵ <http://www.creativemetropolises.eu/#/city/riga>

³⁶ [http://www.rezekne.lv/index.php?id=348&no_cache=1&tx_ttnews\[tt_news\]=3269&tx_ttnews\[backPid\]=422&cHash=8230238337](http://www.rezekne.lv/index.php?id=348&no_cache=1&tx_ttnews[tt_news]=3269&tx_ttnews[backPid]=422&cHash=8230238337)

³⁷ <http://www.latvija2030.lv/page/1>

CREATIVE INDUSTRIES POLICY IN LITHUANIA

RASIUS MAKSELIS

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The concept of creative industries has been considered in Lithuania since 2003, when the first studies in this field were conducted (by Dr M. Starkevičiūtė). Maps of the creative industries in Utena and Alytus counties were compiled in 2004–2005 (head of the project, Dr G. Mažeikis). The Strategy for Promotion and Development of Creative Industries was prepared and approved in 2007. It provided a definition of creative industries and identified priority areas for development. Creative industries are defined in these documents as 'activities based on an individual's creative abilities and talent, the objective and result of which is intellectual property and which can create material well-being and work places'. The concept of creative industries in Lithuania includes the following: crafts, architecture, de-

sign, cinema and video art, publishing, visual arts, applied arts, music, software and computer services, the creation and broadcasting of radio and television programmes, advertising, dramatic art, and other areas which unite various aspects of cultural and economic activities.

SUPPORT MEASURES

In 2009, as a result of cooperation between the Ministry of Culture and the Ministry of the Economy, the concept of creative industries was included in the Lithuanian Strategy for the use of EU Structural Funds for 2007–2013 and in the Operational Programme for Economic Growth. As the Ministry of Culture and the Ministry of the Economy were seeking to define specific measures targeted at the

promotion of creative industries in Lithuania, it was decided that an arts incubator network should be established in Lithuania next to the already existing business incubator network, and that funding from EU structural funds should be allocated for the development of this new network. The usefulness of these measures was confirmed via an analysis of the operation of creative industries arts incubators in a number of EU countries conducted by the Ministry of Culture. To date, funding for nine arts incubator projects has been allocated until 2013 according to the 'Assistant 2' EU structural funds measure, which is administered by the Ministry of the Economy. The total budget allocated for the establishment of these incubators is 19,9 million euros, from which 16,2 million euros comes from EU structural funds. All nine art incubators – 5 in Vilnius, and 4 in other cities of Lithuania (Kaunas, Klaipėda, Telšiai, and Anykščiai) – will start their activity in 2012.

Ministry of Economy has also introduced creative industries into the national innovation policy, clustering programmes and export measures. At least two creative industries cluster projects are being

prepared at the moment. The Ministry of Economy also provides support for export projects including participation in international fairs. These support mechanisms are also funded by EU Structural Funds.

RECENT DEVELOPMENTS

With the development of a network of creative industries, the National Association of Cultural and Creative Industries was established in Lithuania in 2009. Starting with 40 members in 2009, association has already 61 members at present. An opportunity study regarding the National Creative and Cultural Industries Programme was prepared on the initiative of the association. The data presented in the study show that the contribution of creative industries companies in the Lithuanian GDP grew from 2 per cent (LTL 2.1 billion) in 2001 to 5.2 per cent (LTL 4 billion) in 2006. According to data provided by the Department of Statistics of the government of the Republic of Lithuania, 6,149 companies with a total of 61 297 employees operated in this sector in 2007. This accounted for 8 per cent of the total number of companies operating in Lithuania and 4 per cent of the total number of employed people in Lithuania.



The growth of companies in the creative industries sector was 8 per cent in 2006–2007, and the number of employees in the sector grew 2.8 per cent, which shows that this sector plays an important role in the Lithuanian economy.

Based on the aforementioned opportunity study, the Lithuanian National Programme for Cultural and Creative Industries was prepared and presented to the Ministry of Education and Science in 2009. There is a plan to use EU structural funds to implement this programme and it aims to specifically support synergy via a system of arts education, cultural infrastructure and creative business. The budget for the programme is approximately 3 million euros.

The very existence of this programme is evidence that the creative sector in Lithuania is acknowledged as an important area of in-

novation next to areas such as laser physics or biotechnology.

Additional support for education and the development of creative entrepreneurs was provided in 2010. The National Association for Cultural and Creative Industries plans to use this support for the preparation of further complex development projects.

REGIONAL COOPERATION

Creative industries are becoming a major area of regional cooperation as well. When Lithuania held the presidency in the Council of the Baltic Sea States, the conference held by the Nordic Council Ministers Office in Lithuania, the Ministry of Foreign Affairs, and the Ministry of Culture on 23–24 February 2010 in Vilnius emphasised the need to promote the cooperation of the Baltic Sea countries in the area of creative industries.

THE NATIONAL POLICY

The Ministry of Culture is officially responsible for the national policy in the field of creative industries. The national strategy for the development of creative industries has been adopted by the Minister of Culture. The Ministry of culture along with the International Cultural Programmes Centre provides support for mapping creative industries, collaborates with the State Department of Statistics and organizes conferences and seminars related to the creative industries. The ministry has financed a Lithuanian adaption of the David Parrish book “T-Shirts and Suits”, and the creation of the portal www.kurybinesindustrijos.lt.

Among activity priorities of the Ministry of Culture for 2012 is the priority “Encourage the development of creative industries in Lithuania”. The concrete tasks that are set regarding the priority are the following: while implementing Strategy for the devel-

opment of creative industries establish three creative industries centres in the regions of the country; develop inter-institutional action plan for the development of creative industries; participate in the development of Baltic and Nordic countries creative industries’ network.

The Ministry of Culture takes active part in the consultations held by the government of the Republic of Lithuania concerning the long-term strategic plan, Lithuania 2030, as well as in consultations related to development of National reform programme (2020), that summarizes the major structural reforms seeking to remove barriers for Lithuanian economy’s growth and to achieve the strategy’s “Europe 2020” goals.

Since a creative civil society is one of the priorities discussed in these strategic documents, the cultural economy and creative industries are particularly important sectors in achieving this aim.

LATEST NEWS



VILIJA MOTIEKIENE

As of May 2011, the Chief Officer of the Strategic Planning Division in the Ministry of Culture in Lithuania is Vilija Motiekiene.

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CREATIVE INDUSTRIES AND THE NORDIC COUNCIL OF MINISTERS' OFFICES IN THE BALTIC STATES

The development and better use of creative industries in the Baltic Sea region is one of the most important missions for the Nordic Council of Ministers (NCM) since 2008. The joint Nordic-Baltic mobility programme for Business and Industry administrated by the NCM Office in Latvia is a support tool for small and medium sized companies and organisations stimulating an entrepreneurial environment.

In 2011, the NCM Offices in Estonia, Latvia and Lithuania are still involved in developing the creative industries and have been active in the following projects. The offices continue to facilitate a meeting place for NB8 officials in order to enhance development in the field of creative industries in the Nordic-Baltic region.

ESTONIA:

- **New Nordic Food** – building networks between chefs, sommeliers, restaurants and food producers and a joint food

identity in the Nordic Baltic region.

- **A seminar series** organised with Creative Estonia. Nordic speakers with expertise from various fields of the creative industries.
- **Creative Hotspots** – a one day event that brought together leading entrepreneurs, commentators, investors and policy makers from a variety of backgrounds – music, software, games, design, TV and film. Participants were brought together from Nordic and Baltic countries, Great Britain, Poland, North-West Russia and other countries. The event was organised with the British Council.
- **Nordic Look** – Nordic Design Month – a sustainable design bridge between the Nordic countries and Estonia as part of the European Capital of Culture – Tallinn 2011 programme. This was the first time that these 14 Nordic designers and the Estonian design store Nu Nordik

presented their work together via the pop-up shop format in Estonia and other Nordic countries. Besides the fashion exhibition sale, people could attend seminars, exhibitions, presentations and concerts inspired by the Nordic region and a sustainable lifestyle.

LATVIA:

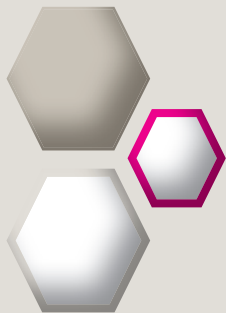
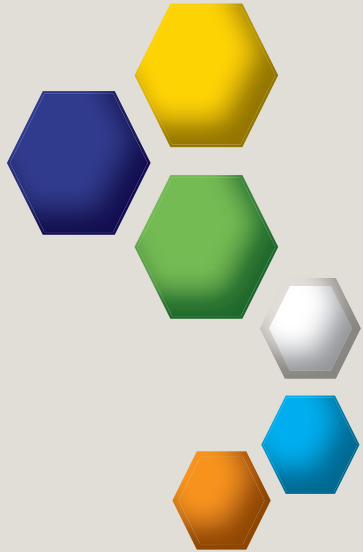
- **Successful & Sustainable Fashion** – this project was an initiative of the Nordic Council of Ministers' Office in Latvia organised in close cooperation with the Baltic Fashion Federation in order to promote the creation of a united sustainable fashion-industry in the Nordic and Baltic countries. A number of events under the Successful & Sustainable Fashion project took place during RIGA FASHION WEEK 2010.

LITHUANIA:

- **Nordic Comic culture** – an open seminar with workshops about comic culture in the Nordic

countries was organised in co-operation with BULLS Press at the International Vilnius Book Fair. In addition, a master class was organized for students of the Vilnius Art Academy.

- **Fashion Infection** – Nordic contribution to the biggest fashion festival in Lithuania.
- **Architects creating design** – an exhibition showcasing works by Nordic architects not limited only to creating functional structures, but revealing the broadest possible range of architectural creativity. In connection with the exhibition, a well-attended seminar was held in collaboration with the Lithuanian Design Forum where five internationally recognised Nordic architects participated.



GOOD EXAMPLES

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ESTONIA

ESTONIAN DESIGN CENTRE

The Estonian Design Centre has devoted itself to design and everything connected with the promotion of product development that contributes to the knowledge-based, creative and competitive economic strength of Estonia.

To achieve its mission of creating an inspiring, innovative and cooperative

environment for the development of design, the Estonian Design Centre organises a variety of training sessions in a range of design areas, as well as networking events, think-tanks, seminars, research, workshops and exhibitions, and offers expertise and consultancy services in the field of design. The Estonian Design Centre takes active part in the work of many different international networks and organisations, such as the Design Management Institute, the European Design Training Incubator and Sharing Experience Europe – Policy Innovation Design. The EDC has received financial support from Enterprise Estonia's Creative Industries Development Programme for investing in and implementing their activities.

DESIGN EXCELLENCE ESTONIA

The Design Excellence Estonia network was brought to life in spring 2010 by the Estonian Centre for Design with the aim of bringing

together, promoting and representing the most outstanding designers in Estonia in a variety of design fields. In the first year, 22 recognised design bureaus, working in a range of design fields, including graphic, industrial and product design, service and environmental design as well as information design, joined the network.

The Design Excellence Estonia platform was created with the aim of encouraging cooperation between the various design fields and design bureaus, encouraging the bureaus in business and improving growth in design and business competence and cooperation with potential design service end users. The synergy that develops from working together is what takes members of Design Excellence Estonia further than if they were working alone.

The first year of Design Excellence Estonia has primarily been a period of building up and settling in, where the main focus has been on developing relationships and cooperation between members, and consequently, launching cooperative projects. The design bureaus that have joined the network have benefitted from consultations with Estonian and foreign experts in areas that are important to them. There have also been many training sessions, networking events and think tanks. The members have been able to take part in think tanks that focus on clarifying concepts and types of design services in the broader design sphere, as well as taking part in networking events and information days aimed at attracting potential cooperation partners. Based

on the ideas, thoughts and problems voiced by the designers themselves, there have been a number of training sessions and consultations led by internationally recognized experts and design theorists such as Kathryn Best, Stefan Moritz, Christine Losecaat and David Griffiths. These have been crucial in broadening horizons and developing business skills.

One of the first and most tangible outcomes of Design Excellence Estonia is the 2010 catalogue of Estonian Design Bureaus, which presents the success stories of the 22 members of Design Excellence Estonia and maps the current state of the Estonian design landscape and the skills and competence of the members. The catalogue is primarily aimed at clients and consumers of design to provide them with a clearer overview and to inform them of the services and opportunities provided by Estonian designers.

The survey catalogue, published annually in four languages, is part of the design bureau's export and cooperative marketing strategy and activity programme, as are the networking events and seminars that promote the catalogue and the members of Design Excellence Estonia within Estonia and abroad. The first networking event/seminar to introduce the catalogue and member bureaus to foreign markets took place in February 2011 at the Estonian Embassy in Helsinki, and was well received by the local media. In addition to the Finnish market, preparations for a combined action plan aimed at London and St Petersburg are under way.

Photo: Kaarel Mikkin



THE ESTONIAN ASSOCIATION OF DESIGNERS

The Estonian Association of Designers (EAD) is an association uniting and representing Estonian designers and design in the broader context. Today, more than 120 professionals in the fields of product, furniture, fashion, textile and graphic design belong to the organisation founded in 1989.

EAD focuses on activities that complement national activities and transcend national borders. The association is committed to stimulating design thinking through conferences, workshops, competitions, exhibitions and websites that communicate the value of design to audiences outside the profession. Since 2006, EAD has awarded the Estonian BRUNO Design Prize and the annual Design Night festival (www.disainioo.ee) is its best-known event.

In 2010, the first showroom of Estonian design opened to the public – Estonian Design House (www.estoniandesignhouse.ee), near Tallinn fish market, provides the opportunity to see and buy the latest design products. The design house contains studios for designers from different fields who can provide design services. A club-cafe is also open in the building where creative people can network and various design events – workshops, film screenings or new product presentations – are held.

Photos: Katre Kõrgemaa, Marko Ala



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ESTONIAN CENTRE OF ARCHITECTURE

The Estonian Centre of Architecture (ECA) focuses on contemporary architecture and its future. The centre's mission is to promote and develop contemporary Estonian architecture and urban planning, increase architectural awareness and collect, exchange, intermediate and distribute architectural information at home and abroad. The objective is to integrate knowledge and competence in the architectural field with society in general, thereby contributing to developments and innovations in the field.

The ECA cooperates actively and productively with similar centres around the world as well as with private companies and local governments in order to synthesize information and various endeavours to analyse and create new public spaces. The ECA has received financial support from Enterprise Estonia's Creative Industries Development Programme to implement its activities.

The Estonian Centre of Architecture organizes the Tallinn Architecture Biennale (TAB) with assistance from the Union of Estonian Architects, which includes most of Estonia's architects, and the Estonian Academy of Arts, which is the home of local architectural theory and provides higher education in the field.

The Tallinn Architecture Biennale is the foremost international architecture event in Estonia. This architecture festival, held every two years, has a new theme each time and provides excellent opportunities for dialogue with other countries.

During the biennale, top architects from around the world will come together, see Estonia for themselves and meet local architects. Discussions, workshops and excursions held in a free creative environment will help build a foundation for new relations. The resulting network of contacts will in turn help showcase Estonian architects and their work abroad.

The focus of the TAB programme is a one-day active exchange of ideas on the theory of architecture, offering an excellent forum for practising architects. There will also be an exhibition where models, installations and audio-visual displays will present current architectural theory and finished buildings from Estonia and abroad. The third event at the biennale is the "Tallinn Vision" competition.

Most of TAB is held in Tallinn, but there will also be exhibitions, lectures and workshops in other cities and towns, focusing on local architecture and the development of urban planning.

ESTONIAN MUSIC DEVELOPMENT CENTRE

The Estonian Music Development Centre (EMAK) was founded in 2009 with the aim of promoting and developing music exports, the music business and creative industries via an industry umbrella organisation – a non-profit organisation recognised by all of the main music associations and organisations and bringing together all enterprises in the field. The main focus of the development centre is to coordinate and initiate cooperative and developmental music projects.

The organisation has nine member organisations to date (May 2011) and through these over 4000 people are connected to EMAK. EMAK has a core group that unites all sectors (public, private and the third sector) and includes Marje Lohuaru (the Vice Rector of the Estonian Academy of Music and Theatre), Juko-Mart Kõlar (Music Exports Estonia and Estonian Business School) and Helen Sildna (Tallinn Music Week).

The work of EMAK in 2011 will primarily focus on two tasks – running master classes in music enterprise and developing a long term strategy for EMAK, which includes submitting the appropriate applications to Enterprise Estonia's Creative Industries Support Structures Development Programme. The strategy has four main directions – **training** (music enterprise master classes, the Estonian Academy of Music and Theatre and EBS music enterprise, arts

management and creative industries curricula, work experience abroad); **grants** (performance grants, travel grants, work experience grants); **re-search** (statistics in the music industry, export statistics, market reviews, research, needs analysis) and **fairs** (participation in international fairs and networking events, organising presentations, organising international music fairs in Estonia including Tallinn Music Week).

The target group for music enterprise master classes are current and future music enterprises. The master classes are conducted over five training sessions and run by 10 international top specialists. The courses cover topics such as business models for music enterprises, legal issues, marketing, future directions and other topics connected with music enterprise. There were 161 applicants for the course in the last intake, from which 36 were selected. Ten participants are offered work experience opportunities at music organisations or music enterprises abroad.

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Photos: Carmen Ceka



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TELLISKIVI CREATIVE CITY

Telliskivi is the largest focal point for creative industries enterprises in Estonia. Situated between two promising residential areas in northern Tallinn – Kalamaja and Pelgulinna – it serves as an attractive public urban complex and facility. Within its eleven buildings it is possible to rent office, studio or workshop space or rooms for band rehearsals at a reasonable price. In addition to creative industries and

non-profit organizations, a range of other enterprises support the growing community at Telliskivi, for example a modern café for 160 people, child care, print shops, furniture shops and storage rooms. It is also possible to rent large well-kept halls for public events, seminars, exhibitions or fairs. The Telliskivi Creative CITY project is entirely based on private capital.

The goal of the Telliskivi Creative CITY is to secure its position over

the next two years as the largest focal point and development centre for creative industries by constantly increasing the number of tenants (from the current 60 organisations to 150 different enterprises) as well as the number of people working at Telliskivi (from 250 to 500). We will also continue to develop this unique urban complex on the Telliskivi territory and start constructing new buildings when favourable market conditions arise.

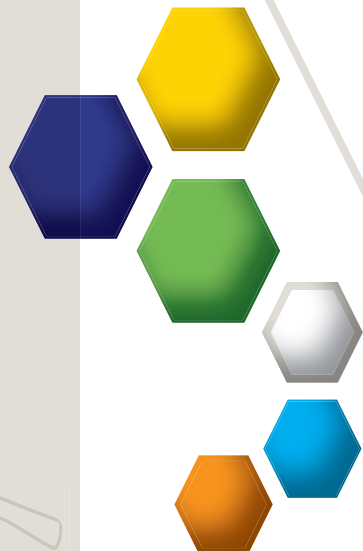
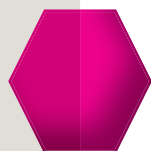
At present, there are regular meetings at the Creative CITY, where development projects are introduced to the Telliskivi tenants and each can present their own ideas, raise problems and discuss the future of the Creative CITY among a larger circle of people. The clearest indication of the collaborative spirit can be seen in the everyday hustle at the Telliskivi café “F-Hoone” (F-building), where every lunchtime sees different groups of tenants conversing enthusiastically. It is more than likely that this is where new joint projects are often born.

Photo: Jaagup Jalakas



Photo: Kaupo Kõrv

TELLISKIVI
LOOMEKINN



VILJANDI COUNTY CREATIVE INCUBATOR

The Viljandi County Creative Incubator was officially established on 28 September 2009 by four co-founders: the University of Tartu, the City of Viljandi, Viljandi Metall Ltd and Ugala Theatre.

The aim of the incubator is to provide local creative start-ups with an effective and well-equipped contemporary specialist production environment with ancillary services. In February 2011, the **textile centre** was opened as the first branch of the incubator, and a **metal centre** will also be constructed and equipped by the end of the year. These two centres will not only provide entrepreneurs with a **physical work environment (rooms, equipment)**, but also a **business incubation service, contacts and know-how**.

The secondary goal of the foundation is to support **research in creative industries**. In order to bring innovative products, inventions, practical models and industrial designs to the market, the foundation is in constant co-operation with the Viljandi Culture Academy of the University of Tartu, and its respective specialists.

It is difficult for start-up entrepreneurs to commence work in the field of creative industries after finishing their studies because it is too costly to acquire the technical means. But in 2011, several **work spaces** will be opened in Viljandi, aiming to provide start-up entrepreneurs with a varied selection of basic yet contemporary **machinery** that is at times even unique in Estonia

for producing traditional textile and metal works.

The underlying motivation for starting the Viljandi Creative Incubator was to ensure that start-up entrepreneurs would not have to focus solely on finding finances for the necessary machinery, but to enable them to use the machinery in the two centres for their work. Experiments and explorative work will help make it clear which products and technologies are lucrative and which machines they should buy in the future in order to be as effective as possible.

The Viljandi County Creative Incubator focuses first and foremost on developing traditional skills sustainably by combining old skills and know-how with new technology.

The textile centre at Viljandi Creative Incubator is situated in Viljandi at 22 Tallinna Street and the Metal centre at 27 Reinu Road.

We are looking forward to introducing our workspace and equipment to venturesome craftsmen and textile artists as well as other interested parties wishing to learn.

This project is supported by the Enterprise Estonia Creative Industries Support Structures Development Programme.



Photos: Urmas Volmer



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IN THE PREVIOUS EDITION

Photo: Piret Lain



Photo: Aivo Kallas,
Kliff and Klaus Stuudio

THE ESA TALLINN CREATIVE INCUBATOR

Tallinn Creative Incubator provides a supportive environment for creative enterprises and offers incubation services. The main emphasis is to improve the business expertise of creative enterprises and to establish a soft infrastructure by developing mechanisms of inclusion, cooperation and participation and to help enterprises become international. The most popular services provided are business consultations and training, as well as group events ranging from Creative Mornings to cooperative marketing schemes.

TARTU CENTRE FOR CREATIVE INDUSTRIES

The Tartu Centre for Creative Industries is an umbrella organisation that coordinates the creative industries in Tartu. It shares information about creative industries and provides education and training in the field, and provides legal and business advice to creative businesses, as well as an incubator service. Creative businesses can obtain support from the centre in the form of rooms, know-how and various services. Creative businesses can also use the office and studio spaces, fully equipped meeting rooms, Wi-Fi internet and security services. Businesses are continually offered training and an experienced business consultant provides advice about the business plan and overall running of the business.

<http://loomemajandus.edicypages.com/files/Ci2010Baltic.pdf>



CREATIVE ESTONIA

Creative Estonia is a programme funded by the European Social Fund, which helps promote and develop creative industries and creative businesses in Estonia.

The programme was established in 2009 and its aim is to:

- Clearly present the content, unique characteristics, economic, social and regional value of creative industries. Create a platform for the discussion of creative industry problems and solutions at the highest level.
- Support beginning and established creative businesses with much needed information and advice. Develop an attitude that creates a positive image of business and to increase the business and export ability of creative businesses.
- Encourage and increase cooperation between creative individuals and the industrial and service sectors, so that the latter learn to make use of the abilities, talents and creativity of creative people with the aim of developing and becoming more competitive.
- Create as many opportunities and channels as possible for the formation of cooperation networks, and the exchange of

expertise and information. To present the model of Estonian creative industries to Europe and bring the best European practises to Estonia.

To achieve its aim Creative Estonia clarifies the essence and importance of creative industries to all interested parties. Creative Estonia disseminate news and events in the field via mass, social and industry media, and it's own information channels.

On the Creative Estonia portal www.looveesti.ee it is possible to find information and support material about starting a creative business and guidelines for managing a business. The portal also aims to provide an overview of the creative industry and the events, studies and opportunities for support currently available. Creative businesses are also invited to free marketing seminars organised by Creative Estonia. Creative Estonia's e-shop provides creative people a wonderful opportunity to introduce themselves and their work.

To encourage contact between businesses and creative people, Creative Estonia organises various events and seminars, open-

coffee style meetings and short lectures where creative businesses and potential investors are brought together. To promote the idea of creative industries, Creative Estonia participates in conferences to do with management, business and innovation as well as other areas, and seeks solutions to problems in the creative industries with input from key figures from local government

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Photo: Sijja Nõgi



level right up to the parliament. This year Creative Estonia will be organising an international conference "Creative Entrepreneurship for Creative Economy" as well as focusing on service design issues at the international conference "Services of Tomorrow – What's next?"

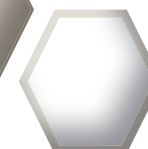
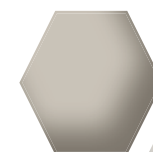
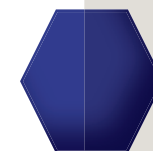
Students are an important target-group for Creative Estonia. The essence of creative business is explained to them in an attractive fashion and they are given information about study opportunities both at home and abroad. In collaboration with the Management Theatre (Juhtimisteater), Creative Estonia put together a stage production explaining creative business issues in theatrical form.

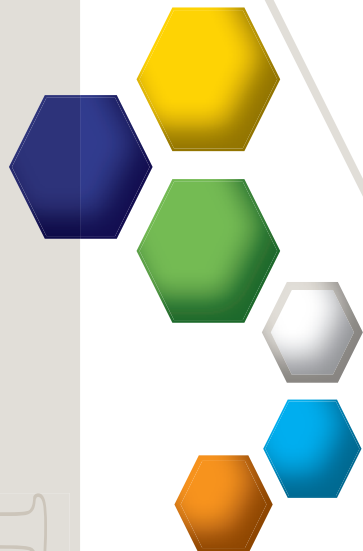
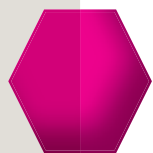
Before the local parliamentary elections this year, Creative Estonia organized a political debate "Who has to deal with CI?" Now Creative Industries are well represented in the Government Coalition Agreement for 2011–2015. To explain CI issues to the newly elected parliament, a common session of the parliament's Cultural and Economic Affairs Committees was organized.

Creative Estonia conducts its work with advice from a think tank that includes leaders from creative industries support structures and development centres from the various creative associations. All work is carried out by Creative Estonia along with representatives of the target groups and partners.



Photos: Silja Mägi





ArtBag

LATVIA

ARTBAG – MAKE YOUR HANDBAG ONLINE

ArtBag started out in response to the need for custom-made handbags that would provide individual one-off designs and products. In this era of mass production, uniqueness and consumer participation is becoming increasingly important, and so an online facility for designing original handbags seemed to be the right idea at the right time. Now after more than a year of planning and developing, the online handbag facility – www.artbagdesign.com – offers a unique approach to choosing and assembling the perfect accessory. ArtBag is a contemporary design company and producer of women's and men's accessories – handbags, purses, evening bags and document bags. The ArtBag brand is for open-minded confident people that have realized the limitation of global mass production and value uniqueness as one of the most important factors when choosing products.

ArtBag combines design and modern technologies to offer customers the unique experience of creating their own handbag. Currently, the online tool offers about 20 different handbag models that can be modified by combining different materials, selecting handles and adding details. The online tool offers more than 150 different materials – colored or patterned textiles, artificial leather, as well as special edition materials. Customers can always receive online assistance from our designers on their selected choices and receive a professional opinion about which material to choose for different uses. Furthermore, we can send sample materials by mail to help the client design their own handbag.

ArtBag Ltd. was founded in January 2010. The company is based in Riga, Latvia, and manufactures textile and leather handbags. Strategic planning is the basis of the successful development of the creative ideas at ArtBag, and the founder of the company, Zane Lase-Lasmane, works hand in hand with the company's head of finances, Girts Tihomirovs, whose responsibility is to introduce modern financial and strategic solutions.



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*Photos: Zane Lase-Lasmane and
Renars Koris*



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CREATIVITY CASTLE – A CREATIVE INITIATIVE IN LATVIA

The creative initiative, “Radošuma pils” (Creativity Castle), was founded in Latvia by five entrepreneurs in 2009. It aims to facilitate growth in Latvia by promoting creative thinking as the basis of an innovative economy.

Creative thinking is a state of mind that can be developed and leads, in due course, to strong creative potential. Training in creativity is important not only for entrepreneurs, but also for schoolchildren as they will be the entrepreneurs of the future. The Latvian education system is frequently criticized for its lack of creativity and emphasis on learning facts, as opposed to creating new knowledge and developing skills. The vision of Creativity Castle

is to become a centre for creative thinking introducing the methods developed by Edward de Bono, a world-renowned expert in the field of creative thinking, as well as other creative methods.

“Creativity Castle” is a project for Latvian schools with 69 schools and about 100 teachers that is planned to be streamlined and extended to even more teachers in the future. By combining the skills of the best business trainers with excellent teachers the “Development of creative thinking and entrepreneurial skills” programme has been developed. The programme is dedicated to developing the creative thinking capabilities of Latvian secondary school students, ultimately contributing to their entrepreneurial skills.

Edward de Bono intended his thinking methods to be the basis for new subjects in schools. In Latvia, this has been implemented as an elective course, however, most teachers accept the option of integrating creative thinking methods into standard subjects to complement their impact. Teachers even from the most distant areas of the country are making an effort to come to Riga several times per year in order to attend the training seminars. The

number of students currently served by the programme exceeds 2000, mostly in the 7th and 10th grades.

The organization has created a website and electronic platform for teachers to exchange ideas. Several projects have already been implemented by Creativity Castle; including the Development of Creative Thinking in Latvia, Edward de Bono’s visit to Latvia, the British Council’s Creativity Week and several conferences and public discussions on creative issues. The latest initiative was the Creative Thinking Days, which took place in the third week of May.

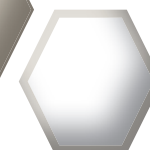
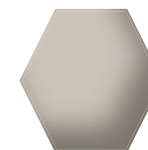
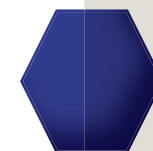
Within the framework of the Creative Thinking Days, organized in partnership with the British Council, Latvia and the Stockholm School of Economics in Riga, several important events took place: guest speaker, Mr Graeme Allan, Master Trainer of de Bono Thinking for Schools, Cavendish Training (UK) introduced new thinking in education and business to trainers, school teachers and business audiences; the competition for schoolchildren “Create Your Game Yourself” (final stage), followed by a discussion on creativity and entrepreneurship in the mass media.

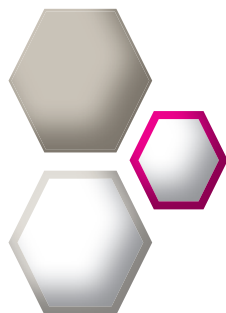
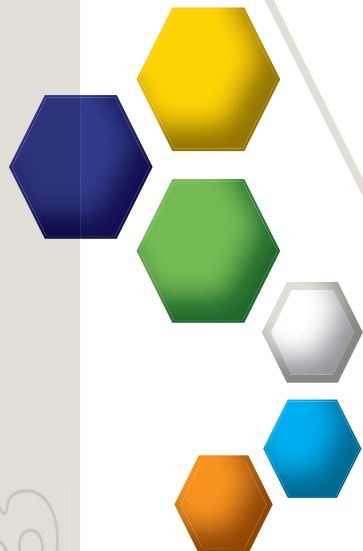
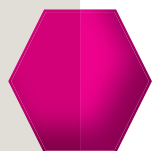
Creativity Castle has established a close working relationship with the Latvian Ministry of Education and Science, the State Education Contents Centre, Junior Achievement-Young Enterprise Latvia, Soros Foundation Latvia and the local business community.

Photo: Ieva Kimonte



Photo: Zane Kokina





“MĀJAS SVĒTĪBA” (THE ASPIDISTRA) – INDOOR PLANT EXCHANGE IN RIGA

The name of the place carries a double meaning – the Latvian word for aspidistra is literally “blessing to your home”. And we think that all indoor plants are a blessing, especially at these latitudes.

So what is a plant exchange? A place where you can bring one plant and take home another – it’s that easy.

It is also a place you can meet like-minded people either on a daily basis or at entertaining and educational events. You can also find answers to your questions about how to care for your plants and propagate them, leave your green friends at our plant hotel if you go away or bring problematic plants to our plant spa for treatment.

At “Mājas svētība” you can also get advice and read books on plant care and indoor gardening, have a hot drink in the winter or a cool one in the summer, purchase hand-

some pots for your plants made by local artists and manufacturers and also purchase locally produced organic fertilizers and potting soil mixtures as well as other items you may need for your indoor garden. Last, but not least – you can get professional advice on green interior design, and a whole lot of inspiration.

Where did the idea come from? (This is the question we are asked most often.) Plants are very good at reproducing. At first you have one plant, then after some time you have several. And people have always exchanged plants. Now, they mostly use forums to arrange meetings. So we thought, why don’t we start an actual place for doing this. First we tried it out for one week at the Survival Kit art project, and so many people asked whether this was going to be per-

manent, that we had no choice but to keep it going.

The project had start-up support from the Brigade programme at

the Latvian Centre of Contemporary Art with financial backing from the Soros Foundation emergency fund.

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Photo: Rolands Puhovs



BIROJNĪCA – CO-WORKING & CO-CREATION SPACE

Coworking – an activity that involves individuals from different organisations sharing a collective working space. The interaction between these people can therefore create greater value added for everyone.

BIROJNĪCA is a place for working, creating, meeting, finding partners, consulting and being consulted, thinking, discussing and chilling out. We are creating a new standard for co-working in order to turn working from a difficult, boring, individual task into a joyful, collaborative and personally enriching activity. At BIROJNĪCA we offer workplaces of at least similar quality to the Google and IDEO offices for the broader creative community by employing the co-working business model.

Today's dynamic entrepreneurship demands a larger exchange of information, opinions and contacts.

We offer a working infrastructure – desks, tables, office equipment, internet access, postal addresses and data bases – and basic consultations from our administrator, as well as access to internal social networks, seminars, lectures and a range of specific individual consultations – basically access to any extra services as necessary.

Why do people in Latvia need this? Firstly, knowledge – the ideas, experience and opinions of all our members are combined. Secondly, contacts – the members of BIROJNĪCA know people and organisations with the potential to become suppliers, clients, business partners, investors and so on. Finally, clients – there is no focus on specific industries, but it is expected that most will naturally represent the creative industries – design, programming, PR and marketing, consulting, cultural management, handicrafts and so on.

BIROJNĪCA = birojs (office) + kafejnīca (cafeteria)

IN THE PREVIOUS EDITION

HUB RIGA – A NERVE CENTRE FOR CHANGE IN LATVIA

Hub Riga has started to play a proactive role in warming up Latvia's economy by offering business incubation services to young enterprises in the creative industries. This programme is supported by the European Regional Development Fund and the Latvian State and provides young creative enterprises with financial support during their first years of operation. This support includes partial compensation for administrative, legal, accounting, fund-raising, marketing and rental costs as well as the costs of establishing partnerships and other business processes.

INTERDISCIPLINARY ART CENTRE KIM?

The pilot project "kim?", inaugurated by the Latvian Museum of

Contemporary Art, is an interdisciplinary arts centre in Latvia dedicated to contemporary culture. "kim?" organizes monthly exhibitions in its three galleries and provides local and international audiences with a complementary programme of regular lectures, film screenings and performances.



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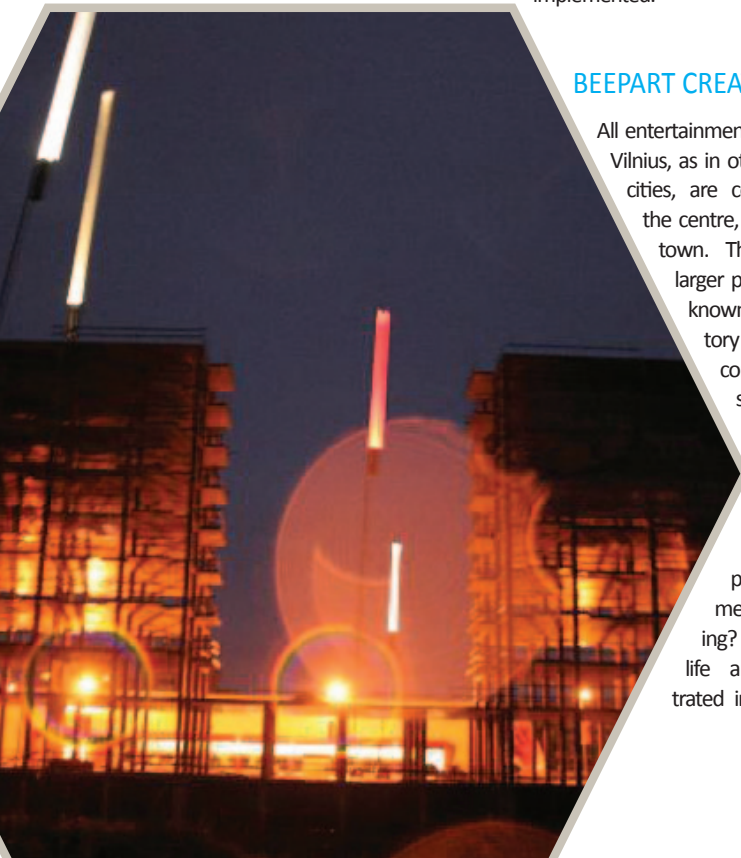
LITHUANIA

BEEPART – INNOVATIVE ARCHITECTURE AND CREATIVE STUDIO

“BEEpart” (“Be a Part”, “Bee Art” or “Bee” in the sense of “Common Work”) is an innovative architectural and creative non-profit studio established in 2009.

The BEEpart team consists of enthusiastic and creative people aiming to develop a public artistic centre in the Pilaitė district of Vilnius (Lithuania) – a place for unique ideas to be born and implemented.

Photo: Beepart



BEEPART CREATIVE FIELDS

All entertainment and events in Vilnius, as in other post-soviet cities, are concentrated in the centre, usually the old town. This leaves the larger parts of the city, known as dormitory suburbs, at a complete cultural standstill.

So we asked – are dormitory areas, where most people live, only meant for sleeping? Why is cultural life always concentrated in the city cen-

tres while the suburbs remain drab and dreary? Can culture and artistic manifestations flourish in such places? How can the activities of creative workshops attract groups of various ages (from children to senior citizens)? Can a unique architectural location with a space for creative work attract active people? Can cultural life add value to a district? What is needed for our environment to be safer and more creative?

Our workshops are aimed at the local community and international projects. We draw attention to the improvement of the local social climate. Various events involving the local community are organised with the help of volunteers. Higher educational institutions of art, their representatives and private companies are also invited to work with us.

The building, which is in its second year of renovation by an international team, will have a distinct atypical design, unique spatial infrastructure and innovative, environment-friendly solutions. The aim is to assemble the building from modules completely independently from the town's infrastructure. For example, improved heating, sewerage and waste disposal systems will all be part of this project set to become a showcase for alternative and environment-friendly solutions due for completion in summer 2011.

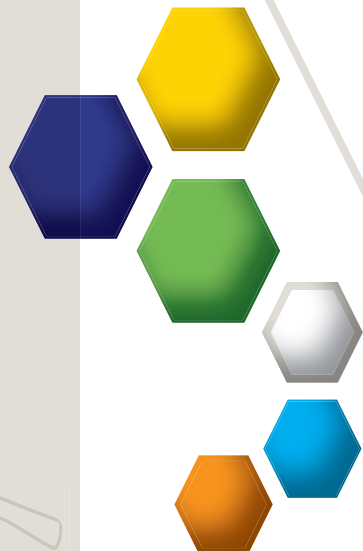
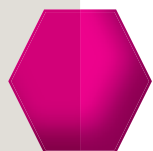
The people of Pilaitė and Vilnius have already noticed that since spring 2010, creative installations have been appearing in the prospective BEEpart workshop space. With the help of

volunteers and private companies we have created a tourist map of the district and started cleaning up the forest to make a new park. The first international light festival will be held this autumn, and we plan to continue “dining with neighbours” and other similar small projects. Various kinds of events are planned 2 to 6 times a week as part of a constant process involving the public as participants and observers. Some sessions are one-off, others regular (depending on the workshop format).

Our webpage www.beepart.lt was launched before the appearance of the workshops. It has become the first virtual gallery of social art. The webpage is intended to help us achieve our aim of organising creative people and revealing new talent. It also contains information about events, the picture gallery, workshop portfolios, comments and so on.

Sponsorship: the only donor so far has been the instigator of the public enterprise itself, which is a kind of a guarantee that there is belief in the project. The project is already receiving attention from the city government, which is starting to sense and understand its value and benefit; thus, we hope that the city will also contribute. It is also important to mention that private businesses are showing a lot of interest in cooperating as well, and we can already see the first signs of a cluster forming. The Lithuanian people can spend 2% of their taxes directly on an NGO or other nonprofit organisation, and many are contributing by choosing our project.





DANGUS IS CENTERED AROUND A UNIQUE BAL TIC HERITAGE

Dangus is the oldest running independent music label in Lithuania. Over almost 20 years, this small enthusiastic group has developed into a solid organization supporting Baltic post-folklore, original artists, events and promoting a modern outlook on ethnic heritage.

Dangus was started by friends in 1993 as an underground recording label and distributor for music fanzines. Developing their activities year by year, Dangus became one of the best known labels, in 2000 tape production was replaced by professional CD releases, taking great care over album quality and designs.

Each year Dangus produces several music CDs, focusing on the most original artists from the Lithuanian homeland. The releases differ in style, as the Dangus concept is open minded and multi-linked to beauty in many genres – the label publishes folklore and post-folklore, rock and metal, electronic, avant-garde and other genres close to ancient Baltic art traditions.

Dangus is centered around a unique Baltic heritage that is the main inspirational source for the many talented artists on the label. The label's catalogue has almost 80 music albums, including foreign projects as well as widely known Lithuanian groups such as Atalyja, Kūlgrinda, Donis, Pievos, Siela, Skylė.

To honor and support the most enthusiastic creators and researchers, Dangus established the "Baltoji gimtis" award, which is announced every year using funds from organization supporters. Recently, Dangus also started taking part in cultural youth projects and ecological initiatives.

Besides music publishing and distribution, Dangus organizes concerts and festivals. Among other events, the "Baltic Thunder" concert tour in 1998 has been the only project to bring pagan metal music bands from Estonia, Latvia and Lithuania to cities and towns across the Baltic countries including Minsk.

In 1999, Dangus gained official status, establishing the non-profit institution, "Baltijos griaustinis" (Baltic Thunder). This made it possible to organize large music events, bringing stars like Apocalyptica and Motorhead to Lithuania.

Dangus have become the beating heart of alternative Vilnius, organising numerous music festivals – "Kunigunda Lunaria", "Naujas Kraujas" (New blood) and "Velnių Malūnas" (Devil's Mill) – and many other events in clubs and concert halls. Undoubtedly, the largest and best known event is the independent open air festival "Mėnuo Juodaragis".

Although Dangus' main activities – music publishing, mail-order, festivals, cultural projects – have developed and grown little by little, this has all happened without a formal "business plan" or development strate-



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gy, but depending on the enthusiasm of the co-workers, volunteers and artists.

Exploring Baltic culture and the world of new media, Dangus is obsessed

with new projects – smart web shops, internet radio, new festivals in Vilnius and summer camps – all this makes life more interesting and culture more meaningful.

Photo: Dangus



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FESTIVAL "MĖNUO JUODARAGIS"

MĖNUO JUODARAGIS is a festival of contemporary Baltic culture representing the heritage of heathen tradition, neo-folk currents and avant-garde music. Representing contemporary Baltic culture in its very own way, this event pays respect to both

the tradition and enjoyment of alternative new formats.

It is one of the first and longest running open air festivals in the Baltic region. *Mėnuo Juodaras* lasts three days and nights and assumes ever new expressions each year including a great number of concerts by both Baltic and foreign bands, sound architecture displays, rituals, lectures and films on alternative topics, exhibitions, ancient crafts and land art, interactive creative projects, workshops, theatre performances, fire shows, games, dance parties and much more.

The festival is arranged in picturesque natural surroundings, which closely relates to the *Mėnuo Juodaras* concept. Since 2007, the largest festival organized by Dangus has taken place

at Zarasai, on a marvelous island on the starlit Lake Zarasas. Ecologic themes are an important part of the event, emphasizing care for the natural world.

Starting out in 1995 as a small gathering of friends, *Mėnuo Juodaras* has become one of the most interesting summer festivals and the main alternative event in Lithuania. An increasing number of visitors and artists take part in the festival each year. In 2009, almost 4000 people visited the event.

Famous international artists who have performed at *Mėnuo Juodaras* include Sol Invictus (UK), Spiritual Front (Italy), Allerseelen (Austria), Sieben (UK), Irfan (Bulgaria) and Moon Far Away and Theodor Bastard (Russia) as well as top groups from the Baltic region. The festival provides 3 stages and a number of other spaces for music from morning till deep into the night.

The abundance of festival styles also determines the breadth of its public. Many young people come with their families. *Mėnuo Juodaras* is one of the few events in Lithuania that attracts a foreign audience, with visitors from Latvia, Poland, Estonia, Belarus, Russia, Finland, Sweden, Germany, Holland, Switzerland, Czech Republic, Austria, France, Spain, Italy, Portugal, Canada, USA, Australia, Japan and India.

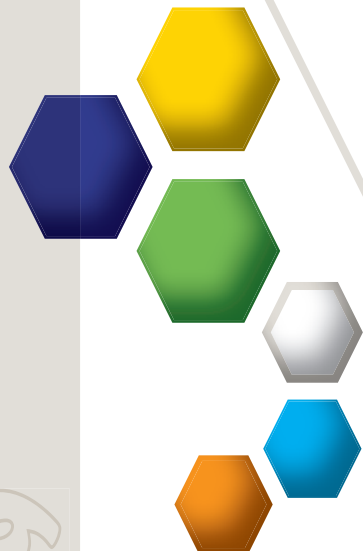
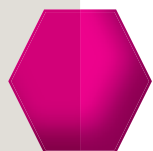
The festival enjoys an exceptional atmosphere, as this is a place where new ideas are generated and deep artistry provides some stormy entertainment. More importantly, *Mėnuo Juodaras* provides a wide cultural programme, becoming a creative melting pot for the Baltic worldview and aesthetic, where old meets new, original meets modern and contemplation meets spontaneity.

This outstanding international cultural event and musical fiesta invites you to the country that has preserved the pagan Fire of Europe and speaks the most ancient language on the continent. Different generations, nations, ideas, genres and styles are united by one single feeling – one enchanting rhythm of the Earth.



Photos: Dangus





SHOP "RAGAINĖ" (BALTIKA MAGIKA)

A special little shop in the very heart of Vilnius' Old Town offers original Baltic music and unique souvenirs, jewellery, craft and a variety of accessories. The shop was founded in 2009 by Dangus as an outlet for its CDs, as local commercial networks were not able to provide good honest distribution of their CDs.

Soon enough the Dangus catalogue became the widest selection of non-commercial Lithuanian music, offering albums by the best-known exponents of national, rock, alternative and underground music ranging from classics, jazz and world to neo-folk, electronic, punk, industrial and metal.

"Ragainė" also sells various souvenirs and handicrafts that reflect the genuine culture of the ancient Baltics, including jewellery of the ancient Baltic style from the 10th – 13th centuries. These articles of remarkably subtle design reveal the most archaic Baltic ornament

and patterns restored by skilful jewellers. Designer items, artful brooches, black ceramics, wooden souvenirs and a range of stripes and badges also catch the eye. These are exclusive, rare and valuable items, the majority of which may not be obtained anywhere else.

The store also provides merchandise, T-shirts, jerseys, linen bags, scarves, lighters and so on, as well as literature on Baltic culture.

Situated on the main tourist street in Vilnius, "Ragainė" is not about making a profit, but it is simply a good place for Dangus to showcase, discuss and spread it's various activities and products.



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Photos: Dangus



IN THE PREVIOUS EDITION

COMMUNITY BUILDING CONSULTANTS

The main aim of the The public organization "Bendruomenių santykių konsultantai" ("Community Building Consultants" or CBC) is the sustainable economic, educational, cultural and social development of communities. In recent years the main direction of its activities has been the development of creative industries. CBC participated in the development of the Republic of Užupis, the Užupis Art Incubator and initiated the establishment of the Užupis Creative Cluster (UCC), which focuses on the creation and development of computer simulation games.

REPUBLIC OF UŽUPIS

CBC is involved in developing one of the districts of the old town of Vilnius, The Republic of Užupis, which houses a unique cluster of creative industries. Over the years Užupis has become a naturally formed platform for the creative industries cluster.

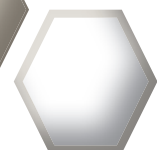
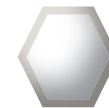
KLAIPEDA ECONOMIC DEVELOPMENT AGENCY KEDA

The Klaipeda Economic Development Agency (KEDA) provides support for the creative industries sector in terms of infrastructure development. In addition, an important part of the service includes providing consultations and practical information, opportunities to advertise on the creative industries digital map and organizing meetings and seminars with members of the local CI support group to share best practices and ideas.

MENŲ SPAUSTUVĖ / ARTS PRINTING HOUSE

Menų spaustuvė is a performing arts venue aiming to be the first infrastructural complex for the creative industries in Lithuania, where performing arts, business and education can meet to inspire each other. Established in a former printing house dating back to 1585, it produces and hosts creative phenomena including but not limited to theatre, dance, music, new circus, cinema and other forms of art. It supports performing arts NGOs providing them with space for offices, rehearsals and performances.

<http://loomemajandus.edicypages.com/files/CI2010Baltic.pdf>



CREATIVITY IS A VITALLY IMPORTANT ECONOMIC FACTOR

THE CREATIVE INDUSTRIES IN THE BALTIC COUNTRIES

Lord **CHRIS SMITH**

In the twenty-first century, we are increasingly realising how important creativity and culture are for the life of a society and the wellbeing of a modern economy. Creativity is the quality that enables people to think afresh, to have ideas, to tell new stories, to invent new ways of doing things, to find ways of making life richer. As such, it is – and always has been – an essential ingredient of the cultural and aesthetic life of a nation. It enables great music and drama to be written and performed, great art to be conceived, things of poetic beauty to be created; it helps to fire our imaginations. Our lives would be infinitely the poorer without it. And because it helps us to tell our stories, it is also the most important component in our own sense of identity, as an individual, a local community, a city or a nation. It is what helps to



bind us together and give us a sense of purpose.

But creativity isn't only important because of what it can do for our aesthetic and artistic life. Increasingly, it is crucial for economic prosperity too. It enables us to find new ways of making products and delivering services; it assists us in the search for new goods to sell; it brings both quality and profit to an enterprise. It helps us to take risks, and companies, people and countries don't make progress unless they take risks. And nowhere is the importance of this greater than in what I would call

“the creative industries”: those entire sectors in an economy that depend for their value on the talent, inspiration and creativity of individual people. These creative industries are becoming increasingly vital for the wealth and welfare of many countries. It is certainly true of the UK. I believe it is also profoundly true of Estonia, Latvia and Lithuania.

The rough working definition of the “creative industries” I formed whilst I was Secretary of State for Culture in the UK (from 1997 to 2001), trying to wake up the whole of the rest of Government to the economic importance of this sector, was: “those industries that have their origin in individual creativity, skill and talent and have a potential for wealth and job creation through the generation and exploitation of intellectual property”. There are three principal ingredients here. First, the raw material of these industries is people – their minds, their skills, their inspiration. Second, the germ of the economic value comes

from an individual person with an imaginative idea. And third, the output, the “thing” at the end of the process, that can unlock the economic value, is the intellectual property that is produced. It can be a drawing, a piece of music, a design, a moving image. It may have (though not necessarily so) a physical form, but more important than the physical entity will be the intelligent idea embedded in it.

The range of activities and industries that fall into this definition is wide. The list we produced at the time included design, publishing, digital software, computer games, television and radio, music, film, video and DVD, the art and antiques market, advertising, architecture, designer fashion, the performing arts, and crafts. There may of course be some contests of definition at the edges, but broadly speaking this list is now widely accepted as the definitive list of the creative sector of the economy.

One of the things that astonished me when we came into Government in

the UK in 1997 was that no-one before had ever sat down and measured the value and scale and trends of these economic sectors. No-one had established what the contribution to the national economy of the creative industries was or could be, what the growth rates were, and what the obstacles. We sensed that the industries were strong, and growing in salience and importance, but we had no hard information or evidence to back up our hunch. The figures simply didn't exist. In many cases no attempt was even made to collect them. So we decided quite rapidly

to try and undertake the measurement exercise; and out of this came the two "mapping documents", which we published at the end of 1998 and the start of 2001. These represented the first attempt anywhere in the world to establish what the real value of creativity was to an economy; the mapping exercise has since been copied and adopted in many other countries. Because of the lack of availability of figures back in 1998, it was inevitably something of a rough-and-ready exercise, but it was a vitally important one nonetheless.

The first of the mapping exercises was a particularly imprecise one, inevitably, but the second document was a much more accurate attempt, based on more scientific evidence, and even with its abiding imperfections, it revealed an astonishing picture of the economic giant we were looking at. We now know, ten years on, that the creative industries contribute something like 7-8% of the UK's GDP.

T h e y

employ nearly two million people. They have for some twenty years been growing at twice the rate of growth of the economy as a whole. In some parts of the country – London particularly – their impact is even greater.

The rates of growth, especially compared with the rest of the economy, tell us something rather significant about the shape of economic activity in a mature economy in the 21st century. In the UK we cannot compete on our access to raw physical materials, and we cannot and should not compete on cheapness of labour, but the unique thing we can offer is the quality of thought, imagination and creativity that goes into what we are offering to the world. This is where creativity and the creative sector become so crucial. For most of Europe, this is where our wealth and growth are increasingly going to come from in the future. And as the world grows more and more to appreciate the output of creativity – the music, the websites, the movies, the designs, the fashion, the quality – the demand for the products of this economic sector will grow too. As the thinker Charlie Leadbeater has said, "the real assets of the modern economy come out of our heads not out of the ground: imagination, knowledge, skills, talent and creativity".

This is as true of the Baltic countries as it is of the larger more established economies such as Britain, France and Italy. For a start, creativity knows no national boundaries. It can arise and be developed anywhere. And with a strong sense of national determination, a firm foothold in the European

Union, a long-standing cultural tradition, and the ability to focus on particular areas of strength, the Baltic countries are well placed to seize – in their own way – the opportunities the creative economy brings.

When we started all of this work on the creative industries in Government in the UK, we wanted to go further than simply establishing what the extent and nature of the sector was. We also wanted to try to understand its needs and challenges better. What were the particular issues facing the sector that Government might be able to help to resolve? How could the best partnership be established, between the industries themselves and the things Government could properly do? We identified five major areas of concern: education; access to finance; export promotion; availability of accommodation for small businesses; and the protection of intellectual property. In my view, these remain the principal issues, ten years on, and they are as important in nascent creative sectors such as in the Baltic region as in longer-established locations.

Education for creativity is crucial. And this means not just having further and higher education colleges of design, communications, fashion, and applied art of the highest quality. It means thinking about the creative elements of education throughout the primary and secondary sectors of education too. It means encouraging pupils who have a particular gift to develop their creative skills in a wide range of disciplines. It means offering courses, practical experience, and providing pupils and students with the chance to "do"

Photo: Loov Eesti





as well as to appreciate. It means bringing creative entrepreneurs into schools to inspire and encourage and pass on knowledge. And at the further education stage it means teaching creative students some business skills alongside the development of their creativity.

Education is perhaps an area where – for a close-knit cluster of nations such as the Baltic countries – some cross-border coordination could be especially useful. How much easier will it be to establish high-quality tuition, and to disseminate practical wisdom and experience from entrepreneurs, if you’re doing it over three nations rather than just one? Developing particular specialisms in particular locations, open to anyone with the potential skill from any of the three countries, might well be a winning formula.

Access to finance for the creative sector, especially for young start-up enterprises, is always going to be an issue. Too often people from the world of banking and investment talk a very different language from those whose whole focus is on the act of being creative and developing a creative product. And very often the need for investment is extremely modest – too modest, sometimes, for banks or funds to take a serious look at. This is where Governments can usefully intervene, to facilitate the flow of investment funds for small-scale creative entrepreneurs, perhaps helping investment funds to set up tailor-made funding packages that would be appropriate for the sector.

Helping creative businesses with their export potential is another

area where Government can play a role. For the Baltic countries, making the most of their EU status as well as their closeness to Russia and the former Soviet bloc countries, this is going to be especially significant. A small-scale business trying to export for the first time will have very little confidence or knowledge about the way markets work, about international trade events, about how to exploit the transportability that digital technologies have brought. A bit of advice and assistance – again, perhaps, done on a three-countries basis – could go a long way.

One of the characteristics of creative businesses around the world is that they tend overwhelmingly to be small-scale. They also like to work in clusters (differing in this respect from many more traditional industries). Finding a small workshop in which to get their work going, at an affordable price, and in a sympathetic location near other such enterprises, is often really difficult. There are now examples from many different countries of public authorities – most frequently at city level – coming to the rescue. Indeed, the UK has tended to lag behind others in doing this. What can work brilliantly is if a city council or Mayor takes over a derelict warehouse or market structure, converts it into small-scale workshops, provides some collective office-support services, and rents to a range of start-up creative enterprises at affordable costs. The public authority retains the freehold property, the creative businesses are helped, a genuine cluster is formed, and the entire surround-

ing neighbourhood improves and benefits.

In some ways the most important thing any Government can do for the wellbeing of the creative economic sector in their country is to provide robust legal and practical support for the protection of intellectual property and copyright. This is something that has to be established at international level, of course, but each country has its part to play. The value generated by a creative business rests in its intellectual property. And that is something that can be transmitted across the globe at a moment’s notice. This is both a big opportunity and a big challenge. What can be passed to someone a thousand miles away and properly remunerated can also be pirated and transmitted and not remunerated at all. Making sure that the value embedded in a creative “thing” – an image, a sound, a drawing, a design – can be properly remitted back to the person who created it in the first place is the purpose of copyright protection, and smaller countries have every bit as important a role to play in ensuring it as do larger countries.

These, then, were the major challenges for the creative sector that we identified a decade ago in our analysis of what was happening in the UK. They remain the major challenges in the UK today. And I’m certain that they are the issues that need to be concentrated on in the Baltic region too. Other than in the field of the traditional performing arts, creative enterprise needs no direct subsidy from Government. It does however need

encouragement, support, and a good platform from which it can spring and thrive.

The precise opportunities will of course vary from country to country. There will be particular natural or historic strengths to build on. There will be particular specialist sectors that can be developed as niche centres of excellence. There will be some things that succeed and others that fail. But there’s enormous potential here for Estonia, Latvia and Lithuania – precisely because of some of those historic strengths, and the determination that goes with them, and the access to the EU marketplace, and the close cooperation that can be developed between the three Baltic countries.

Fourteen years ago, when I started out on the journey in Government in the UK trying to convince my fellow Ministers, other Departments, and an occasionally sceptical public, about the importance of the creative industries, some of my colleagues thought I was mad. What on earth did this stuff about aesthetics and artistry and design have to do with the real economic stuff of making things and selling things and creating wealth? My answer was simple: everything. And so, increasingly, has it proved. Now the proposition that creativity is a vitally important economic factor is almost universally accepted. The contribution made by these industries to any country’s economic wellbeing is overwhelmingly acknowledged. Turning that acceptance and acknowledgment into active support and enabling assistance is what comes next.



Dr. TOM FLEMING
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IN THE PREVIOUS EDITION

Dr TOM FLEMING:
Developing a Creative Economy in the Baltic Region

CHALLENGES & OPPORTUNITIES

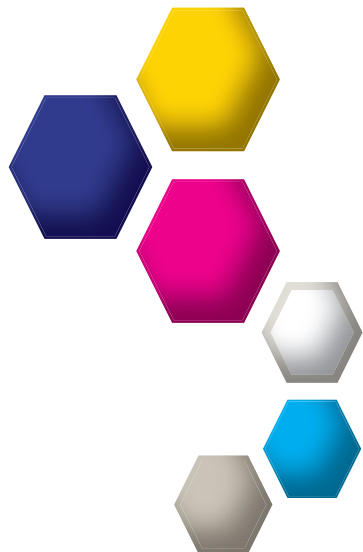
Tom Fleming provided a 'think piece' on how partners across the three Baltic states of Estonia, Lithuania and Latvia could operate as a **major centre for the development of the creative economy**:

With each country emerging tentatively from the economic downturn, and with clear distinctive strengths as well as weaknesses apparent across the Baltic region, the time has come to work positively as a creative economy unit. The three countries of the Baltic region – Estonia, Latvia and Lithuania – have between them so much talent, rich and intertwined history, and

emergent creative economy infrastructure (from improving cultural infrastructure to new workspace facilities).

Moreover, the three nations are ideally located to develop a strong creative exchange programme with the Nordic countries to the north, Russia to the east, and central Europe to the west and south. With a joined-up approach that connects assets, enables knowledge and skills to be exchanged across borders, develops a coordinated brand/identity, and embraces talent and risk as core ingredients for success, **the Baltic region can become a major creative economy cluster with global reach and prominence.**

<http://loomemajandus.edicypages.com/files/cl2010Baltic.pdf>



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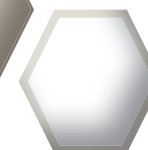
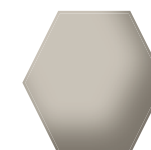
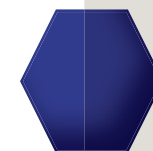
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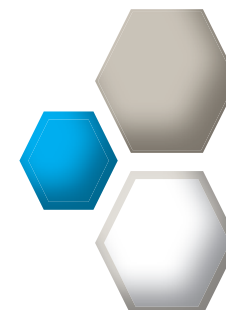
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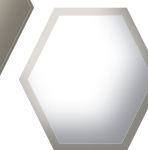
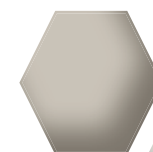
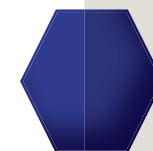
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