



# GUIDELINES

## *of best creative entrepreneurship practices*

Leading organization for the activity    Power Net Consulting SRL

Participating organizations:            Agencia para el Empleo de Madrid  
    ConsorzioMaterahub Cultural Creative Industry e  
    SC Amazing Photos SRL



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## Project context

**CREATIVE ENTREPRENEUR FOR A EUROPE IN CHANGE** is an Erasmus + Project aimed for inclusive education and training in the field of CREATIVE ENTREPRENEURSHIP and ICT skills for adults. The Creativity is the key to the social provocations today, from social aspects, education and sustainable development. European studies and policies accentuates the importance of this incredible skill.

**CREATIVE** is focused on increasing the knowledge of the creative industries business opportunities and disseminating the results to a large number of people. The **target group** is NEET'S people, between 18-24 years, not in employment, education or training, decision makers and experts in creativity. On the other side, the creative entrepreneurs may have a good idea or product, but often lack business skills including ICT ones.

There is a need for strong professional education in all levels of education, so **CREATIVE** aims to provide supplementary training, consulting and coaching for entrepreneurship, business skills and product and service development, implementing and enhancing the basic skills and key competences of the target group.

The **CREATIVE** project was implemented by a consortium of **4 partners**, *Agencia para el Empleo de Madrid* (Spain), *Power Net Consulting* (Romania), *Consorzio Materahub Industrie Culturali e Creative* (Italy) and *Amazing Photos* (Romania), and their main objectives were to organize:

- *For professionals: IO1* - An innovative tool for individual entrepreneurial counseling, to find out entrepreneurs with creative profile and;
- *For future entrepreneurs: IO2* - Two online training courses (one in creative entrepreneurship and other one in ICT business), to enhance the basic skills and key competences of the target group, for establishing and developing creative entrepreneurial activities, **IO3** - Visits to successful companies from creative industry, Guidelines of Best Creative entrepreneurship practices, as a model of inspiration and access to a transnational training course: Creative entrepreneurship- from Theory to Practice, to promote the development of entrepreneurial activities in creative areas.

The project results will reach:

- Directly, at least 120 NEET persons (30 per country), legally resident in Romania, Spain and Italy. They will have between 18 and 24 years, and will be young people who have not engaged in any form of employment, education and training.

- Indirectly, about 1.000 people, as decision makers and experts, specialists, professionals from public authorities /NGO's working with NEETs or disadvantages people.
- Experts, specialists, professionals from successful entrepreneurs /business in creative industries.

The project will also impact on the wider public with improved awareness-raising on the entrepreneurship education and its benefits for economic development on the local, regional, national and EU level.

## *Overall image of the creative industries in Europe*

### NEETs situation at European Level

NEET young people - the concept was introduced to define young people aged 15-24 (age group according to the European standard, covered by EU policies), which are not integrated into any form of employment, education or training (definition implemented by Eurostat). The need for an indicator to include young people who were not in any form of employment, education or training first appeared in the United Kingdom in the late 1980s in response to adopting new ways of estimating the prevalence of youth vulnerability in the labor market. . The term NEET was formally introduced to public policy in the UK in 1999, together with the government report "Bridging the gap". The term NEETs has spread rapidly outside the UK as well, so in the early 2000s, equivalent definitions were adopted in most EU Member States. After the 2000s, organizations such as the OECD (Organization for Economic Co-operation and Development) and the European Commission implemented unitary definitions of NEETs in order to make comparisons between countries possible. In this perspective, NEET has been introduced as a key statistical indicator at European level, along with other indicators that describe the social situation and especially the situation regarding the employment of young people.

In order to have an additional indicator for monitoring the situation of young people within the Europe 2020 Strategy and to be able to make comparisons between states, the Committee on Employment (EMCO) has approved a definition and methodology for a standardized indicator for the measurement of NEET population within EU member states. The main NEET indicator (produced by Eurostat) was used in the context of the Europe 2020 Strategy and covers the age group 15-24 years, but is also available for the age groups 15-29, 15-19, 20-24 and 25-29 years. For more in-depth analysis, the indicator is available and disaggregated by: sex, age groups, occupational status and level of education.

Among young NEETs, both at European and national level, young unemployed people represent the best represented subcategory; also, in Romania, in the category of young NEET we find young people who dropped out or left school early, young people with disabilities, chronic illnesses or young people who left care institutions, generally people from vulnerable groups, whose integration into the labor market is often difficult, without specific measures; a particular category is represented by young people who choose not to be employed / employed, in their case the status of NEET being voluntarily assumed; In conclusion, we can say that the young NEETs represent a non-homogeneous category, which makes it difficult to intervene at the level of public policies in the absence of specific profiles for each sub-category.

Starting from the de facto situation, namely: the existence of a considerable number of young people who face challenges in the transition from the education system to the professional life, or from the unemployment to the professional life (the unemployment rate among the young people over 20%) , the existence of incompatibilities between demand and supply in terms of skills, lack of professional experience of young people, lack / insufficient of adequate employment opportunities for young people, the existence of categories of young people exposed especially to the risk of exclusion from the labor market ( people with low qualifications, people with disabilities, people who drop out early - about 14%, people who are neither employed nor follow an education or training program - the NEETs rate of about 13%, young people from marginalized and disadvantaged communities such as the Roma population, as well and young migrants), in order to provide young people with a real, adequate protection in the transition process, at EU level, social policies have been developed that refer to the social inclusion of vulnerable groups in general, but also to the category of NEET youth, in particular. The employment of young people become zero priority, at European level.

The main programmatic documents from the European Union that have the objective of social inclusion are:

**1. Europe 2020 Strategy** - A European strategy for smart, environmentally friendly and inclusive growth, promoted by the European Commission in early 2010, has as its social objectives, by 2020, the following: increasing the employment rate at least 75% and reducing early school leaving, from 15% to less than 10%, in each Member State. Member States are called upon to implement national flexicurity measures, reduce labor market segmentation, facilitate transitions, analyze and monitor the effectiveness of social security systems, paying special attention to low-skilled people, for whom they should to ensure the acquisition of the necessary skills for the continuation of studies and integration in the labor market, as well as the recognition of these skills throughout the general, professional, higher education, as well as in the non-formal and informal learning.

**2. "Youth on the Move"** - an initiative to unlock the potential of young people to achieve smart, sustainable and inclusive growth in the European Union, promoted by the European Commission in September 2010, brings young people to the center of the EU agenda and represents a comprehensive package policy measures in the field of education and employment for young people in Europe.

The "Youth on the Move" initiative presents a framework of political priorities for action at national and EU level to reduce youth unemployment, by facilitating the transition from the education system to the labor market and by reducing labor market segmentation. A special role is given to the public employment services, which are encouraged to implement "guarantees for youth", ensuring that all young people, either have a job, are studying or are integrated into - a training program. The initiative links education and training, on one hand and the labor market, on the other, by proposing measures to improve the employability of young people.

One of the main line of action regards supporting young NEETs who are at risk of exclusion from the labor market, in order not to become dependent on social benefits, is essential, to provide appropriate pathways for these young people to reintegrate into an educational or training program or to brings them into contact with the labor market; public employment services playing an essential role in strengthening and coordinating these efforts; Developing partnerships and agreements with employers, who will benefit from special support for the employment of these categories of young people, is an important option.

In order to support young people at risk of exclusion, the European Commission proposes the following actions: to work with Member States to identify the most effective ones to support measures to address the issue of constraints on public spending, including placement services, training programs, recruitment subsidies and wage agreements, social security measures and benefits combined with activation, proposing appropriate action to Member States; systematic monitoring of the situation of young people who are not professionally employed and do not follow any educational or training programs (NEETs) based on comparable data at EU level, in support of policy development and mutual learning in this field; establishing a Mutual Learning Program for European public employment services, to help them attract young people and create specialized services for them; strengthening the bilateral dialogue and within the regional policy regarding the employment of young people with the strategic partners of the EU and within the European neighborhood policy, as well as in the international forums.

**3. An agenda for new skills and jobs: a European contribution to full employment, promoted by the European Commission in November 2010**, proposes the following key policy priorities for strengthening the four components of flexicurity, in partnership with Member States and social partners.

- Flexible and secure contractual agreements: guidance on reducing the segmentation of the labor market and assigning a greater share of internal flexibility in times of economic decline; - improving access to lifelong learning - more flexible learning pathways can facilitate transitions between work and learning phases, including by modifying learning programs; adopting approaches aimed at the most vulnerable workers, especially those with low competence, unemployed, young and elderly workers, people with disabilities, people with mental disorders or minority groups such as migrants and Roma: public employment services work (SPOFM) should provide vocational guidance and well-targeted and adapted training and internship programs; regional / local partnerships between public services, education and training providers and employers can effectively identify training needs,

enhance the relevance of education and training, and facilitate people's access to further learning and training;

- Active labor market policies to reduce the risk of chronic unemployment - individual employment advice, job search assistance, skills enhancement and job placement skills; to lessen the burden on public finances, public subsidies should focus on effective job creation and on "hard-to-place" workers, such as those with low skills and limited experience;

- Modern social security systems - reform of unemployment benefit systems, to facilitate adjustment of their level and expansion during the business cycle (for example, to provide more resources during difficult times and less during good times).

**4. The initiative "European platform for combating poverty and social exclusion: a European framework for social and territorial cohesion",** promoted by the Commission in December 2010, aims to ensure economic, social and territorial cohesion, in order to raise public opinion and the recognition of the fundamental rights of the people facing poverty and social exclusion.

**5. The initiative on opportunities for young people, promoted by the European Commission in December 2011.**

Starting from the alarming increase in the unemployment rate among young people in general (over 20% in 2011) and among vulnerable categories in particular, as well as increasing the proportion of young people who do not work and do not attend any form of education or vocational training (13% in 2011), the Commission proposes the Youth Opportunities Initiative, which aims primarily at young people who do not work or attend vocational education or training courses (NEETs), in order to combine concrete actions of the Member States and the EU, with the priorities of the Europe 2020 Strategy, with the Council Conclusions on youth employment (June 2011), and with the Council Recommendation on policies to reduce early school leaving (2011). The initiative is based on the partnership between the Member States and the Commission and encourages concerted action between Member State authorities, businesses, **social partners and the EU.**

**6. The Council conclusions on promoting the employment of young people in order to achieve the objectives of the Europe 2020 Strategy, June 2011.**

- Related to NEETs, the Member States are invited to intervene quickly, offering opportunities for complementary education, vocational training / retraining or activation measures for young people who are neither employed nor follow an education or training program (NEETs), including for those who have dropped out early, to reintegrate them as soon as possible into a system of education, training or the labor market and thus reduce the risk of poverty and social exclusion;
- In the case of young people who are neither employed nor follow an education or training program (NEETs), to promote their reintegration into a system of education, training or the labor market, which can be achieved through developing an integrated approach similar to the "Youth Guarantee" already adopted by several Member States.

**7. The Youth Employment Initiative, proposed by the European Council in February 2013**, aimed at accelerating the measures provided by the Youth Employment Package (2012), which was allocated for the period 2014-2020 a budget of 6 billion Euros, aims to support, in particular, the NEET young people from the regions that register unemployment rates among young people of over 25%.

**8. The European Youth Strategy 2010-2018**, invites Member States and the Commission to cooperate in the youth field through the open method of coordination, which implies an intersectoral approach, with actions involving policy areas relevant to young people in Europe: education, employment work, creativity and entrepreneurship, health and sports, participation, social inclusion, volunteering, youth and the world.

**Good practices, types of interventions for the NEET category, successfully implemented by EU25 member states**

The Youth Guarantee was successfully implemented, as a pilot project, before launching at European level, in countries such as Austria, Ireland, Finland, the results obtained in these projects allowing the extension of this scheme, at European level. Finland has developed a complex system of youth guarantees. According to a Eurofound assessment, in 2011, 83.5% of young people looking for a job were able to obtain it with the help of an offer they received within 3 months of being registered as unemployed; the Finnish system has facilitated the rapid preparation of personalized plans, thus managing to reduce unemployment.

**Measures aimed at early school leaving**

*a) Preventive measures*

**Diagnostic measures:** Creating an early warning and monitoring system - it provides information to schools and authorities about the factors that cause students to drop out of school, and helps identify those students who are at risk of dropping out. Thus, countries such as Denmark, Ireland and the Netherlands have developed electronic registration systems; in Latvia and Lithuania the legislative measures focused on combating school absenteeism (in Lithuania an online system called "your school", a platform for schools, teachers, parents and pupils, was introduced to share information on school life and to inform parents about their children's progress, including notes and absences).

**Policies addressed to students from disadvantaged areas:** in Greece, "priority areas" schools have implemented new teaching methods, specialized teachers have been recruited, with additional funds granted; In Hungary there is a similar education program for disadvantaged children, with private funding, supported by volunteers and aimed, among other things, at increasing the aspirational level of these students.

**Alternative learning environments and innovative teaching methods:** in Luxembourg there are "mosaic classes" that offer schools the possibility of temporarily separating students at risk of early

school leaving from their classes, for a period of 6 to 12 weeks. During the mosaic hours, students receive personalized support; In Sweden, the government decided in 2011 to implement a reform of the vocational secondary education system to make it more attractive to both employers and students.

Students participating in the program spend half of their study time in a job, and workplace learning is usually used as an alternative environment for students at risk of early school leaving.

#### *b) Reintegration measures*

**Measures for recording and monitoring young people at risk:** Denmark, Finland, Luxembourg, the Netherlands, Norway and England have introduced tracking programs or catch-up services to identify, support and monitor inactive young people.

**Second Chance Opportunities and Alternative Teaching Models:** In France, the "Second Chance" program offers young people between the ages of 18-25, 9-12 months of basic skills training. In Belgium and Germany, flexible measures have been initiated, according to which students can pass a secondary examination without completing the associated studies. Evening education is available in Cyprus, Latvia, and in Hungary distance learning opportunities are provided.

**Addressing more complex personal problems:** a "child as a whole" approach is a reintegration approach, suitable for young people with more complex personal or social problems: reintegration schools in France, youth workshops in Finland. Financial incentives: aimed at encouraging reintegration into education, were identified in: Italy, Malta, Sweden and the United Kingdom.

**Vocational guidance and educational assistance:** for vulnerable students, in situations of transition from one educational cycle to another. In Germany, numerous measures are aimed at supporting students in making an informed choice about their career; in the "Qualifications and connections" program, students in grades 7 or 8 go through an analysis of their interests and aspirations, receiving professional guidance. In Finland there is a similar program, "Occupational Start", which offers undecided young people about their educational and career trajectory, information on the different occupations and skills needed.

**Financial incentives and parental commitment:** financial support mechanisms in the form of subsidies; for example, study books (Poland), free school meals (Bulgaria), allowances and scholarships (Italy, Poland, Portugal and Slovakia).

#### **Facilitating the transition to the labor market - measures to support young people in the transition from school to work and measures to stimulate employability**

**Improving the provision of services and the provision of guarantees for young people:** An important measure to simplify the provision of services for young people is the establishment of one-stop services to meet the many needs of young people. The integrated service provision was implemented through the 'Connections' program in England and through the 'Navigator' pilot centers in Sweden.

**Providing information, guidance and counseling:** Some of these guidance and counseling services are provided in the school environment: in Austria schools are required to provide career guidance through specific courses that are mandatory for students in the final years; In Slovenia there is a project "professions in a different way" which focuses on informing young people about different professions, especially those where there is a shortage of labor force. The activities are organized by external suppliers and include courses and business visits.

**Specialized job search assistance** is the focus of measures in countries such as: Bulgaria, Czech Republic, Ireland, Latvia and Sweden.

**Websites and other virtual tools can provide information and advice.** The Internet portal for Education and Career Orientation is the Latvian portal, which brings together young people, employers and educational institutions.

**Developing work opportunities and skills:** offers young people practical experience by facilitating learning through work.

**Entrepreneurship support:** specific measures for promoting entrepreneurship among young people - present in Bulgaria, Cyprus, Greece, Italy, Romania, Slovenia, Slovakia and Spain.

### ***Stimulating employability among young people***

**Apprenticeship and vocational training** are successful measures in facilitating the transition of young people to employment. Several European countries have implemented apprenticeship programs - Austria, Bulgaria, Estonia France, Germany, Ireland, Italy, Lithuania and Finland.

**Training courses** that have a practical or vocational component: it helps young people to improve their employment opportunities.

**Internships:** gives young people the chance to develop their practical skills and become familiar with the working environment. In Sweden, the Youth Potential Program is a collaboration between some of the largest companies in Sweden and the Swedish Public Employment Service; it offers internships lasting 3-6 months, followed by a month of work experience in an NGO.

### **Removing practical and logistical barriers and incentives granted to employers**

**Special support measures:** target young people with complex needs, such as: young people with disabilities, young people with learning and integration problems, young people who need special socio-pedagogical assistance, young people from migrant families, young people of Roma ethnicity, etc.

**Facilitating mobility and financial support:** are measures aimed at reducing geographical disparities and facilitating increased mobility of young people by offering mobility grants or support for accommodation near the workplace. In Hungary, these measures to support mobility have targeted young people who have been in NEET for at least 3 months; in Germany a training allowance is granted to young people with disabilities; in France an allowance is granted for rent to young people

who have graduated training courses. Measures that provide financial support to employers for employing young people with disabilities are implemented in the Netherlands, Luxembourg or Norway.

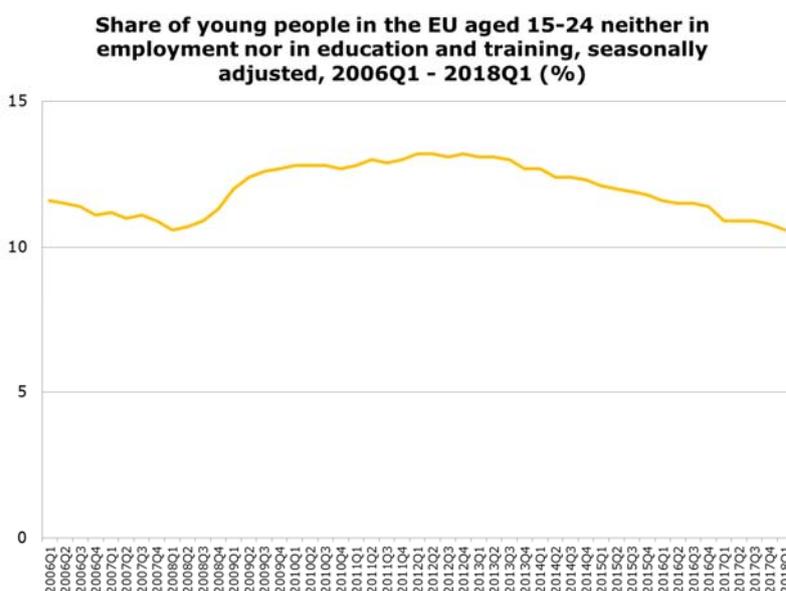
**Incentives and subsidies for employers:** Some countries have implemented measures that stimulate the demand for employees, apprentices or young learners, measures that target subsidized jobs or reduce social contributions for the employer. There are also **measures to stimulate the employment of young people by sanctioning employers:** in France employers must pay a tax if they do not employ a certain number of apprentices.

### Statistics

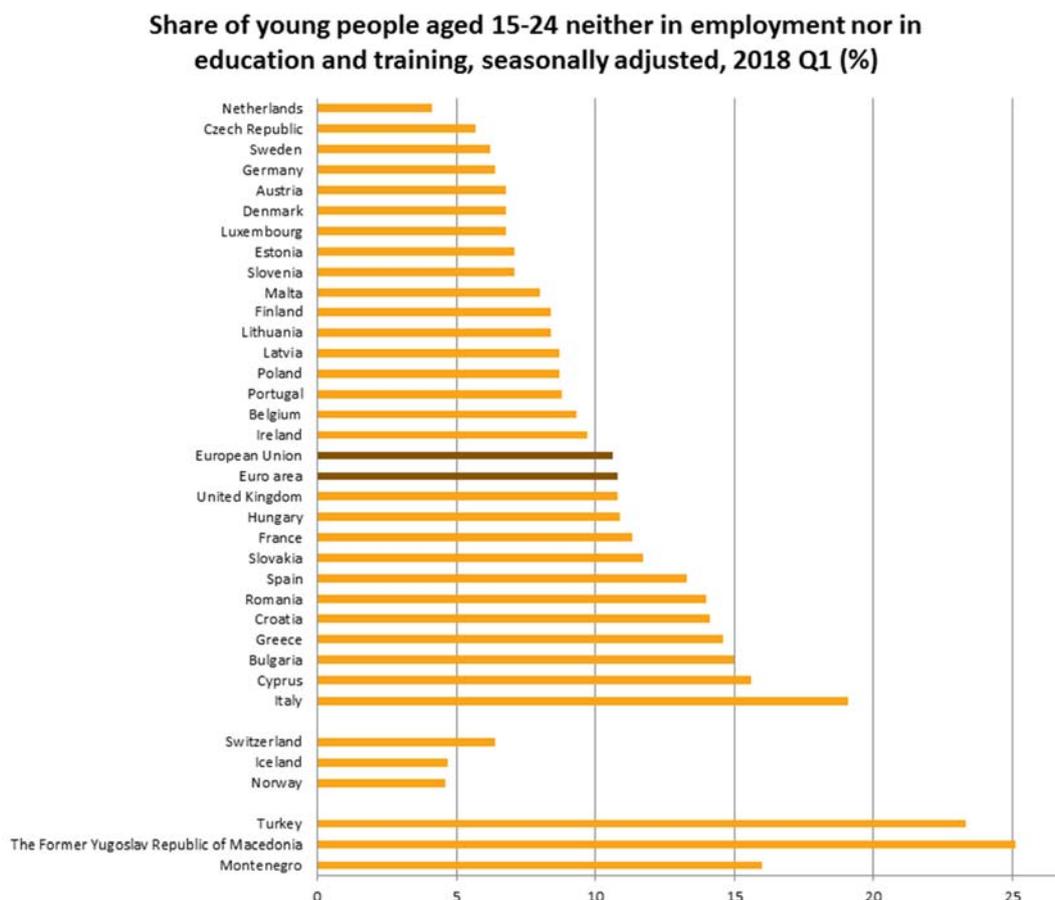
In 2015, in the European Union there were 6.6 million people aged 15-24 who were not in employment, education or training (young NEETs), accounting for 12.0% of the population of the same age group. NEETs rates close to or greater than 20% were recorded in 2015 in Italy, Bulgaria, Croatia and Romania, the latter even registering a substantial increase of 1.1 percentage points compared to the level recorded in 2014. Also, the NEETs rate increased in Denmark, Finland, France and Slovakia in 2015. Half of the NEETs persons are inactive, with substantial variations between Member States, but with a stable share at EU level. Among NEETs women, inactivity is more frequent than unemployment, while in men the situation is exactly the opposite.

Youth unemployment and NEET numbers continue to decline, although these values remain very high in some Member States.

In the first quarter of 2018, the share of young people aged 15-24 neither in employment nor in education and training (NEETs rate) in the EU has been estimated at 10.6%. This latest value is as low as it had been in the first quarter of 2008, and the lowest since the series began in the first quarter of 2006.



The lowest NEET rate in the EU for the first quarter of 2018 was observed in the Netherlands (4.1%), the Czech Republic (5.7%) and Sweden (6.2%), and the highest in Italy (19.1%), Cyprus (15.6%) and Bulgaria (15.0%).



(Eurostat, Statistics on education and training at regional level, <http://ec.europa.eu/eurostat/statistics-explained>).

The main factors that contribute to maintaining high values for the unemployment rate and the rate of young NEETs are: the low level of education and training of young people at the moment of transition to the labor market, the mismatch between the qualifications of the young people and the skills required by the employers, the still low impact of the apprenticeship schemes. And internships, high expectations of young people from a job (salary, work environment, other benefits), limited job offer.

## European policies on Creative Industry

Creative industries have become a major focus of industrial policy throughout Europe. There are huge expectations put towards this industrial sector as it is expected to contribute to the industrial renewal of the European economy. This chapter will review the main policies at EU level designed to encourage creative industries.

## What are the Cultural and Creative Industries (CCI)?

They refer to a sector of activity aiming at the creation, the development, the production, the reproduction, the promotion, the broadcasting or the marketing of good, services and activities with an artistic, cultural or heritage content<sup>1</sup>.

## What kind of activities are typical within CCI sectors?

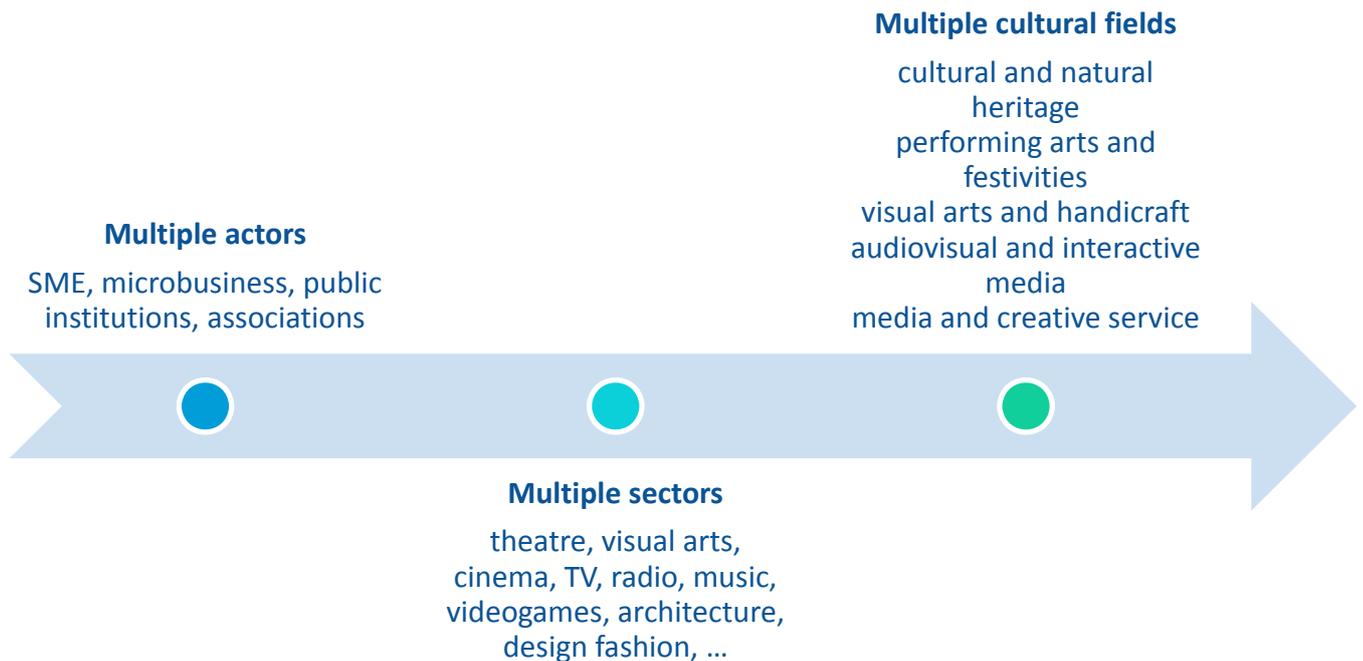
The CCI share **common characteristics**: the intersection between economy (creation of wealth and jobs) and culture (promotion of values, identities and meanings); creativity at the heart of the activity; Artistic cultural or heritage content; production of goods and services that are frequently protected by intellectual property; Innovation and creative renewal; Public demand and behaviours hardly predictable; Overwhelming small businesses predominance and salaried system that is not the systematic remuneration mode of labour.

The **different cultural fields** of CCI are: Cultural and natural heritage; Performing arts and festivities; Visual arts and handicraft; Audiovisual and interactive media; Design and creative services<sup>2</sup>.

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<sup>1</sup> <https://en.unesco.org/creativity/events/cultural-creative-industries-new-agenda-development>

<sup>2</sup> <http://www.unesco.org/new/fr/culture/themes/cultural-diversity/diversity-of-cultural%20expressions/tools/policy-guide/como-usar-esta-guia/sobre-definiciones-que-se-entiende-por-industrias-culturales-y-creativas/>



## What do the CCIs have in common?

The CCI sectors are at the heart of the creative economy:

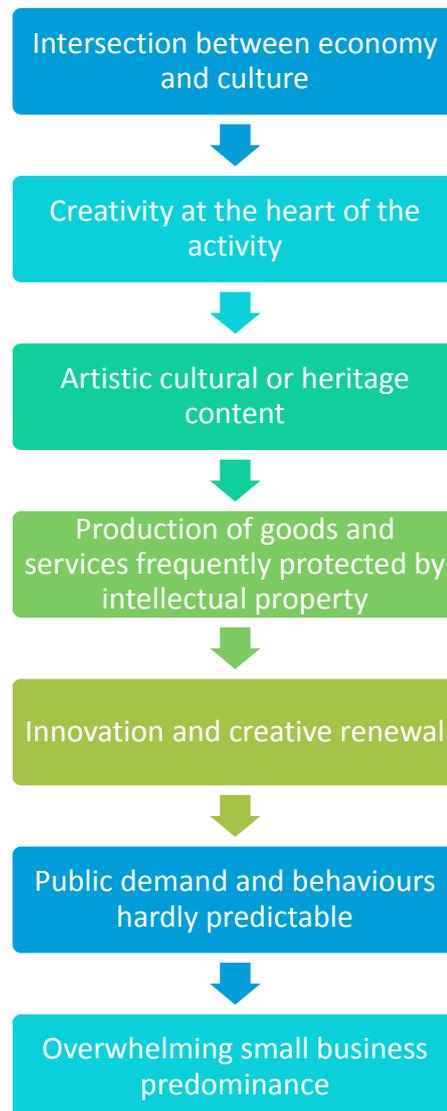
- More than **12 million people employed** in the EU (= 7, 5% of EU employment).
- Contribution of **5.3% of the total EU GVA**.
- More than **4% of nominal EU GDP** generated by the high-end industries<sup>3</sup>.

The CCIs also:

- Act as catalysts for **innovation** in the overall economy.
- Play an important role in **societal and cultural development**.
- Take part in the shaping of European **identity, culture and values**.
- Strengthen **social cohesion**.

<sup>3</sup>[https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0\\_en](https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0_en)

The CCI share **common characteristics**:



## European strategies for the recognition and the promotion of the ICC sector

The **European Union recognises the potential of the cultural and creative industries.**

Its role is being a support (also financially), supplement and coordinate the Member States' efforts in this field in order to respect and preserve the EU's cultural diversity and its cultural heritage.<sup>4</sup> In accordance to the **European Agenda for Culture principles**, the EU also helps professionals to

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<sup>4</sup>Articles 6 and 167 of the Treaty on the Functioning of the European Union (TFEU)

improve their skills and fosters culture and creation sectors to take part to growth and employment within the Union.

## Definition of clear objectives and frameworks to deal with the CCIs challenges

The Establishment of general objectives to support ICCs based on a cross sectorial policy approach

The **Europe 2020 growth strategy** promotes a “*smart, sustainable, inclusive growth, with greater coordination of national and European policy*”<sup>5</sup>.

The **Council Work Plan for Culture 2019-2022** sets out 5 priorities and defines actions to address the increasing shift to digital technologies globalisation and growing societal diversity in the area of cultural policy<sup>6</sup>.

The **Creative Europe framework programme 2014-2020**<sup>7</sup> aims at strengthening Europe’s cultural and audiovisual sectors (budget of 1,46 billion euros), helping the cultural and creative sector seize the opportunities of the digital age and globalization.

Reports and recommendations: education, skills, training, funding:

The different reports and studies show the interest of EU policy makers for the CCI sector.

For example, **The European Parliament Resolution** published a report on “*a coherent EU policy for cultural and creative industries*” in 2016, laying out the key policies to exploit the full potential of the CCIs sector at national, regional and local level<sup>8</sup>.

Frameworks which protects the specificities of the sector:

**The digital single market strategy** revision. It aims at facilitating the artistic creation, cultural diversity and business activities in the cultural sector while striking a balance between the need to ensure wide access to culture and the creators’ need for incentives to produce cultural works (taxation, intellectual property rights).

## Encouraging networking and cooperation between CCIs to stimulate the creation of value

CCIs tend to have **smaller enterprise size** (including a high share of one- person-enterprises and freelancers) and a high degree of specialisation.

<sup>5</sup>[http://ec.europa.eu/news/economy/100303\\_en.htm](http://ec.europa.eu/news/economy/100303_en.htm)

<sup>6</sup>[https://ec.europa.eu/culture/news/2018/new-work-plan-culture-start-2019\\_en](https://ec.europa.eu/culture/news/2018/new-work-plan-culture-start-2019_en)

<sup>7</sup>[https://ec.europa.eu/programmes/creative-europe/node\\_en](https://ec.europa.eu/programmes/creative-europe/node_en)

<sup>8</sup>[https://ec.europa.eu/culture/policy/cultural-creative-industries/regulatory-reform\\_en](https://ec.europa.eu/culture/policy/cultural-creative-industries/regulatory-reform_en)

Therefore net-works with other creative are necessary to combine competences and to offer more complex and integrated creative products able to combine knowledge and resources.

For example, **Cluster 2020** is a project aiming at enabling the CCIs to overcome barriers and seize opportunities for growth<sup>9</sup>. The Cluster 2020 partnership will work with business clusters in England, Germany and France. It will run trials and test ways to optimize working spaces, services and cross-sectoral linkages.

**Urbact III (2014-2020)**<sup>10</sup> is a European territorial cooperation programme aiming at facilitating the sharing of knowledge and good practices between cities and other governments in order to promote integrated sustainable development and improve the effectiveness of regional and cohesion policy. This programmes focuses on several thematic objectives (social inclusion, promotion of employment, protection of environment, etc).

## Promoting access to finance and funding

The national cultural budgets are in decline across Europe, and the structural aspects of the CCI (small enterprise size, complexity of their business model, uncertainty concerning the demand of their products and services) make the access of CCIs to finance challenging.

**The Competitiveness of Small and Medium-Sized Enterprises (COSME)**<sup>11</sup> is a 2,3 billion EU programme offering different funding opportunities through calls fort proposals and calls for tender for small and medium-sized enterprises. Within this programme, the **Loan Guarantee facility** was launched in 2016 to facilitate access to loans for SMEs.

**Horizon 2020** is the biggest EU Research and Innovation programme with around 80 billion euros of available funding for 2014 to 2020 with the aim to secure Europe’s global competitiveness across different emerging industries and sectors.

## Enhancing Human Resources skills and competences

When it comes to human resources, it has been shown that CCIs often **lack of integration of technical and entrepreneurial skills**<sup>12</sup>.

Moreover, even though the growing innovation can trigger innovation at all levels of the creative sectors, very few of the innovative and start up reach a scale sufficient for them to have a bigger impact on society in the market.

<sup>9</sup> <http://eciaplatform.eu/project/cluster2020/>

<sup>10</sup> [https://ec.europa.eu/regional\\_policy/EN/atlas/programmes/2014-2020/europe/2014tc16rfir003](https://ec.europa.eu/regional_policy/EN/atlas/programmes/2014-2020/europe/2014tc16rfir003)

<sup>11</sup> [https://ec.europa.eu/growth/smes/cosme\\_es](https://ec.europa.eu/growth/smes/cosme_es)

<sup>12</sup> [https://urbact.eu/sites/default/files/creativespirits\\_baseline\\_study\\_final\\_comp.pdf](https://urbact.eu/sites/default/files/creativespirits_baseline_study_final_comp.pdf)

**Creative industries require a work force with a unique mix of skills** (including business knowledge, creative entrepreneurship, e-skills, technical as well as traditional skills). Creating stronger partnerships between CCI, social partners as well as education and training providers is seen as one way of improving the provision of the right cross-disciplinary method needed by the creative sectors.

**In 2016, the European Commission made a communication on “a new skills agenda for Europe<sup>13</sup>”.** In this report, 10 actions were launched to make right training, skills and support available for the people in the EU, especially to help low-skilled adults acquire a broader set of skills.

**INT-HERIT<sup>14</sup> innovative Heritage Management** is a network programme of 8 small and medium sized European cities aiming at revitalising the local cultural heritage. The network takes part in the implementation of innovative models in the field of heritage management thanks to a set of integrated and sustainable local strategies.

### **EU member States strategies to promote CCI sector in the frame of the EU objectives**

**The EU member States are responsible for their cultural policy** according to articles 6 and 167 of the Treaty on the Functioning of the European Union (TFEU). An increasing number of European regions included CCIs in their smart specialisation strategies and have been promoting creative industries within their regional development plans.

**Organisation of events, workshops, festival, international fairs.** Example: “Cap Digital<sup>15</sup>”, implemented in France (Ile de France region), is a French business cluster for digital content and services over 1000 members of the CCIs and ICT sectors, covering mainly innovative SMEs but also universities, higher education establishments, research labs and corporations on specific technology-driven industries.

**Implementation of knowledge transfer, business match-making, training and awareness measures, political representation<sup>16</sup>.** Example: northern Portugal targeted specific groups, such as companies, cultural institutions, art spaces, artists, universities, science parks, municipalities to foster capacity building and creative entrepreneurship, reinforce the attractiveness of creative places.

**Development of educational programmes, workshops, conferences, coaching, business advice, support of internationalisation, support of incubators and clusters:** Since 2013, the south of Sweden introduced with the municipalities a regional strategy rolling out a range of measures and initiatives to support CCIs<sup>17</sup>.

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<sup>13</sup><https://ec.europa.eu/social/main.jsp?catId=1223>

<sup>14</sup><https://urbact.eu/int-herit-implementing-integrated-strategies-cultural-heritage-management-small-and-medium-sized>

<sup>15</sup>[https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0\\_en](https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0_en)

<sup>16</sup>////

<sup>17</sup>//////

**Support of networking and training measures, provision of infrastructure, co-working spaces:** NESTA (creative business mentor network) a business mentor network in the UK for the creative industries sector found by the arts council of England targeting the small and medium-sized enterprises.<sup>18</sup>

## Results / recommendations

### General observations

**A mid term review about Creative Europe<sup>19</sup>** asserted that it was the unique programme that strongly complements existing policies and schemes at national levels and is largely aligned with EU policy objectives.

**However, the impact of Creative Europe on the CCS remains limited** compared to the size of sector: creative Europe budget represents 0, 03% of the value of the CCS.<sup>20</sup>

**In terms of relevance,** the objectives dressed up by the European policies seem to be adapted to the CCS needs.

For example, in terms of networking and creation of linkages across the European CCS, the overall results are positive. However, the segmentation of some programmes (subprogrammes under Creative Europe for example, such as MEDIA subprogramme, European Capital of Culture, etc) weakens its ability to deliver market impacts, especially with combined with the overall small budget of Creative Europe<sup>21</sup>. Besides, a further integration of these objectives across other EU programmes seems required, especially to cope with the continuing underfinancing of CCS.

**In terms of coherence,** there is strong overall coherence between national and regional case studies and EU policy objectives. But the Creative Europe review noticed a lack of real integration for culture in external relations, especially compared to the priorities for the agenda of culture<sup>22</sup>. Even if Creative Europe has achieved recognition amongst third countries as 13 States have joined the programme thus indicating a strong envy to network with cultural workers in the EU.

**In terms of effectiveness,** appropriate indicators are missing, which challenges a relevant evaluation of the different programmes.

**In terms of sustainability,** networking and peer-learning have a lasting impact in forming European communities across the CCS.

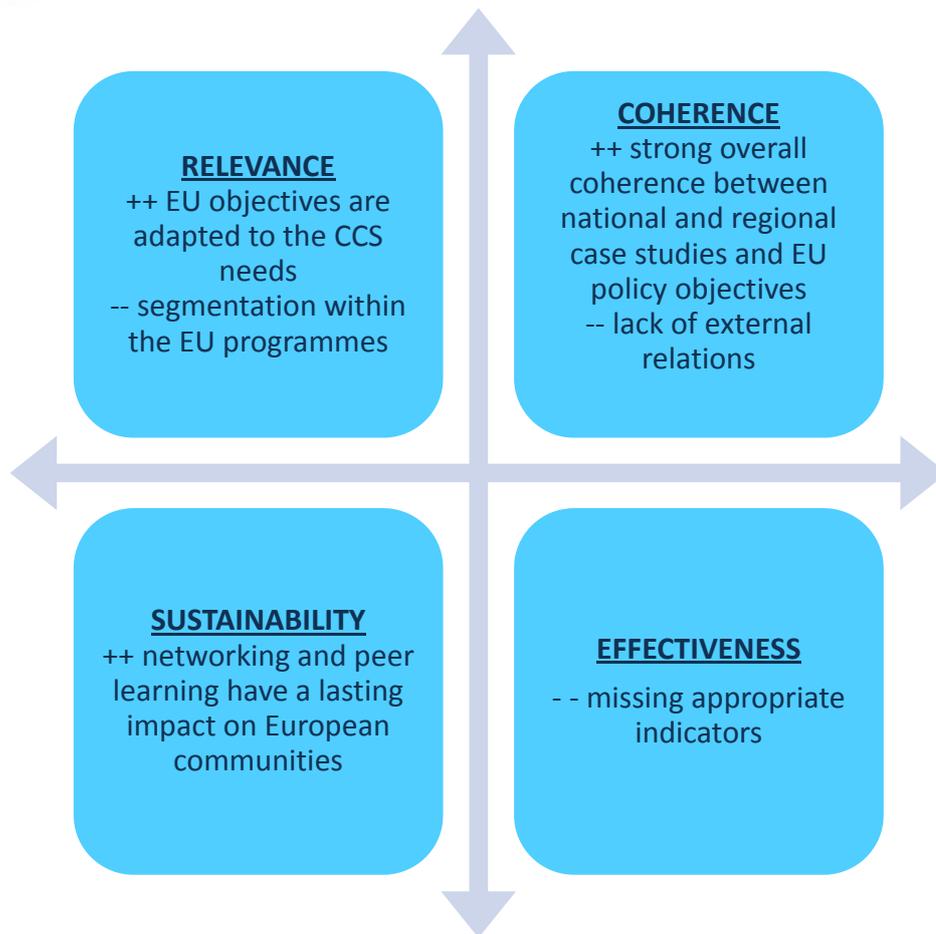
<sup>18</sup> <https://www.nesta.org.uk/project/creative-business-mentor-network/>

<sup>19</sup> <https://ec.europa.eu/digital-single-market/en/news/creative-europe-media-2014-2020-mid-term-evaluation-report>

<sup>20</sup> [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL\\_STU\(2018\)617479\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL_STU(2018)617479_EN.pdf)

<sup>21</sup> [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL\\_STU\(2018\)617479\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL_STU(2018)617479_EN.pdf)

<sup>22</sup> [https://ec.europa.eu/culture/news/new-european-agenda-culture\\_en](https://ec.europa.eu/culture/news/new-european-agenda-culture_en)



How to improve CCI EU policies for the future? <sup>23</sup>:

Among the suggestions to make the CCI policies more efficient, the **communication and visibility** of these programmes need to be deepened. In fact, encouraging the exploitation of influential spokespersons, influencers, media campaigns and labelling for promoting good practices would help the CCIs to strengthen their networks and increase their chances for financing their projects.<sup>24</sup>

The development of a comprehensive **external relations programme** with third and neighbouring countries would foster the strengthening of international relations, as mentioned in the creative Europe objectives 2020.

**The Establishment of indicators** to better measure the true extent of the CCS' economic, trade and social contribution would also be relevant to systemize a comprehensive assessment of those policies.

<sup>23</sup> [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL\\_STU\(2018\)617479\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL_STU(2018)617479_EN.pdf)

<sup>24</sup> [http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL\\_STU\(2018\)617479\\_EN.pdf](http://www.europarl.europa.eu/RegData/etudes/STUD/2018/617479/IPOL_STU(2018)617479_EN.pdf)

### Communication and Visibility

- spokespersons, influencers, media campaigns and labelling for promoting good practices

### Development of external relations programme

- with third and neighbouring countries

### Establishment of indicators

- better measure the true extent of the CCS' economic, trade and social contribution

## Conclusions

The UE have been recognizing and promoting the CCI sector as it has a great potential of growth, employment and cohesion.

The EU countries, for their part, implement a wide range of strategies at national, regional and local levels.

The promotion of networking and access to finance have shown its positive effects, while a further coherence within the programmes and a deeper assessment would help to pursue the EU objectives more efficiently.

Still, the budget that the Union assigns to culture (0, 16% for the 2021-2027 period) remains very limited compared to the contribution of CCI in the economy and thus prevent them to exploit completely their potential in terms of growth, jobs, inclusion, knowledge and social cohesion.

## *European and National best creative entrepreneurship practices*

### **European best creative entrepreneurship practices**

Traditionally, creativity has been identified with areas like the arts, culture and thinking and not so much with the economic or business environment. However creativity can be implemented in a company through techniques that respond to an approach adapted to the competitive improvement of its business activity.

On the other hand, given that creativity is an inherent characteristic of people, it inevitably becomes an element that affects all business processes across the board. Creativity must become a value like any other within the culture of the company; in a transversal aspect relevant to the entire value chain.

The most creative and innovative companies, as well as being efficiently managed, are characterised by the systematic use of focus and techniques, which allows them to feed a continuous process of innovation and generation of ideas and differentiations of competence.

### **EUROPE**

In Europe, this new conception of innovation makes creativity a key element of the process, that is, an innovation driven by people. In truth, creativity is but individuals' capacity to combine their different, accumulated experiences and generate something new and useful. "R&D&I is not the only method of innovating.

Other techniques include the adoption of technology, incremental changes, imitation and the combination of existing knowledge with new ways. With the possible exception of the adoption of technology, these methods require a creative effort by company employees and consequently, the improvement of innovative capacities therein.

It is possible that these capacities can improve productivity, improve competition levels and lead to new or improved products and processes with a great deal of impact on economies.

This is why the activities of businesses that innovate without R&D development are of equal interest for policy actions.

In this new approach it is important to consider contextual elements of the environment where innovation is generated, and the competitive advantages of businesses, such as culture, landscape quality, environmental sustainability, general standards of living, professional and personal possibilities, and so on.

Therefore, in Europe it is understood that traditional technological policies are no longer the only influencing factor in innovation and competition levels in the economy.

The renewed Lisbon strategy and the Göteborg Strategy precisely touch upon this issue, highlighting the importance of the social and environmental dimension within the context of the knowledge economy.

Reports on this matter discuss a Europe positioned uniquely to become a creative and modern economy which is open to innovation, with low carbon emissions and a dynamic business environment, a highly-skilled and highly-educated workforce, supported by a vigorous social model.

The Lisbon Strategy for Growth and Jobs contributed to European prosperity thanks to an agenda based on access, opportunities and solidarity that gave European citizens an opening to the whole world, and configured globalisation to reflect European values.

## Bühler AG

Gupfenstrasse 5, 9240 Uzwil - Switzerland

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



Every day, millions of people use Bühler technologies to satisfy their basic food, mobility and communications needs.

Billions of people have daily contact with Bühler technologies to cover their basic requirements of food and transportation. Every day, two billion people enjoy food items produced by a Bühler team and a billion people travel in vehicles with parts manufactured by Bühler.

Numerous persons use eyeglasses, smartphones, read newspapers and magazines, all of which depend on Bühler technological processes and solutions.

Because of its global relevance, the corporation is in a unique position to convert global challenges into sustainable businesses. Its interest lies in protecting the environment by means of energy-efficient vehicles, buildings and machinery. Its motto is creating "innovations for a better world".

Bühler invests upto 5% of its sales turnover in research and development. In 2018, 13,000 employees generated CHF 3.3 billion in sales. A Swiss family-owned business, Bühler is present in 140 countries all over the world and operates a global network of 30 production centres.

## History (1860 – 2010)



**Böhler offices in Spain**

There are lots of good reasons behind Böhler's success: its personal commitment, intelligent business decisions, a high-degree of sensitivity to changing market needs, and competitor quality and stability, all marked by its drive for innovation. The corporation has always deemed it fundamental to be able to face the challenges of the times and the market. Böhler has always achieved this goal and has occupied an advantageous position when it comes to obtaining benefits and added value for its clients.

Böhler is a specialist firm that offers services for competitive improvements to its clients in the areas of building installations, milling technologies (agri-food industry), chemical treatments, manufacturing and moulding materials, and smelting.

The corporation employs more than 7000 persons all over the world, and has 500 workers exclusively for R&D, with a budget of around 47 million euros dedicated to research activities. The firm carries out an intensive labour of innovation which is evident in the number of its patents annually (between 300 and 400) and the number of new products launched in the market (between 15 and 20 every year).

When conceiving an idea, it is understood that a multidisciplinary team is required to develop all the stages required for materialising said idea into a final product.



**Image source: 2018 Yearbook**

At Böhler, this is how an idea is conceived and developed, with the exception of machinery, where the same engineering team is in charge of all stages of the process.

At the operational level, research teams consist of some 20 members who carry out fundamental research based on goals adopted by the management who in turn are guided by the specific needs of the client.

From the initial conception of the idea until the development of the product, a more or less formal process is followed, involving a brainstorming session, database search,

formulation, formation of the work team assigned to develop the idea, budget allocation and management oversight.

The total duration of the project is usually between 4 and 5 years.

The management is the principal source of support and encouragement in developing R&D projects and in promoting creative and innovative practices. There is no disparity in research assignments. Every researcher works on an average of 2 to 3 projects.

## Goals and Strategy

### Sustainable growth

With strong self-financing, Bühler aims to reach a minimum sustainable growth of 6% of its annual business volume. In order to guarantee its long-term existence, it aims to reach an average EBIT margin of 8%.

### Client success as indicator

Bühler's portfolio includes plants, services and technology support that provide clients with a unique position within the market, and with it, considerable added value.



### A balanced portfolio

Bühler focuses on the attractive sectors of food and materials processing. It is a specialist in processes for transforming raw materials into valuable food items or technical materials. It seeks to be a leader (number 1 or 2) in all relevant markets.

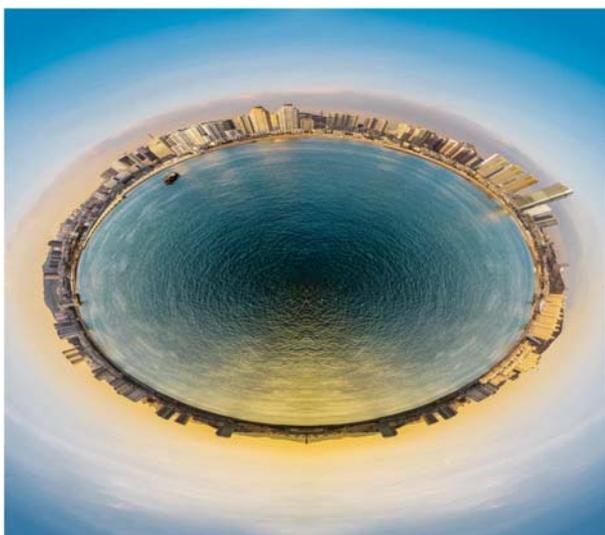


Image source: 2018 Yearbook

### Efficiency through services

The wide range of services offered by Bühler ensures the client's plants function efficiently throughout their life cycle and permit a continuous adaptation to changes in raw materials as well as new customer requirements.

### In and for the region

Bühler is active with more than 40 sales and services companies, and different representatives in more than 140 countries all over the world. Both development and production are tailored to client needs in every region and are localised whenever possible.

### **Focused on innovation**

Around half of the business volume is achieved with products less than five years old. For this reason, the firm invests between four and five percent of its business turnover in basic research and applied development every year.

### **Leadership in quality**

High quality technical solutions are produced in 15 sites located all over the world, which are committed to maintaining the same Bühler quality standards.

### **Our base: people**

Bühler promotes the continuous and strong development of its local worker base all over the world. It recognises and rewards excellent commitment and exceptional service. Unified management principles and a careful approach to company policy are of the utmost importance.

### **Generating Change**

To assist sales teams in recognising the incredibly important role they play in the firm, Bühler has launched an initiative focused on sales managers. It provides all available measures to ensure that the entrepreneurial spirit along with creativity and decision making, abide within the firm.

To that end, it created the Master of Bühler Management in 2014, to ensure that all skills and abilities are correctly placed in order to take advantage of business opportunities whenever they emerge. Every year, around 30 middle management employees are selected in different countries from different business areas and career paths. The selected individuals participate in a training programme meant to link their entrepreneurship skills to the company.

Each module is imparted in one of three different countries. Along with the programme, each participant must identify a potential business opportunity, and successfully sell it to those in key decision-making positions. Later, they must make a realistic evaluation of the potential returns of investment in their idea.

In 2018, Bühler designed the programme around the topic “lead to win”, emphasising skills needed for future success, such as business agility, collaboration, leadership, communication and innovation. In order to achieve this, the training programme has collaborated with a leading business school in London, where the programmes were adapted to ensure that learning would translate into behavioural changes.

For more information, consult the 2018 Yearbook here:

[https://www.buhlergroup.com/global/en/downloads/Buhler\\_AR2018\\_EN.pdf](https://www.buhlergroup.com/global/en/downloads/Buhler_AR2018_EN.pdf)

## ShareTheMeal - United Nations World Food Programme

Via Cesare Giulio Viola 68  
00148 Rome  
Italy

[support@sharethemeal.org](mailto:support@sharethemeal.org)

[www.sharethemeal.org](http://www.sharethemeal.org)

Company overview: history, services and products, target group, (excellent) results, opportunities for development...

### “Fighting hunger through innovation”



**ShareTheMeal** is an intelligent app based on crowdfunding for combating Global Hunger. This app is an initiative of the United Nations World Food Programme, which lets people share their food with children in need. It only takes € 0.40 to feed a child for a day.

### The Berlin team

ShareTheMeal supports the United Nations World Food Programme. It is an innovative project developed in Berlin (Germany) by a team of 24 persons with widely varying profiles.

### How it began

The starting point for ShareTheMeal is that it is really cheap to feed a child for a day. It's based on the idea that more people would be willing to help out if there was an easy and simple way to do so. This is where the ShareTheMeal app comes in.

ShareTheMeal was developed by Sebastian Stricker and Bernhard Kowatsch in April 2015 while on leave. A great many volunteers also contributed in its advanced development phase.





### Goal

Its goal is to ensure that all children have constant access to food and to have a world without hunger. The developers hope that together we can be the generation that puts an end to world hunger.

This is in line with Goal 2: Zero Hunger of the Sustainable Development Goals of the United Nations.

Its mission is to feed the lowest-income people in the world and to fight against hunger in the most efficient and effective way possible. The largest number of undernourished people live in developing nations.

Shared meals help a child in need. Along with the World Food Programme, it can ensure that children have access to nutrition. The app lets you select the countries you would like to help, by just swiping on the home screen of your smartphone.



ShareTheMeal raises funds to help hungry people and to build a world with zero hunger. With just one click on the app, every smartphone user can donate € 0.40 (or more) and feed a child for a day. This is called “share the meal.”

The United Nations World Food Programme receives the money and distributes the meals. You can follow the entire process from the app.

€ 0.40 is the global average cost, which may vary slightly depending on the region and the situation. If the real costs are less than 40 cents per child per day, the rest of the money goes to feed more children.

Food assistance in developing countries is notably more economical than in countries with high income levels.

The World Food Programme uses cash or coupons to overcome hunger in situations where food is available in markets, but people cannot afford to purchase it.



In Libya, for example, Syrian refugee families are given electronic cards with which they can buy food of their choice at local markets. This boosts the local economy and lets Syrian refugees obtain fresh food: milk products, poultry and meat.

In emergency situations, the World Food Programme distributes food packages that include staples such as rice, bulgur wheat, pasta, lentils, tinned food, sugar, salt, oil and flour.

Children, who are especially susceptible to malnutrition, can receive nutrient-dense foods such as enriched biscuits or other foods that do not require cooking.

In more stable situations, the World Food Programme provides meals in schools. Children receive breakfasts or lunches, or both, at school and also receive food to take home.

For many children, these are the most nutritious meals, or indeed the only meals they will eat all day.



**2017 Hunger Map**

### **Sources of funding:**

ShareTheMeal is funded by an innovations grant from the United Nations World Food Programme (WFP), along with generous donations from businesses and philanthropists (including significant rebates in taxes on financial transactions).

WFP is a part of the United Nations System and it is funded by voluntary donations. 90% of all donations are used directly in WFP operations to fight hunger.

### **Team participation systems**

People can share meals as part of a team and fight hunger along with their friends, families and work colleagues.

To join a team, a donation must be made in the name of that team. It is possible to nominate a team for every individual donation.

### **The Table**

The Table is a community of monthly donors where members are connected with the direct impact of their donations by means of news or stories of the assigned family in the field.

Members receive additional information on where and how they are investing in a future free of hunger.

### **Funding and Guarantee of good use of the donations**

ShareTheMeal guarantees that payments reach children who need them in the most efficient and effective way possible. It costs € 0.40 to feed a child for a day.

This includes all costs related to feeding children: the food products, transportation and preparation, regular supervision and other related costs. 40 cents is the global average, which may vary depending on the region and the situation.

If the cost of feeding a child for a day is less than 40 cents, the remainder of the money goes to feed more children.

ShareTheMeal's operational costs are funded by an innovations grant from the World Food Programme, as well as through generous contributions by philanthropists and companies.

## Transparency

Each donation of 40 cents feeds a child for a day.

## Efficiency

There is transparency on where meals are distributed and their progress.

## Sustainability

The programme focuses on food support initiatives that allow individuals and communities to be self-sufficient in the future.

## Why hunger?

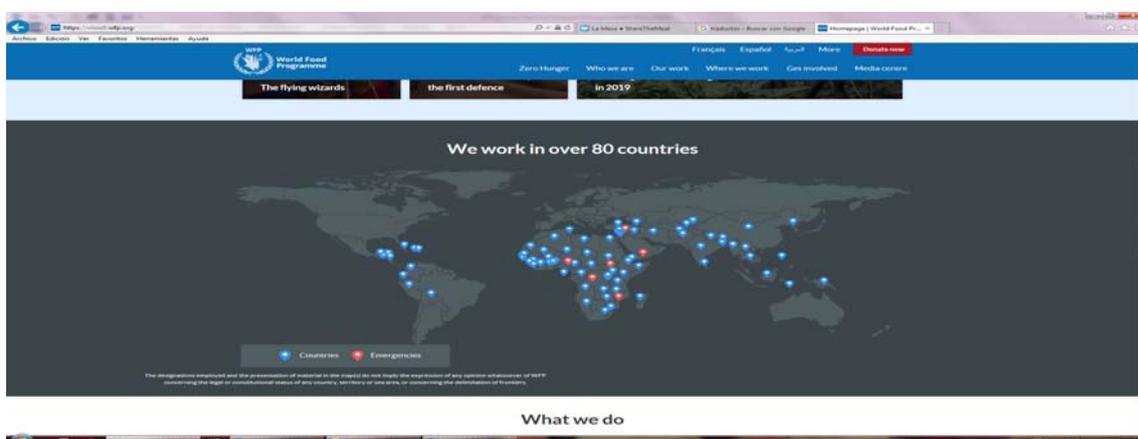
Currently 821 million people in the world are undernourished. This means that of every nine persons, one person does not have enough to eat for an active and healthy life. In fact, hunger and malnutrition are the primary risk factors for health worldwide (more than HIV, malaria and tuberculosis). The good news is that hunger can be solved. Only 0.40 cents are needed to feed a child for a day.

## The World Food Programme (WFP)

The United Nations World Food Programme is the world's biggest humanitarian organisation dedicated to fighting against hunger. It provides food assistance to 80 million people every year.

WFP is funded solely by voluntary contributions, which is why every donation is essential. WFP's administrative costs are among the lowest in the non-profit sector: 90% of all donations are directly destined to WFP operations to build a world with zero hunger.

## ShareTheMeal's impact on the world



## **GAZA**

With the steady decline of the humanitarian situation in Gaza, the programme shared meals and fed 1600 children for a year.

## **YEMEN**

While Yemen faced the biggest hunger crisis in the world, shared meals provided sustenance to Yemeni families, many of whom were completely dependent on humanitarian aid for their survival.

Thanks to generous donations, 2100 children in Yemen are able to receive sustenance for a year.

## **UGANDA**

The programme has provided meals to more than 9000 refugees of South Sudan who live in Uganda.

In Karamoja, to the east of Uganda, the WFP is providing food and storage containers to 20 different schools for healthier school meals for children and to guarantee the availability of enough food throughout the year.

## **NIGERIA**

A decade of crisis in the north-east of Nigeria has left 2.9 million people with food insecurity. Shared meals have achieved the goal of providing critical food assistance to these communities.

## **INDONESIA**

The shared meals provided emergency assistance after the devastating earthquake and tsunami that struck Indonesia.

## **PALESTINE**

The WFP provides food assistance to 300,000 of the poorest inhabitants of Palestine.

## **SYRIA**

It achieved its goal of feeding 2500 children in the rural areas of Damascus for a year.

## **JORDAN**

The programme has fed 1000 Syrian refugee children in Jordan for a year.

## **HAITI**

8000 children in Haiti will receive adequate nutrition during the next school year.

### ***LEBANON***

It fulfilled its goal of feeding 1,100 children in the Lebanon for an entire year.

### ***CAMEROON***

It fed 25,000 children of school-going age in Cameroon who were affected by the violence of Boko Haram.

### ***SOUTH SUDAN***

In February 2017, famine was declared in some parts of Sudan. An emergency campaign was developed in this region to share a million meals for those affected by the famine in little more than a month.

### ***MALAWI***

The programme has provided school meals to 58,000 children in Malawi. The country was affected by the El Niño weather phenomenon and a devastating drought.

### ***SYRIA/LEBANON***

Between June and July 2016, food assistance was provided for 1500 Syrian refugee children in the Lebanese valley of Bekaa for a year.

In the spring of 2016, funds were collected to help 1400 Syrian refugee children between the ages of 3 and 4 in Beirut. Thanks to an overwhelming support, this goal was met in less than 7 weeks.

Between January and April 2016, it raised enough funds to assist 2000 mothers and their infants in Homs, Syria, for an entire year.

### ***SYRIA/JORDAN***

In November and December 2015, the programme raised enough funding to provide school meals to 20,000 Syrian refugee children in Jordan for a year.

### ***LESOTHO***

During the summer and autumn of 2015, it helped students in Lesotho by sharing 1.8 million meals.

## **Awards and recognitions for ShareTheMeal**

Since its launch in 2015, the app has won international renown from various organisations and corporations.

### **2015**

- Winner of the Lead Academy's Lead Award for Best Startup of the Year.
- Included in the list of Best Google Apps.

### **2016**

- Winner of the SXSW Interactive Innovation Award in the New Economy category.
- Winner of the People's Voice Award at the 20th Annual Webby Awards in the Mobile Sites & Apps Best Practices category.
- Nominated as the most innovative non-profit Social Enterprise of the year.
- Winner of the Lovie Awards in the category of Best Practices in Mobile & Applications
- Nominated as NGO of the year at the Shorty Social Good Awards
- Selected by Google as the Best App of 2016.

### **2017**

- Winner of the award for the Company with the greatest social impact at Google I/O.

ShareTheMeal has been promoted by different internationally-renowned personalities and celebrities, including the ex-President of the European Parliament Martin Schulz, and different actors, singers, sportspersons and musicians.

## Spanish best creative entrepreneurship practices

### Presentation of the Creative Industry throughout Spain

UNESCO defines **creative industries** as those which main purpose is to produce, reproduce, advertise, distribute or market goods, services and activities of a cultural nature.

There are many concepts and approaches based on a common pillar: the creativity that serves as the origin of the goods and services of said industries.

The 2019 Entrepreneurial Report on Creative and Cultural Industries, commissioned by Factoría Cultural – Vivero de Industrias Creativas, in Madrid, includes a broad definition of the cultural and creative industries:

*“Those sectors of organised activity having the primary objective of producing or reproducing, promoting, disseminating and/or marketing goods, services and activities of a cultural, artistic and heritage interest”.*

The Report Cultural times: The first global map of cultural and creative industries, (EY 2015), includes the following statement:

*“Cultural and Creative Industries (CCIs) make a decisive contribution to the global economy and constitute a key factor for digital economy. Said industries are strategic assets for national and regional economies, as they create millions of jobs, increase the attractiveness of cities and improve life quality, both in developed and emerging countries.”*

According to the statistics provided in 2018 by the Spanish Ministry for Culture and Sport, **employment in the cultural field** amounted to 687,200 people in 2017 – i.e. an increase of 4.7% –, which represents the 3.7% of the total employment in Spain. In the same period of the previous year, employment figures in the Cultural industry amounted to 3.6% (656,300 people).

Cultural employment characteristically has a higher proportion of men (60.7%) compared to the 54.5% of all jobs, and the academic background these employees is usually higher than average.

Those companies which main activity is related to culture represent a total amount of 118,407, the 3.6% of all the companies included in the National Institute of Statistics' Central Company Directory. These data reflect a 2.1% increase compared to 2016.

Besides that, the **average expense per person in cultural activities** amounted to 289 euros in 2017, including books (14.7%), shows (cinemas, theatres and others) (12.6%) and mobile and Internet-related services (25%).

The cultural industry consolidates itself as the major economic driver of the tourist industry, according to the data of the 2018 Cultural Statistics Yearbook published by the Ministry for Culture and Sport. The 12.8% of the trips made by Spanish residents for leisure or vacation were mainly driven by cultural reasons; this percentage represents a total amount of 12.5 million trips. The number of foreign tourists amounts to 12.8 million (18.1%), an increase of over 37.6% compared to 2016 (8 million tourists).

Likewise, in one out of five trips of Spanish residents (19.8%) cultural activities were undertaken, while this number doubles among foreign tourists (38.3%). Cultural visits are the favourite cultural activity for the 70% of national tourists and 89.8% of foreign tourists.

With regards to the figures of **foreign trade of cultural assets** from a specific operation of the Foreign Trade Statistics (State Tax Administration) in 2017, as on previous occasions, the positive behaviour of books and press can be highlighted, with 610 million Euro exports and a 244 million positive trade balance.

According to the Statistics of the Spanish book publishing, the number of **books** registered in the ISBN in 2017 amounted to 89,962 which represents a 4.6% increase with respect to 2016. With regard to the format, books on paper support represented the 68.4% and other supports the remaining 31.6%. The 30.7% of the books registered in 2017 dealt with Social Sciences and Arts, followed by Creative writing (24.2%), Sciences and Technology (14.1%), Children's and Young People's Literature (12.5%) and text books (8.8%).

With regards to cinema, according to the numbers of the Cinematography Statistics, 1,806 films were shown in 2017, the 32.5% of which were film premiers (587). The total number of viewers reached nearly 100 million, with earnings amounting to 591.3 million euros.

Source: 2018 Cultural Statistics, published by the Ministry for Culture and Sport.

The association GEM España, by means of its project GEM- Global Entrepreneurship Monitor, the largest entrepreneurship observatory in the world, presented a report in 2017 noting that the Spanish economy has yet to deal with achieving an improvement in the quality of the entrepreneurship projects.

To this end, the report indicated that the coordinated and joint action of the different actors that make up the national and, namely, the regional entrepreneurial ecosystem is needed.

With regard to international figures and, according to this report, the early entrepreneurship rate in the countries whose economy is based on innovation represents the 14.1%, as reported by the World Economic Forum. The average of the 28 European countries is 13.3%, while the Spanish average stands at 6.8%, significantly below the average.

The consulted reports reflect that entrepreneurship in Creative and Cultural Industries has distinctive features with respect to entrepreneurship in other areas. This entrepreneurship has a stable growth and generates stable employment.

According to the 2018 information of the Ministry for Culture and the aforementioned Report made by Factoría Cultural, entrepreneurship in Cultural and Creative Industries in Spain favours women and young people, which normally have larger unemployment rates. The entrepreneurial initiative is larger among women (60.36%) compared to men (39.43%). The average age of people that have taken the *Emprende* entrepreneurial programmes of Factoría Cultural is 32.7 years old, compared to 38.4 in entrepreneurship in other industries.

## FACTORIA CULTURAL, VIVERO DE EMPRESAS CREATIVAS

Paseo de la Chopera, 14. Matadero Madrid-Nave 1

[www.factoriacultural.es](http://www.factoriacultural.es)

### 1. Company overview: history, services and products, target group, (excellent) results, opportunities for development...



Factoría Cultural, Vivero de Empresas Creativas was created in 2014 as an association for the promotion of entrepreneurship in Creative and Cultural Industries (CCI). Since then, Factoría Cultural has conducted many activities in their spaces in Matadero Madrid and in Párraga centre in Murcia since 2016, such as: helping entrepreneurship projects in the different sectors of Creative and Cultural Industries to be sustainable economically and over time.

Factoría Cultural is aimed at supporting entrepreneurship and innovation for the transformation of Creative and Cultural Industries.

They believe in “slow burning” entrepreneurship. They consider that the longest the maturity time of projects is, the greatest success rate can be achieved.

Factoría Cultural welcomes entrepreneurship projects framed within the following CCI areas:



DUVV

FR P P X Q I F D W I R

W H F K Q R O R J \



Factoría Cultural is located in Matadero de Madrid. All kinds of artistic expression are welcomed in this space. Its purpose is to encourage the encounter and dialogue among creators and between creators and the audience. It is a space open to participation of all, to create, reflect, learn and enjoy. More than 2,000,000 people visited this space in 2017.

Matadero de Madrid belongs to Madrid Destino (Culture Area of the City Council of Madrid). Its location greatly facilitates the development of activities and the task to be performed.

The intellectual production of Factoría Cultural is available by means of Creative Commons to be shared globally.

One of the factors behind its success so far has been the public-private collaboration as a basic element to improve on a daily basis.



## 2. Main competitors and market position

Factoría Cultural is unique in the territory. It is a space for business development + co-working space. It offers a series of key elements differentiating it from other similar organisations:

### **GRANJA DE GANSOS PROGRAMME**

It is an innovation programme for emerging projects in the Textile Industry. Its objectives are:

- To identify and support emerging initiatives in the textile industry that are innovative and eco-friendly.
- To support innovative industrial fabric.
- To generate a project lab with several professional profiles related to CCI.

### **PLAYSTATION TALENTS**

In collaboration with Play Station, Factoría Cultural has created the first video game launcher in Europe: PlayStation Talents Games Camp.

Its purpose is:

- To create innovative initiatives that boost talent.
- To encourage the collaboration between national studies.
- To grow interest in video game development at a national and international level.

### **LANZAMIENTO AL MERCADO PROGRAMME**

This programme is intended at releasing onto the market initiatives or projects with a defined business plan when they are already in the marketing stage.

It is addressed at projects with services or products that are already prototyped or with an established release date.

### INNOVATION PLAN

It is a learning pathway designed by Factoría cultural that aims at:

- accompanying entrepreneurs in their processes of transforming their projects in businesses.
- They include face-to-face sessions and individual coaching for each company; likewise, projects are supported in all the phases: from the conception of the idea, the development period, experimentation, and acceleration to the market launch of the product or service.

### EMPRENDE INTERNSHIPS:

- The projects selected access the Development Programme.
- Entrepreneurs are trained in branding, communication, strategy, etc.
- Besides, they receive advice on business, legal and financial matters.
- They access a wide professional contact network.

<b>EMPRENDIMIENTO: Incubación PRIMERA CONVOCATORIA ANUAL &gt; Enero - Junio</b>	
<b>EmprendeLibro</b> 	COLABORADORES: 
<b>EmprendeMúsica</b> 	COLABORADORES: 
<b>EmprendeEscena</b> 	COLABORADORES: 
<b>EmprendeEduca</b> 	COLABORADORES: 
<b>EmprendeAlimento</b> 	COLABORADORES: 
<b>GRANJA DE GANSOS</b> 	COLABORADORES: 
<b>TALENTS GAMESCAMP</b> 	COLABORADORES: 
<b>EmprendeArteySalud</b> 	COLABORADORES: 

All of the Factoría Cultural projects are differentiated by the fact that they have been subject of a bidding process to guarantee fair access. The selected projects remain in Factoría Cultural for 6 months.

There are two creative entrepreneurial calls in Factoría Cultural a year. Entrepreneurs access Factoría Cultural by means of these two calls. Near 950 projects have been submitted in 5 years. Every year, 100 projects remain in Factoría Cultural, 50 per call.

Upon presentation, the jury conducts a face-to-face interview, applying the following Valuation Criteria:

- Whether they are projects to which Factoría Cultural can provide value or not.
- Whether they are innovative projects or not.
- Whether they are projects with a talented team or not.



**EMPRENDIMIENTO: Incubación. SEGUNDA CONVOCATORIA ANUAL > Octubre- Marzo**

EmprendeDiseño	di_mad aidi The Creative Lab ecoembesa ecologing MADRID DESIGN FESTIVAL Mercado... de Motores ue FALGARUE Universidad Europea MADRID equitad derechos sociales y empleo MADRID El Corte Inglés
EmprendeMedia	MATADERO MADRID POPART CANONAZO CHITICA GREENPEACE lab metrópolis SHINEIBERIA R FEATRO REAL THEFILMAGENCY UNED
EmprendeModa	Comunidad de Madrid acmc BRITISH COUNCIL di_mad MADRID MODA El Corte Inglés pompeii BGM Mercado... de Motores
EmprendeTurismo Patrimonial	Fundación San Martín Rey Católico SEGITTUR
EmprendeArquitectura	fundación arquia RLA COAM COLLABORACIÓN OFICIAL INSTITUCIÓN DE MADRID
EmprendeAlimento	WallMok d'Spelta equitad, derechos sociales y empleo MADRID FARMIDABLE el doncel El Corte Inglés EL MILAGRO Enrique Pérez Estrella Mich...
Convocatoria General	FACTORIA CULTURAL VIVERO DE IDEAS TIEMAS CREATIVAS
Lanzamiento al Mercado	FACTORIA CULTURAL VIVERO DE IDEAS TIEMAS CREATIVAS

### 3. Main difficulties when starting the business.

One of the difficulties is based on funding and maintenance of the initiative. Factoría Cultural is funded by means of its training school, as well as by the incubated projects. It regularly submits to the grants and programmes calls both from public administrations and private companies. Being located in Matadero de Madrid is a major contribution. The space is rented by the City Council of Madrid.

### 4. Advices for young people that want to start a business in their corresponding industries

- Quickly abandon projects that are slightly feasible.
- Do not waste time in business if not being sure.
- Change or adjust ideas.
- Work in the entrepreneur's passion.
- Create and stand as a company.

Look at successful companies as a source of inspiration.  
Work in what we love.

## 5. Assessment of the visit by the participants. Findings of the visit.

For all the visitors that completed the objectives of the visit and its expectations. Thanks to the visit, their knowledge and skills on entrepreneurial creativity increased.

All the attendants strongly agreed or agreed that the content of the visit was useful and that the visit has been efficient. The general level of satisfaction has been high and very high.

“The visit enabled to access information on the internal operation of companies in the cultural and creative industries.”

“The visit was useful to consider the opportunity of submitting a project.”



“The visit was useful to incubate my project here. To know how it works and the projects it develops.”

“To know this space to take it into account in the future. To know it from the inside and understand how it operates.”

“The economic perspective is especially useful to fund new projects. The best part of the visit was the questions Sandra answered to.”

## THE CIRCULAR PROJECT SHOP

Ventura Rodríguez 22 – 28008 Madrid

[www.thecircularproject.com](http://www.thecircularproject.com)

### 1. Company overview: history, services and products, target group, (excellent) results, opportunities for development...

It is a project relating to organic and responsible fashion made in Spain framed within the **Economy for the Common Good**. It intends to promote collaborative and environmentally conscious work by means of fashion characterised by an exclusive **eco-design**, local production, proximity trade and a deep love for the planet we live in.

Its name refers to Circular Economy, as we intend to use products that can be re-integrated in Nature, re-used, recycled and optimised at the end of their useful lifetime.

The Circular Project Shop is a sustainable fashion store in Madrid and it is the first space in the city specialised in marketing and dissemination of Sustainable and Ethical Fashion. It is a sustainable fashion store with clothes free from labour exploitation, made in Spain that results in a conscious fashion.

All the brands present in the store have been certified to offer the client the traceability and guarantees of fair, sustainable and ecological trading.



#### Let It Slow!

Let it Slow! It is the first sustainable fashion show in the city of Madrid. People in every walk of life can participate in the show: from professional models to regular customers of The Circular Project.

The show is prepared according to sustainability and respect for the environment principles. The selection of brands has to meet certain requirements so they can be included in the fashion show, such as the employees have adequate working conditions and that the products are made in Spain.

#### Ecosystem

The Circular Project is one of the first projects audited in Spain by the Economy for the Common Good (download the Audited Report of the Common Good and our Balance of the Common Good) where its impact on the well-being of its environment has been measured, linked by its membership of the Triple Balance Sannas association of companies where a triple positive impact has to be maintained: social, economic and ecological impact.

## 2. Main competitors and market position

The Circular Project Shop is a company from Madrid that promotes Sustainable Fashion and Circular Economy in line with Sustainable Development Goals.

It is the first space of the city of Madrid specialised in marketing and dissemination of Sustainable and Ethical Fashion. It encourages and supports eco-design in whatever form, from the manufacturing, online and physical sell, treatment, communication and dissemination in all the spheres.

The Circular Project is a sustainability space that includes all the actors that take part in the care of the planet: consumers, businesses, administrations and social agents.

The Circular Project is the founding member of the Sustainable Fashion Association of Madrid, MSMAD, member of the managing board of the business association Triple Balance SANNAS, member of Mercado Social de Madrid, Social Enterprise, and regional collaborator Slow Fashion World, a global platform born in Sweden.



Fashion is an excuse to innovate towards a **new social model**. The purpose is to transform companies and their processes towards sustainability.

The Circular Project has a contact network aimed at fostering sustainability taking local shops as operation centres.

The Circular Project is the Revolution in Fashion. Its actions are based on:

- **Leading** a proposal for the future in the fashion industry.
- **Building** corporate reputation, improving the possibilities that the company offers to the community.
- **Showing** their social and environmental commitment, fostering the brand values.

- **Providing** ethical and moral values to the brand and building a positive and responsible image.

- **Internationalization** of the proposals of the designers.

The media outreach of The Circular Project is its main potential; the media have referred to them as a unique project in the world.

Eyes worldwide have turned to initiatives that, as The Circular Project, provide solutions to the huge environmental problem that our planet faces.

The Circular Project is thus a national and international referent in the fight against climate change and pollution.

### **3. Main difficulties when starting the business.**

- Funding. As it is an analogical project, based on the empowerment of people and the impact of our way of dressing and as it does not include an App or a new gadget, or an easily scalable project, there have not been many investors; only now that this is becoming a trend, their interest is starting to increase.
- Society's ignorance of what sustainability is and how it properly applies to our daily lives, especially in our wardrobe and way of dressing.
- Consumerism based on fast fashion and low cost that is deeply rooted in the DNA of our society.
- Work-life balance.

### **4. Advices for young people that want to start a business in their corresponding industries**

A project, an entrepreneur, who has a clear objective and who works with perseverance will always end up obtaining positive results. The difficult thing is to stay and not lose the momentum of the first moments because there comes a time when the whole environment tends to be very conservative and will pull so you do not risk.

Entrepreneurship is risky, it is an act of Faith, and that is why we have to know ourselves very well and know that when everything fails (which will fail) we will have ourselves and our strength to continue to move forward. Miracles do not exist and the results come only when we have not given up and, despite the difficulties, we have continued working day by day with tenacity. Gratification when goals are achieved is priceless.

### **5. Assessment of the visit by the participants. Findings of the visit.**

For all the visitors that completed the objectives of the visit and its expectations. Thanks to the visit, their knowledge and skills on entrepreneurial creativity increased.

All the attendants strongly agreed or agreed that the content of the visit was useful and that the visit has been efficient. The general level of satisfaction has been high and very high.

"The visit was useful because it allowed us to explore the possibilities of entrepreneurship in the fourth sector more deeply."

"The best part of the visit was the talk about the new business model proposed."

"I've found the advice on how to start a business with a new form of growth very helpful."



## SATT

Calle Veneras, 9, 6º

28013, Madrid

[www.satt.es](http://www.satt.es)

### 1. Company overview: history, services and products, target group, (excellent) results, opportunities for development...

SATT STARTED ITS OPERATIONS IN 2002. IT CONDUCTS PROJECTS WITH ENVIRONMENTAL AND SOCIAL CRITERIA.

During the first 10 years, Satt has participated in the research and development of environmental processes, what is meant by bio-construction. Materials and different techniques, construction with mud, construction with straw, lime, wood, biological purifications, renewable energies, geo-biology, regulating layouts, life cycle analysis and other techniques that Satt learns and develops to make an architecture of lesser impact with the environment and with the people who inhabit the spaces.

In 2010, the ECÓMETRO was created. It is an association for the research and development of Ecology in architecture, where it conducts its research along with many others in different sectors of green architecture.



In 2012, ECOMETRO was recognised by CONAMA as one of the 12 best initiatives submitted to the national environment congress. ECOMETRO is a network that has the best environmental technicians in the different disciplines related to architecture. The project was presented in 2015 in the Roca Gallery, the best valued certification scheme as a comparison with BREEAM, LEED, PASSIVHAUS, DGNB, MIENERGY.



In a few years Satt accumulated orders and projects based fundamentally on single-family housings, reforms, some offices, and several building renovations in the centre of Madrid. As well as several collaborations with other architecture offices. It is a small space that supports the research and application of the different concepts of green architecture as well as to be aware of the history and processes of renovations.

From this period, the offices and the Off Limits event room in the neighbourhood of Lavapiés, Madrid (2007), currently the space Ecooo, which is the first space with 100% renewable energies in Madrid or the renovation of the Casa del Pósito in Sigüenza for 10 houses and premises (2010), as well as several energy upgrades in buildings of the historic centre of Madrid and many single-family houses and renovations, such as casa Faralló or the Almirante renovation.

Later, with the experience of taking direct and real orders, Satt starts creating a network of professionals in the field of sustainability, energy efficiency, renewable energy and eco-friendly materials. What began as a network of construction workers grew into a multi-disciplinary network of companies #TRIPLEBALANCE.

In 2015 SATT created SANNAS in collaboration with other organisations. SANNAS is a multi-sector partnership association of #TRIPLEBALANCE companies that work towards social, economic and environmental balance.

Currently, this knowledge of social and environmental ecology has been transferred to larger projects where all the methodologies of participation in the design leading to Open Architecture are developed and where the ecology concepts learned are introduced.

This applies to new co-housing projects, singular projects such as Hotel Calma Ayurveda in Castellón or Hotel Alma Nativa in Nicaragua.

In 2018 a capital increase is made and new members are incorporated, up to a total amount of 134 MEMBERS to face new challenges.

SATT becomes a developer and, alongside with architecture and consulting, a new alternative is opened for promoting eco-friendly CO-LIVING and CO-HOUSING buildings, which is called TRIPLE BALANCE ARCHITECTURE.

As a society and humanity, we have many challenges ahead, and architecture has a huge impact on the territory and cities; we have no time to lose when it comes to developing people and planet oriented architecture models.

Satt wants to participate and contribute their experience and seek for the best solutions with their proposals. Satt develops ecological co-housing models for cities, ecological industrialised open code and flexible housing models mainly for options of first or second residence rural housing and, in general, building or urban development projects that are based on social and environmental criteria from a real and viable triple balance on a long term basis.

Satt is committed to ecological, poetic and functional architecture. The aggregate of the new technologies, occupations and traditional techniques lead to opt for a timeless architecture, guided by nature, linked to its context and the human nature.

## **Sustainability**

Sustainability is the most developed concept in the last decade and the main trend for the future. Such a wide and general concept needs to be given meaning.

## **Resilience**

It is presumably the attitude we should adopt towards a turbulent and complex context.

## **Global nature**

The main problems, concepts, ideas and developments are global, but the application must be made on a local ground.

## **Co-creation**

The development of the projects is understood from the co-creation with the client, defining together the basic development concepts of a project.

## **Ecology**

It is the science that measures the relationship of the living creatures with their environment. It is time to measure the tangible in order to improve and evolve our relationship with the Planet.

## **Design**

Design is applied in all the fields needed for the development of a building, from the design of the service to the bio-climatic design and, obviously, the most creative design. Likewise, projects must be sustainable and beautiful.

## **Innovation**

Society evolves very fast and architecture must adapt to the new times. We must constantly re-think to provide solutions to new needs.

## **COLIVING**

They also develop ECOLOGICAL COLIVING promotions, look for land, equity investors, either through impact funds or through real estate crowd-funding with small savers. They develop rental housing models under the principles of TRIPLE BALANCE ARCHITECTURE.

These are buildings promoted by Satt and that respond to the sustainability, social, ecological and economic essential values. The ways of living are changing, we are in the midst of the collaborative revolution, in the necessary reconstruction of the common and a growing level of awareness on environmental issues.



## COHOUSING

SATT has developed the first ecological co-housing in Madrid: Entrepatrios Las Carolinas, in Usera district, and it was awarded the European Collaborative Housing Award 2019.

The project Entrepatrios Las Carolinas is the first co-housing in right of use and ecological of Madrid capital. The building consists of 17 dwellings and common spaces. The houses have between 70 m<sup>2</sup> and 90 m<sup>2</sup> with all equipment, living room, kitchen, bedrooms and bathrooms. The common spaces consist of kitchen-dining room, common terrace, patio, laundry, garage and a multi-purpose room. The building has been designed in a participative and collaborative way between the members of the 17 dwellings and the Satt team in 15 workshops.

The building will meet the most demanding environmental standards; it is a building designed following the PASSIVHAUS criteria, with ecological materials, water management to minimize consumption and recycling, and energy production through photovoltaic devices that brings it closer to self-sufficiency. The project calculates the CARBON FOOTPRINT and the LCA (Life Cycle Analysis) of the building, being able to quantify its environmental impact with the most advanced technologies. The building will have 100% renewable energy and will be 100% electrified; therefore it participates in the de-carbonization of architecture, as it will have no CO<sub>2</sub> emissions. If it finally compensates the Carbon Footprint of its construction process, the building will be certified as zero CO<sub>2</sub> building.



## 2. Main difficulties when starting the business

One of the difficulties they had to face was thinking that the values of their project were not compatible with a non-profit-making intention. Projects can bring money and, at the same time, be consistent with the social and environmental impact. Making these goals compatible is a must.

To try for the company to be balanced from the social, environmental and economic perspective.

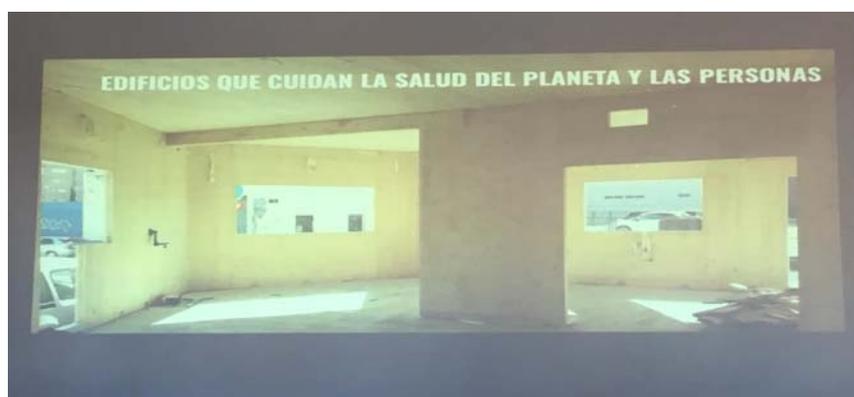
They changed their strategy, focusing more deeply on a local sphere to create networks on a neighbourhood level, seeking for sustainability and the improvement of the immediate surroundings.

New business lines were open - such as consultancy units - to reach bigger buildings and resident communities.

At this point, SATT has created a new business model.

## 3. Advices for young people that want to start a business in their corresponding industries

- To encourage networking and corporate work as a guarantee for the proper execution of projects.
- To look for ethical sources of financing.
- To generate collaborative relationships between people, creating spaces where people can socialise.
- To debate with users about projects to obtain a more participative process. High levels of creativity and working time are needed.
- To be respectful with Nature and the environment.
- To have a long-term perspective, which is vital in order for expectations to be appropriate.
- To control time and resources.
- To not be afraid of valuing what we are doing.
- To have a knowledge of sustainability.
- To identify the strengths of the members of the working teams to obtain greater levels of efficiency and effectiveness.
- To take advantage of the current employment opportunities in the industry. There is a rising trend in the industry but a different development model is being adopted.



#### 4. Assessment of the visit by the participants. Findings of the visit.

For all the visitors that completed the objectives of the visit and its expectations. Thanks to the visit, their knowledge and skills on entrepreneurial creativity increased.

All the attendants strongly agreed or agreed that the content of the visit was useful and that the visit has been efficient. The general level of satisfaction has been high and very high.

“I found the visit really useful, as I have a background in architecture, so the information is useful for my future.”

“To know ecological materials and the operations of associations with companies.”

“I learnt a new business model, linked to social, environmental and economic impact.”

“I loved the visit.”



## SEPIIA

La Nave, Calle Cifuentes, 5, 28021, Madrid

[www.sepiia.com](http://www.sepiia.com)

### 1. Company overview: history, services and products, target group, (excellent) results, opportunities for development...

Sepiia is a company that manufactures “smart fashion”. Sepiia’s clothes are designed for a specific fabric, manufactured by means of a sustainable and transparent process. This process is performed in Spain, with the latest technologies of Technical Institutes and laboratories, but also with the expertise of traditional workshops and factories.



Likewise, at the end of the useful life of shirts, they can be sent back to Sepiia so they can give them a second life (the shirts are sent back to the yarn producers, who take them apart and create new shirts).

The company name “Sepiia” means Smart Clothing. This name is inspired in the cuttlefish (“sepia” in Spanish), the marine animal with the most resilient skin. The sepia colour is also the best resistant colour to light.

#### Sepiia Fabrics

- Quick-drying micro-yarn
- Antibacterial nano-particles
- 3D knitted fabric
- Stain-resistant finishing

#### Fabric Properties

- Stain-resistant
- Does not require ironing
- No sweat marks
- Breathable
- Free of bad smells
- Quick-drying
- Elastic fabric
- Machine washable



Sepiia is born from the non-conformity of an engineer, who was tired of beautiful clothes that did not work properly.

After years of research in the laboratories of AITEX Technological Textile Institute studying and trying textiles with astonishing properties applied to other industries (such as sportswear, military or aerospace gear), they decided to apply these technologies to daily clothing.

To transform this idea into a product, the company was supported by the start-up Lanzadera, who taught them to start the business from scratch, to create the first collection, to validate the product and to get this project off the ground.

After two years, Sepiia accessed the Google for Startups Residency, where they enjoyed new tutors, contacts, training and opportunities.

Nowadays, its offices are located in la Nave, an accelerator of the City Council of Madrid, that also supports the project.

Sepiia has currently 8 employees working in Customer Service Management, Operations, Product, Finance, Accounts, Marketing and Art.

## 2. Main competitors and market position

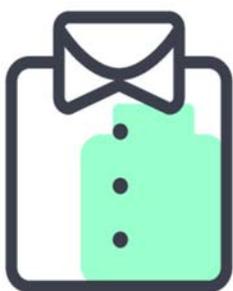
Sepiia works with 12 suppliers in Spain for the manufacture of products, as well as agencies, partners and accelerators that have helped them grow and improve:

**The Apartment** is the media agency thanks to what they have appeared in several media.

**Lanzadera** was the first partner; Sepiia was born in the incubator and was lately chosen to enter their acceleration programme.

**Google for Startups** was the second accelerator. They provided them with training, mentors, contacts and strategies to success.

**La Nave** is the accelerator of the City Council of Madrid they are working with nowadays. It is also where they have their offices.



### **Their mission: Smart Fashion designed for life**

Sepiia's objective is to improve the daily lives of people by means of functional clothes that require less care, provide comfort and that are manufactured in a responsible manner.

Despite all the technology that surrounds us, our clothes have changed very little during the last decades. Sepiia believes that clothes can be better produced from an ecological, human and technical perspective by means of high value added clothes (comfort, durability) that solve

daily-life problems (strains, smells, creasing) and that are manufactured in a responsible manner.

Sepiia is committed to continuous product improvement, so research and development are the core of the company.

### **Be part of the change**

Sepiia manufactures products in Spain in a sustainable manner. Their products provide value and are responsible both to the planet and to all the people participating in the manufacture.

Their clothes are manufactured taking into account the global impact and those materials, processes and designs with the lower impact throughout the product cycle are selected.



DURING THE MANUFACTURE, Sepiia:

- Produces locally lowering the carbon footprint caused by transportation.
- Guarantees that all the products are safe for people and the environment.
- Uses recyclable or recycled products (such as cotton buttons and cardboard packaging).
- Uses techniques such as digital printing for patterns that reduce water consumption.

DURING THE USE OF THE CLOTHES:

– Thanks to the technology used in Sepiia, clothes require less frequent cleaning, so a significant save of water, power and time is gained.

It also saves the use of the most energy-consuming appliance at home: iron.

- Their clothes have a timeless design so they can be used for longer periods.

AFTER THEIR USE

Shirts are 100% recyclable at the end of the useful life. Sepiia is committed to traceability of their products during their life cycle; when clients do not want to use clothes any more, they can be sent back to Sepiia so the recycling process can be performed.

PRODUCTION IS MADE ON A LOCAL BASIS FROM THE BEGINNING

Sepiia manufactures clothes from the beginning: from the raw materials of the yarns that form the fabric, to the dressmaking. Sepiia is proud to have suppliers that are in line with their conception of fashion as a sustainable and quality industry. Sepiia visits their suppliers on a regular basis so they

can improve the product together and learn from their expertise. Sepiia has no competitors in the market. It is the only company that offers this product in the current market.



### 3. Main difficulties when starting the business

When they began developing the idea, they realised that Fashion and Technology had taken different paths. Combining these two concepts is the challenge Sepiia is facing with the aim of providing value to the daily use.

Sepiia conducted a market research to get to know the interest of the consumers with regards to their product. They studied the interest in comfortable clothes that require less care and that have a lower impact on the environment. They offer stain-proof clothes that do not require ironing.

After two years validating their assumptions, they concluded that users wanted daily-use beautiful clothes that fit well. They were not looking for cheap clothes, as they understood that cost was a reflect of their value.

Reducing manufacturing costs is not a priority for Sepiia, but the human element throughout the process, without reducing costs, as that would have a significant impact on each of the elements of the supply chain and would affect work and life conditions.

Their aim is to develop traditional clothes, that are more timeless and discreet so the product can be used repeatedly.

Sepiia intends to become a global company, to expand the business and make profits. However, certain red lines have been set to protect their value during said process. Sepiia wants to continue growing, but in a sustainable manner. They have no interest on a timely rapid growth, but rather on becoming a lasting brand.

The product reaches the final consumer in showrooms, spaces where collections and products are presented and that can be bought online.

Sepiia organises focus groups with clients on an on-going basis to become aware of trends and apply them to their production.

Logistics are a key service in Sepiia. They work with a storage unit in Valencia (Spain), the deliverer is the only natural person that contacts the final customer in the product delivery. This is a key element in Sepiia, they take care of every detail so the delivery is perfect. They have a free return system for clients.

Sepiia considers that the supplier is part of the process and is fully integrated in product development.

The success of the company is achieved thanks to all of the people that intervene from the manufacture to the final delivery to the client.

Sepiia was accompanied from the beginning, when it was an idea, until it actually materialised. It began its operations in launchers, supported by mentors, training and funding. It was also supported by a company that enabled its technological development throughout the entire process. The commissioning was easy for Sepiia, as they have all this support from the beginning to this day.

During the last year, Sepiia developed marketing campaigns, making the largest investment in this area since its beginning. To this end, they perform specific studies on Sepiia’s client profile and brand definition.

#### 4. **Advices for young people that want to start a business in their corresponding industries**



To be very sure and love our entrepreneurship idea. Our forward-looking project must make us happy.

It is important to begin on a small level, trying and testing the product with clients to see the results and learn during the overall process.

#### 5. **Assessment of the visit by the participants. Findings of the visit**



For all the visitors that completed the objectives of the visit and its expectations. Thanks to the visit, their knowledge and skills on entrepreneurial creativity increased.

All the attendants strongly agreed or agreed that the content of the visit was useful and that the visit has been efficient. The general level of satisfaction has been high and very high.

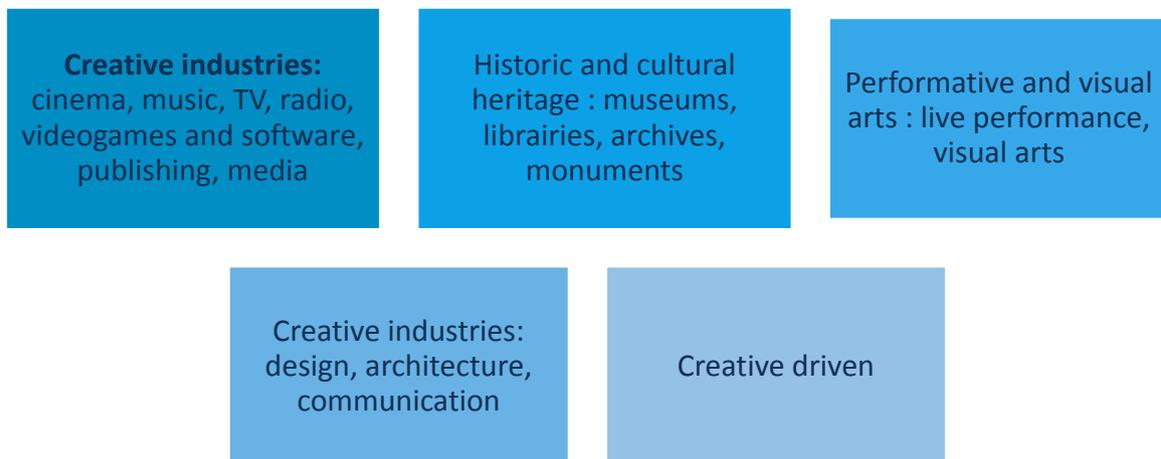
“The visit allowed me to have a clearer picture about how to create and maintain a start-up.”

## Italian best creative entrepreneurship practices

### Presentation of the Creative Industry throughout Italy

The Cultural and Creative Industries are defined as “Sectors of organised activities whose principal purpose is production or reproduction, promotion, distribution or commercialisation of goods, services and activities of a cultural, artistic or heritage-related nature<sup>25</sup>”.

The 5 macro-fields in CCI sector in Italy are:



#### Italian CCI assets

- **53 UNESCO world heritage sites**, the highest number worldwide<sup>26</sup>.
- Significant **leadership in design**: 29.000 companies =>€ 4, 4 billion income (0, 3% of GDP)<sup>27</sup>.
- **17, 4% of employees in the design** sector in Europe are Italians<sup>28</sup>.
- **1, 5 million workers** (=6, 1% of total workforce)<sup>29</sup>.
- Cultural and creative production system (compagnies, public administration, non-profit) generates more than **92 billion euro in 2017**<sup>30</sup>.

<sup>25</sup> <http://www.unesco.org/new/en/venice/culture/diversity-of-cultural-expressions/cultural-industries/>

<sup>26</sup> STAT – Indagine Sui musei e le istituzioni similari, published March, the 3rd 2017

<sup>27</sup> [www.symbola.net/assets/files/Design%20Economy\\_1488380374.pdf](http://www.symbola.net/assets/files/Design%20Economy_1488380374.pdf)

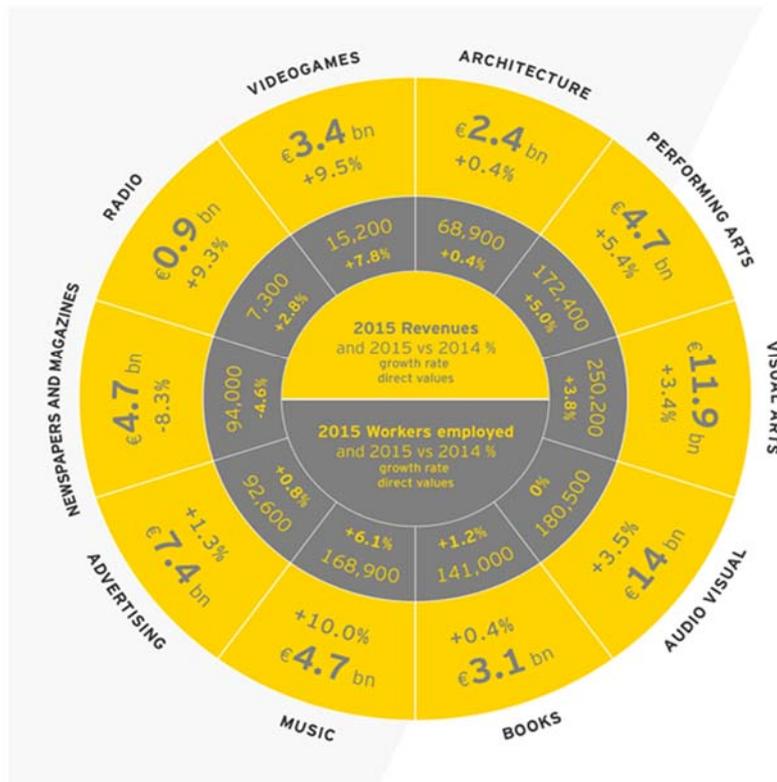
<sup>28</sup> Symbola Foundation – Design Economy, 2017

<sup>29</sup> iam Culture, Symbola Foundation

<sup>30</sup> Joint Event, SME Competitiveness, CCI, Milano, 2017

- **55,4 billion of direct income** generated by CCI core activities: design and creative industries, cultural industries and performing arts.
- **Indirect income** (tourism, services) from cultural activities: **160,1 billion in 2015**

### Italia Creativa's Ten Sectors (2015 values)



Source: Italia Creativa, 2°Studio sull'Industria della Cultura e della Creatività

Added value and employment of the Italian cultural and creative production system by sector Year 2017 (absolute values and percentage compositions)<sup>31</sup>.

	Added value		employment	
	Absolute value (millions euros)	Percentage composition	Absolute value (thousand euros)	Percentage composizione
<b>Creative industrie</b>	13.404,8	14,5	260,8	17,2
<b>Architecture and design communication</b>	8.594,7	9,3	153,2	10,1
<b>Cultural industries</b>	4.810,1	5,2	107,6	7,1
	33.608,5	36,4	488,3	32,1

<sup>31</sup> « Io sono cultura », Unioncamere, Fondazione Symbola, 2018

Cinema, radio, TV	7.466,5	8,1	56,7	3,7
Videogames and software	12.011,9	13	163,6	10,8
Music	320,7	0,3	6,1	0,4
Publishing and printing	13.809,3	15	261,9	17,2
Performing arts	7.932,9	8,6	140,8	9,3
Historic and artistic heritage	2.823,7	3,1	51	3,4
Core culture	57.769,9	62,6	940,9	61,9
Creative driven	34.479,9	37,4	579,3	38,1
Cultural and creative production system	92.249,8	100	1.520,2	100

#### Italian companies:

- **413.752 companies in 2016.**
- **Female companies** are increasing: 18% in 2016<sup>32</sup>.
- **Youth enterprises:** 7,7%.
- **Foreign-led enterprises:** 3, 8% (+2, 7% compared to 2016).

#### CCI geographical dynamism:

- Milan is the 1<sup>st</sup> place in the provincial rankings for **incidence of wealth and employment** produced (around 10%).
- **In the Center:** culture and creativity produce 7, 3% of the added value.  
**North West:** 6, 8%.  
**North East:** 5, 4%.  
**South:** 4, 2% despite a world-class historic and artistic heritage.

#### Top 5 regions by role of the Cultural and creative production system in the local economy in 2017 (percentage values)

Added Value			Employment		
Rank	Regions	Incidences %	Rank	regions	Incidences %
1	Lazio	8,8	1	Lazio	7,7

<sup>32</sup> Il sistema produttivo culturale e creativo italiano, Il Giornale delle PMI, 2018

2	Lombardia	7,2	2	Lombardia	7,4
3	Piemonte	6,9	3	Valle d'Aosta	7,2
4	Valle d'Aosta	6,9	4	Piemonte	6,8
5	Marche	6,1	5	Marche	6,5
<b>ITALIA</b>		<b>6</b>	<b>ITALIA</b>		<b>6,1</b>

### CCI in Italy: key aspects and characteristics:

#### ■ CCI assets: the positive impacts on society

- Cultural and creative content drives the **digital economy**.
- Cultural production is **young, inclusive and entrepreneurial**.
- CCI tend to favor the **participation of women**.
- Creation is driven by small businesses or individuals.
- Culture boosts cities' attractiveness, catalyst for **urban development**.
- Emerging creative class in the Italian territory linked to economic growth<sup>33</sup>.

#### ■ However, an overall startup culture is missing and some obstacles remain:

- **Bureaucracy**: Italy is ranking 79th out of 180 countries for "economic freedom" according to the Heritage foundation's 2017 index<sup>34</sup>.
- **Tax burden**: Italy ranks 43rd in the world for business attractiveness according to the WEF Global competitiveness<sup>35</sup>.
- Difficult **access to financing**. Italy ranks 105th in «getting credit" according to World bank statistics. <sup>36</sup>.
- No real **geographical density of startup** in Italy (as in *Silicon Valley*). Italy's top startup, *Musicmatch* is ranked at 57th place worldwide by Startup ranking<sup>37</sup>.
- Behaviors: defeatism, mistrust.

#### ■ The potential of CCI sector in Italy could be exploited <sup>38</sup>:

- **Internationalization**: create contact with other countries.
- **Management**: further projects coordination, limit bureaucracy, human resources management efficiency.
- **Formation**: valorize creativity and innovation at school.

<sup>33</sup> <http://labgov.designforcommons.org/2015/06/29/italy-culture-creativity/>

<sup>34</sup> <https://www.heritage.org/index/ranking>

<sup>35</sup> <http://reports.weforum.org/global-competitiveness-index-2017-2018/>

<sup>36</sup> <http://www.doingbusiness.org/en/data/exploretopics/getting-credit>

<sup>37</sup> <https://www.startupranking.com/top>

<sup>38</sup> [http://www.italiacreativa.eu/wp-content/uploads/2017/01/ItaliaCreativa\\_SecondaEdizione.pdf](http://www.italiacreativa.eu/wp-content/uploads/2017/01/ItaliaCreativa_SecondaEdizione.pdf)

- **Innovation:** exploit IT resources (digital, design, etc), use the social field to increase interactions with the users.
- **Economics:** provide incentive systems.
  
- **Challenges CCI sector have to cope with in Italy:**
  - The “**value gap**”: the unfair remuneration deriving from the non-recognition of a substantial part of the value generated by some technical intermediaries to the creative supply chain.
  - **Piracy:** all the activities related to the reproduction, distribution and illegal use of intellectual products, which undermine creation and innovation.
  - **Public support** is very weak.
  - Small average **size of the CCI enterprises.**
  - Discontinuous **employment patterns.**

### 3 VISITS DOCUMENTATION

Materahub has organized 3 study visits at different CCI based in Matera.

The participants involved were 10 NEETS and they had the opportunity to meet 3 entrepreneurs in the following sectors:

- ARTCRAFTS
- SCULPTURE
- DIGITAL COMMUNICATION

## Massimo Casiello Cabinet maker

link: <https://www.massimocasiello.it>

### 1. Description of the general CCI sector in Italy from point of view of the entrepreneur



#### Massimo Casiello Cabinet maker

From my point of view, the cultural and creative sector is a very important sector for a country like Italy, because the cultural and creative economy can positively influence other important sectors such as crafts, tourism and construction.

The government should have specific measures for cultural and creative businesses and should support the growth of existing activities and the emergence of new initiatives.

### 2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work

According with the Statistical Classification of Economic Activities in the European Community, commonly referred to as NACE code, the area of work of Massimo Cassiello is part of the following category: C.16 - Manufacture of wood and of products of wood and cork, except furniture; manufacture of articles of straw and plaiting materials.

The category is related to the Creative Area and in particular the NACE code used by the entrepreneur is 16.29.

This specific code refers to the manufacture of various wood products; wooden statuettes and ornaments, wood marquetry, inlaid wood.

### 3. Presentation of the company:

#### History

The interest in the manual arts is a passion of Massimo from adolescence, when he started working with the typical stone of the Matera area: the "Tufo". Later I also approached woodworking by attending the workshop of an expert carpenter. After high school, Massimo decided to follow another great passion of his, computer science, which took him around Italy for ten years.

The passion for woodworking has never stopped and, in recent years, Massimo has dedicated himself to wood turning.

#### Services offered

Today Massimo has an artisan woodworking shop and also teaches tourists and kids the art of making objects with different types of materials and wood from the territory. Makes wedding favors and art objects to collect.

### **Target group**

Its customers are mainly tourists and people who love collectable wooden objects.

### **Outstanding results**

For some time it has participated in the creation of the "Carro della Bruna", together with master craftsmen like Raffaele Pentasuglia and Andrea Sansone.

The role of Massimo is to create the part of the wood of the large wagon, on which the decorations and sculptures in papier-mâché are mounted.

### **Competitors**

Massimo has been able to find a niche market, in which he does not have many competitors in the territory of Basilicata. He creates made-to-measure objects and is the only one of the few wood craftsmen to have created a school for young apprentices and tourists.

### **Difficulties found in starting the business**

It was not easy for Massimo to leave a job as safe as that of the computer programmer, which allowed him to travel around Italy and to have a secure salary, but he decided to invest in his talents and passions and return to live in Matera.

## **4. Q&A from the participants to the entrepreneur**

Some participants asked: *"which are the next plans of your business?"*

Massimo Casiello said that he wants to innovate the Carriage of Madonna della Bruna, the main religious celebration that takes place in Matera every year the 2<sup>nd</sup> of July, to make small reproduction of the big structure that every year is created for this specific occasion.

Another question: *"Could you live with this business?"*

Massimo Casiello: *"Yes, at the beginning was difficult, now I receive commitments, requests from locals and tourists. I organize also workshops so there is a big interest in people. I also enjoy my work so I think that it is important to have passion for what you do."*

## **5. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector**

Massimo Casiello suggested: *"Look at the competitors, travel a lot and study very well your sector."*

## **6. Participants feedback regarding the study visit as well as the conclusions of the visit.**

Participants were very happy to meet the entrepreneur, curious about his job, they learnt more on how to make a business and the entrepreneur's perspective was really useful.



## Raffaele Pentasuglia – Sculptor

<http://www.basilicatanet.com/ita/web/item.asp?nav=raffaelepentasuglia-matera>

### 1. Description of the general CCI sector in Italy from point of view of the entrepreneur

#### RAFFAELE PENTASUGLIA



Culture and creativity are fundamental elements for a craft enterprise. I believe that other companies should also invest in culture and creativity to diversify their services or create new products. If a company or a professional wanted to innovate their business, they should have a more creative approach and should be contaminated with the territory. We also need to invest in new technologies: this is why the sector of cultural and creative industries is a strategic sector for Italy and for Basilicata.

### 2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work

According with the Statistical Classification of Economic Activities in the European Community, commonly referred to as NACE code, the area of work of Raffaele Pentasuglia is part of the following category: R90.0.3 - Artistic creation

The category is related to the Creative Area and in particular the NACE code used by the entrepreneur is 90.30.

This specific code refers to activities of individual artists such as sculptors, painters, cartoonists, engravers, etchers; activities of individual writers, for all subjects including fictional writing, technical writing; activities of independent journalists, restoring of works of art such as paintings etc.

### 3. Presentation of the company:

#### History

Raffaele Pentasuglia's craft and sculptor workshop was born from a family tradition. Raffaele's father, his grandfather and others before them were sculptors and craftsmen. He started his business very young, even though he studied Physics at the University! He built his own style of sculpting, using ceramics and traditional work techniques.

#### Services offered

Today Raffaele is a sculptor and craftsman who is very well known and appreciated in the Basilicata region. His products are inspired by local tradition but also by comics and more contemporary illustrations.

Raffaele runs a craft workshop in the historic center of the city of Matera, together with his sister and with the help of his father.

### **Target group**

Its customers are mainly tourists and lovers of sculpture and ceramics and fans of fantastic stories and comics. His artistic products are inspired by the fantasy world of gnomes and witches, the characters of "Tolkienian" literature, Gundalf and Radagast, but also works inspired by the story of Moby Dik.

### **Outstanding results**

For some years it has been participating in the creation of a very large papier-mâché artifact, called "Carro Della Bruna", a triumphal chariot for the patronal feast of the city of Matera, 4 meters wide, 14 meters long and 7 meters high.

### **Competitors**

In its territory there are many other artists, artisans and sculptors who have excellent skills and many clients. Raffaele, however, was able to innovate his art by becoming one of the best-known young sculptors in Southern Italy.

### **Difficulties found in starting the business**

After graduating in physics at the University he decided to return to Southern Italy, to the city where he was born, aware that it would not be easy to open a shop and become a sculptor.

The luck helped him: Matera became the European Capital of Culture for 2019, so his art today is appreciated by thousands of tourists who pass in front of his shop and buy his sculptures.

## **4. Q&A from the participants to the entrepreneur**

Participants asked: *"do you have some collaboration with other countries or region?"*

Raffaele Pentasuglia replied: *"Yes, I collaborate with Puglia, the region near Matera. From this year I have joined the Erasmus Young Entrepreneurs programme and thank to this, we have here with us a Spanish girl from Valencia who works in the creative sector as a sculptor. This is an add value to my work."*

## **5. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector**

Raffaele Pentasuglia suggest to all participants: *"Be positive and determinated in your life, don't give up and take some risk. Try to build good relationships with people."*

## **6. Participants feedback regarding the study visit as well as the conclusions of the visit**

Participants enjoyed the visit and to talk with Raffaele who is one the most important artist in Matera. They had a great opportunity to see his artwork before the big celebration of the 2<sup>nd</sup> of July, very lucky they felt.

Also the advices received were very valuable for their future career.



## Daniele Dimita – communication strategist

EGO55 Communication and <https://www.ego55.com>

### 1. Description of the general CCI sector in Italy from point of view of the entrepreneur

**DANIELE DIMITA**



Italy and Europe have an entrepreneurial context made up of 97% of micro-enterprises. These companies do not have the ability and strength to improve their communication, to build innovative sales methods, to create innovative customer acquisition strategies. For this reason they must rely on cultural and creative industries, which become important partners for any market sector. The future of companies in Italy and in Europe depends very much on their ability to invest in creative consultancy and to create innovation starting from the history and connections with the traditions of the territory.

### 2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work

According with the Statistical Classification of Economic Activities in the European Community, commonly referred to as NACE code, the area of work of Davide Dimita is part of the following category: J.62 - Computer programming, consultancy and related activities and M.73 - Advertising and market research

The category is related to two sectors and in particular the NACE code used by the entrepreneur are two: 62.09. Other information service activities and 73.11 Advertising agencies.

### 3. Presentation of the company:

#### History

Daniele works as a team together with other friends and collaborators in a communication and branding company called "EGO 55". His role is very interesting: he is a "communication strategist": he helps companies and customers to understand which are the best strategies to communicate the value and quality of their products and their services.

#### Services offered

Ego55 helps companies to build their branding identity from scratch and the strategy of communication and market positioning.

Thanks to Daniele and EGO55, a customer can create all the tools needed to communicate and sell their products and services. Ego55 designs and creates the coordinated image, the site, and the social pages and helps the company to study communication strategies on paper and to choose the right channels for promotion and sales, online and offline.

### **Outstanding results**

EGO55 is one of the companies of communication best known in the territory of Basilicata and in most of Puglia. EGO55 carries out very innovative promotional campaigns in the South of Italy, experimenting with new and cutting-edge communication approaches.

### **Competitors**

There are many communication and branding companies in the Basilicata region. Ego 55 has been able to diversify its product and today it has positioned itself in a niche market: Daniele chooses its customers well, to maximize the work of its team.

### **Difficulties found in starting the business**

It is not easy to work in the territory of Southern Italy, where customers do not understand the value of a good marketing and communication strategy.

### **4. Q&A from the participants to the entrepreneur**

Participants asked: “is there a lot of request from clients?”

Daniele Dimita said: “yes, many shops and business wants to improve their visibility in Matera and build a strong identity. We like to support them and provide good service, it is part of our job to make the client satisfied.”

### **5. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector**

Daniele Dimita suggested: “if you want to work in this sector, you need specific skills and to be creative all the time. The market is very competitive and to have an experience abroad is also a good way to build your portfolio.”

### **6. Participants feedback regarding the study visit as well as the conclusions of the visit**

Participants found this visit very interesting, to see behind the scene the job of a communication agency was really useful. They got inspired by the entrepreneur and his work.



## Romanian best creative entrepreneurship practices

### Presentation of the Creative Industry throughout Romania

In order to better understand the topic of creative industries and their role in the current business environment, it is important to analyse their definition and composition. According to Davies and Sigthorsson (2013) economic activities included in the creative industries meet three characteristics: require an input of human creativity; are vehicles for symbolic messages-carriers of meaning beyond economic utility; contain potential intellectual property rights<sup>39</sup>. UNESCO defines cultural and creative industries as activities “whose principal purpose is production or reproduction, promotion, distribution or commercialization of goods, services and activities of a cultural, artistic or heritage-related nature<sup>40</sup>.”

The United Nations report on creative industries (2010: 7)<sup>41</sup> distinguishes between upstream creative activities, such as visual arts, and downstream creative activities, which are closer to the market, having immediate commercial applications, being transferable and presenting potential for achieving economies of scale. Examples of such latter activities include advertising, publishing or media.

The Eurostat Working group on Culture statistics include in their reports the following NACE Rev. 2 codes presented in Table 1<sup>42</sup>.

Table 1: Cultural sectors covered by EU business statistics

NACE Rev. 2 cultural codes	Description	NACE Rev. 2 cultural codes	Description
C18	Printing and reproduction of recorded media	J59	Motion picture, video and television programme production, sound recording and music publishing activities
C3212	Manufacture of jewellery and related articles	J60	Programming and broadcasting activities
C322	Manufacture of musical instruments	J6391	News agency activities

<sup>39</sup> Davies, Rosamund and Sigthorsson, Gauti. 2013. *Introducing the Creative Industries. From Theory to Practice*. Sage Publications

<sup>40</sup> [https://www.interregeurope.eu/fileadmin/user\\_upload/plp\\_uploads/events/TEAM\\_A\\_Creative\\_and\\_Cultural\\_Industries.pdf](https://www.interregeurope.eu/fileadmin/user_upload/plp_uploads/events/TEAM_A_Creative_and_Cultural_Industries.pdf)

<sup>41</sup> UNDP. 2010. *Creative Economy report 2010. Creative Economy: A Feasible Development Option*

<sup>42</sup> [https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture\\_statistics\\_cultural\\_enterprises#BD\\_data.C2.A0:dynamics\\_of\\_cultural\\_enterprises](https://ec.europa.eu/eurostat/statistics-explained/index.php/Culture_statistics_cultural_enterprises#BD_data.C2.A0:dynamics_of_cultural_enterprises)

G4761	Retail sale of books in specialised stores	<b>M7111</b>	Architectural activities
G4762	Retail sale of newspapers and stationery in specialised stores	<b>M741</b>	Specialised design activities
G4763	Retail sale of music and video recordings in specialised stores	<b>M742</b>	Photographic activities
J5811	Book publishing	<b>M743</b>	Translation and interpretation activities
J5813	Publishing of newspapers	<b>N7722</b>	Renting of video tapes and disks
J5814	Publishing of journals and periodicals	<b>R90E</b>	Creative, arts and entertainment activities
J5821	Publishing of computer games	<b>R91</b>	Libraries, archives, museums and other cultural activities

The study “Romania – towards being a creative hub” developed by Invest Romania<sup>43</sup> with the help of the Romanian Government and Ministry of Finance, presents the Romanian industry as a concentric circles classification, with the creative sectors at the core, see Figure 1.

Figure 1 Classification for the cultural and creative industries

CCI - concentric circles classification



Source: Invest Romania study “Romania – towards being a creative hub”

These main concentric circles are divided in subsectors as in the following figure:

Figure 2 CCI – subsectors for the main areas

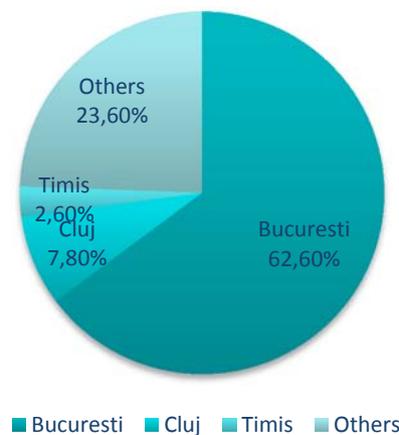
<sup>43</sup><http://investromania.gov.ro/web/wp-content/uploads/2016/11/2016-Cultural-Creative-Industries-EN.pdf>

Cultural activities	Arts	Creative activities
<ul style="list-style-type: none"> <li>•Interactive leisure software</li> <li>•Music</li> <li>•Film and Video</li> <li>•Publishing</li> <li>•Television and Radio</li> <li>•Patrimony</li> </ul>	<ul style="list-style-type: none"> <li>•Performing arts</li> <li>•Visual Arts</li> <li>•Creative Writing and Music Composition</li> </ul>	<ul style="list-style-type: none"> <li>•Architecture</li> <li>•Advertising</li> <li>•Design</li> <li>•Software</li> </ul>

Source: after Invest Romania study “Romania – towards being a creative hub”

In 2014, Bucharest total turnover for CCI was of 62.56% of the national economy for this sector (Graph 1), the highest level in the country. The top Romanian cities with the most CCI developed sector are: Bucharest – Radio and Advertising, Cluj – Capital of shows and festivals, Timiș – Gaming, Brașov – The heart of museums, Ilfov – The film citadel and Iași – Best Web Creativity. The number of active companies in the CCI sector has been constantly growing since 2009, reaching in 2015 the number of 62 409 companies, with 2% more than in 2014.

Graph 1 Total turnover for CCI by city



In 2014, the editing activities of other *Software* products (NACE code 5829) came third for having one of the biggest growth levels in total turnover. In 2015, the no. of active companies in Software was 16,396, representing 26.3% of the no. of active companies within the sector.

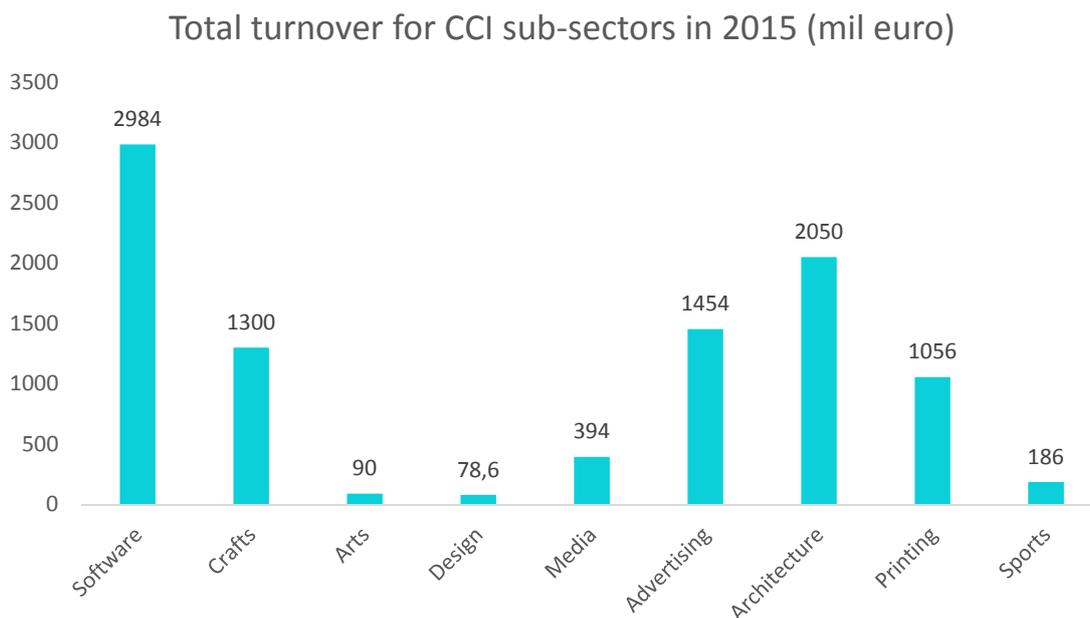
Overall, the *Crafts* sub-sector registered a decrease in 2015 compared to 2014 and there was a fall of 16,3% in net profit. In 2015, the number of employees in Crafts was 26.9% lower than in 2008, and overall, it showed a decreasing trend from 2011 onwards.

Despite an 11.5% increase in total turnover in 2015 compared to 2014 for Arts, it holds less than 1% of the total turnover for CCI. In 2015, Arts had among the lowest aggregate number of employees

while Software has been the leader of the overall industry. Overall, in 2015, the Arts sub-sector had a contribution of less than 1% to the total no. of employees in the CCI sector, while the Crafts sector made a much more visible contribution, of more than 24%.

According to the data displayed by ONRC, the no. of active companies in *Design* increased by 19% in 2014 compared to 2009. In 2015, the number of employees in Design increased by 17% compared to 2014, but it is the lowest of all the CCI sub-sectors

Graph 2 Total turnover for CCI sub-sectors in 2015 (mil euro)



In 2015, the number of employees in the *Media* sector fell by 6% against 2014, the highest level reached after the economic crisis being registered in 2014. At the end of 2015, the Media displayed a positive growth trend and the market was expected to consolidate its growing trend in 2016.

In 2014, the *Advertising* market started recovering after 5 years of crisis and its mobile sector registered the most spectacular growth. Within this sub-sector, the Digital branch recorded the biggest annual growth (+12% in 2014 against 2013). Television remained the branch with the biggest contribution in Romanian Advertising investments (63,5%). In 2014 the printed press captured only 6% of the total investments in Advertising and it was followed by the radio with 5,8%.

In 2015, the number of companies for *Architecture* declined and so did the number of employees while labor productivity increased.

In 2015, the total turnover for the *Printing* sector dropped by 4%, after a 1% increase in 2014, following the downwards sloping trend of *all the other indicators*.

*After the crisis the number of employees in Sports* has increased at a record level in 2015, almost 9300. Due to the the funds available in Sports, the media coverage and the revenues from passive

and active fans, the number of companies has increased steadily since 2009. In 2015, the number of employees increased by 10 % against the level in 2014.

In order to increase the development rates in the CCI sectors, Romania accessed European Funds to create CCI opportunities and encourage entrepreneurs to invest in the sector.

## HEART MADE 4 YOU, Bucharest, Romania

[www.heartmade4u.ro](http://www.heartmade4u.ro)



### 1. Description of the general CCI sector in Romania from point of view of the entrepreneur



**Emina Tutuianu**

“The Cultural and Creative Sector has gained in the last few years an increasing amount of attention and space in the Romanian business environment. More and more entrepreneurs start a business, even if it’s small and with local reach, in a creative sector, catering to customers that want personalized and unique products or services, not holedale manufactured one. Also, is’t a sector that helps other economy braches and that attracts tourists and generate turnover for the local or national economy.

The Romanian government has supported the emergence of new start-ups initiatives in the sector, through several European Funded Programs”.

### 2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work

Based on the Statistical Classification of the Economic Activities in the European Community<sup>44</sup> (NACE code), **HEART MADE 4 YOU** activates in the category *Section R — Arts, Entertainment And Recreation, 90.03 NACE code – Artistic Creation*. This class includes:

- Activities of individual artists such as sculptors, painters, cartoonists, engravers, etchers etc.
- Activities of individual writers, for all subjects including fictional writing, technical writing etc.
- Activities of independent journalists.
- Restoring of works of art such as paintings etc.

<sup>44</sup> <https://ec.europa.eu/eurostat/documents/3859598/5902521/KS-RA-07-015-EN.PDF>

### ***3. Presentation of the company: History, services/products provided, target group, outstanding results, opportunities for development***

The company is specialized in manually made clothing accessories, interior decorations, toys, custom objects, carvings or personalized objects.

The objects are more than hand-made products. The refinement and the care they put in them made them small pieces of art and the workshop has all the necessary tools to make an accessory a true piece of art. From the beautifully placed brushes to the shelves full of raw materials everything is in harmony. Because only in this way can the finished product transmit harmony.

They market the products in the online environment at [www.heartmade4u.ro](http://www.heartmade4u.ro) and so far they had only very satisfied clients, and no returned packages or complaints about their products.

They also started to provide group workshops, for children, adults or corporate and teaching them the magic of different crafts.

### ***4. Main competitors as well as position in the market***

The company is rather small and new, mainly with local reach, but it has continued to grow in the last few years. Not only they increased their online sales and overall turnover, but they are organizing workshops weekly now or craft lessons for the interested parties. In Bucharest there are several similar companies, but Heart Made 4 You has the advantage of selling their products online and shipping them to customers without any additional fees.

### ***5. Main difficulties encountered in starting the business***

Like in any economic sector, starting a new business requires funding, and when you have your dream and not your own financial resources you are in an impasse. That's where the European Funds for Start-ups comes in. The owner applied for financing with a business plan and got the necessary funding for starting the business. The next step was to promote the business and market the products, and here the most available solution was the online environment.

### ***6. Q&A from the participants to the entrepreneur***

The participants to the visit were to meet, not at the office, but where the company is booking workshops for various groups, so they could not only talk about the creative sector, but also have some fun actually doing something creative. They met at Respiro, had a tea and lots of fun.

They asked about financing opportunities, how to make a winning business plan, how to attract new customers, and how to make present customers in return customers, if you could make a living from this business.

### ***7. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector***

Emina answered with patience and honesty to all the questions, even if to some of them the answers weren't that encouraging, for example, regarding all the bureaucracy involved in applying for

European financing of the business. She encouraged the participants to have courage and take small risks, find a niche in the market and invest all their passion to make the business work. She told them to research the market beforehand, the customer needs, the suppliers, prices, so that they can predict possible turnovers or costs.

#### ***8. Participant's feedback regarding the study visit as well as the conclusions of the visit***

The participants were very enthusiastic about this visit, because, not only they discovered details about this economic sector, but they also had fun, and shared a very good time. They learnt some very good tips about how to be a successful entrepreneur, and how to enjoy the work life doing something you love.



## VINO PICTURA, Bucharest, Romania

[www.vinopictura.ro](http://www.vinopictura.ro)



### 1. Description of the general CCI sector in Romania from point of view of the entrepreneur



**Paula Vlădescu**

Paula is a member of the Union of Plastic Artists in Romania, of the Association of Creative Women in Plastic Art in Romania, and has had numerous personal and group exhibitions, personal works in private collections in the country and abroad. Some images from her most recent exhibitions are published on [www.paulavladescu.ro](http://www.paulavladescu.ro)



**Dorin Apreutesei**

Visual artist, web designer, graduate of the Popular School of Art Bucharest, Painting section, Dorin works for personal exhibitions and group exhibitions. You can see more about his style in some pictures of his works published here: [www.apreutesei.ro](http://www.apreutesei.ro)

Both Paula and Dorin, as very experienced artist, are very impressed with the evolution of the creative sector in Romania. Paula is more involved in plastic arts, like painting, and thinks that in the last years there are more persons who appreciate the art of beauty, who are more courageous and would like to express their feelings through painting and gain an income this way.

Dorin has a background as a web designer, therefore he is very interested in the software development environment, which in Romania has the biggest turnover of the creative sector, but he is also a plastic artist, with many private or group exhibitions. This is his opinion about his work: "An image is said to make as many as a thousand words and I figured if this picture was taken by me, it would do a thousand words? I don't know. I know how to put color stains on paper as I see them

*around, as I have them in mind, as my hand takes me, as my emotion urges. And even if what I do doesn't mean "as a thousand words", it fills my heart with satisfaction... The wisdom of a nation is found in a proverb. My vision of the world, the joy of living life and telling a story can be found in my works. I give you feelings and moods. Add the words yourself."*

**2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work**

Based on the Statistical Classification of the Economic Activities in the European Community<sup>45</sup> (NACE code), **VINO PICTURA** activates in the category *Section R — Arts, Entertainment And Recreation, 90.03 NACE code – Artistic Creation*. This class includes:

- Activities of individual artists such as sculptors, painters, cartoonists, engravers, etchers etc.
- Activities of individual writers, for all subjects including fictional writing, technical writing etc.
- Activities of independent journalists.
- Restoring of works of art such as paintings etc.

**3. Presentation of the company: History, services/products provided, target group, outstanding results, opportunities for development**

**VINO PICTURA** encourages people to unleash their talent, let themselves be carried away by imagination, sip a mouthful of wine for inspiration and courage, and garnish the canvas with assorted colors and masterful touches. The business idea came from the pleasure of spending a relaxing evening with friends, talking, laughing and dabbling in paints. What if they could offer the same felling of relaxation and satisfaction to others?

They offer the opportunity to customers to do what they like, to ask how it is done, to be surprised that they can do it because they know most people always liked to play, to draw, to color, to create. They provide all the materials for painting and the wine and at the end of the session, every participant will sign as an authentic artist and take it home to beautify the virtual wall and the home space.

**VINO PICTURA** also organize workshops for *individual works*, where each participant paints on his canvas, on a table easel, a theme proposed by VinoPictura artists. The painting is made under the guidance of plastic artists, and in the end is signed and kept by the author, or for corporate teambuildings, where the objective of the project is to create a painting on canvas (100x80 cm) following a theme proposed by the artists VinoPictura. An image of the theme to be painted is divided into puzzle pieces, which are printed separately on color cardboard. Each member of the team receives a card that he will have to paint on the canvas. The painting is made after all the cards have been reproduced. The composition of the painting by assembling the puzzle pieces, dividing the

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<sup>45</sup> <https://ec.europa.eu/eurostat/documents/3859598/5902521/KS-RA-07-015-EN.PDF>

cards, the order in which they are painted - are the team's choice. The VinoPictura plastic artists support the team and give the final touch to each painting.

If there are more than one team, the workshop can be held in the form of a competition, a tender can be organized to determine the quota of each painting.

**VINO PICTURA** organizes workshops for wedding days, corporate events, meetings and other occasions.

#### ***4. Main competitors as well as position in the market***

In Bucharest, there are more painting workshops, but this one provide an extra felling of satisfaction...and a stress relief at a glass of wine. It destined mostly for adults, while other similar workshops cater to youngsters or children, maybe accompanied by their parents.

#### ***5. Main difficulties encountered in starting the business***

The main difficulties came from the beaurocracy in opening a new business. Being renowned artists, the owners didn't have any problems in finding customers, even in the beginning, and after a few years, they are even more in demand.

#### ***6. Q&A from the participants to the entrepreneur***

The participants visited the workshop, and also attended a class, with paying customers. They had the opportunity to see the owners in action, both teaching the art of painting, but also interacting with people. You could see that for Paula and Dorin, what they did, wasn't work, but only pleasurable time spent with friends.

Our participants asked questions about the business, location, attracting customers, suppliers for both paints and canvases and for wine, permits for the economic activities, selling paintings, etc.

#### ***7. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector***

The two owners encouraged the young participants to become entrepreneurs, to start their own businesses, no matter the field of activity, to work for themselves and to provide something for others. To always look at your passions and see if they are also marketables, if they could attract customers and provide a stable income. To always research the market and use every marketing tool or strategy to attract clients. Almost every passion can become a business if you know how to sell it.

#### ***8. Participant's feedback regarding the study visit as well as the conclusions of the visit.***

The participants liked the visit, and the glass of wine, some of them for the first time. A pleasurable experience, charged with knowledge, stains of paint and the end satisfaction of impersonatin a little Picasso.

They learnt that for the most part, selling paintings in Romania is still a emerging business, but with an increasing trend year after year, that online marketing has become an indispensable tool to promote a business, and that “beauty is the eyes of the beholder”.



## CURSURI ABD (Ability Development SRL), Bucharest, Romania

<http://www.cursuriabd.ro/>



### 1. Description of the general CCI sector in Romania from point of view of the entrepreneur

Romania has become a hub for creative minds and entrepreneurs, in all CCI's fields, from crafts to software development, from printing and publishing to online business promotion using online marketing tools and instruments, from sports to entertainment. We tried to adapt to this trend, and to offer in our curricula courses for those interested in the creative fields such as event planner, dance instructor, web design and personal development, etc.



**Carmen Prodan**

As a Trainer, my experience consisted in the fact that I was concretely involved in the whole life cycle of a project, respectively from the initiation stage, planning stages of project, implementation, until the completion of project implementation and the sustainability stage occupying important functions, including that of Project Manager. I have also worked as an expert in various projects in the field of construction, in the field of IT projects, in the field of technical, automotive and more recently, in the **field of creative projects**.

I organize and support complex and integrated vocational training programs for employees in different departmental structures of a company. Whether they are young people at the beginning of their careers, managers or future managers, execution teams, project teams, all the professionals need to be permanently connected to the dynamic business environment, to the news and to the decision-making priorities that are running at an amazing speed. The purpose of the training programs is to develop themes and practical tools perfectly adapted to the specific and training needs of each participant in the course.

### 2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work

Based on the Statistical Classification of the Economic Activities in the European Community<sup>46</sup> (NACE code), **Courses ABD (Ability Development SRL)** activates in the following categories:

- **Section J – Information and Communication - 62.0 Computer programming, consultancy and related activities.** This class includes the writing, modifying, testing and supporting of software: software applications (including updates and patches), databases and web pages - customising of software, i.e. modifying and configuring an existing application so that it is functional within the clients' information system environment.
- **Section M – Professional, Scientific and Technical Activities - 71.1 Architectural and engineering activities and related technical consultancy.** This group includes the provision of architectural services, engineering services, drafting services, building inspection services and surveying and mapping services and the like. **71.11 Architectural activities** includes: - architectural consulting activities:
- **Section P – Education, 85.52 NACE code - Cultural education and 85.59 NACE code - Other education n.e.c.** This classes includes: Art instruction, Dance instruction, Drama schools (except academic), Photography schools (except commercial), Professional examination review courses, Computer training, Public speaking training, Speed reading instruction.

### **3. Presentation of the company: History, services/products provided, target group, outstanding results, opportunities for development**

**Courses ABD (Ability Development SRL)** is a Training and consulting company accredited by ANC (National Authority for Qualifications) that organizes training and personal development courses for adults. Our curricula contains the following Courses: Training of Trainers, (Presentation skills, Public Speaking), Project Manager, Sales (sales agents, sales in store, sales in distribution network, Sales Management, Customer Portfolio Management, etc.) Quality oriented services to the client, Professional development through personal development, Telephone communication (Dispatcher, Customer service, Call Center, Telemarketing, etc.), Public Relations, Negotiation skills, Communication (Interpersonal, Relational and Organizational), Teamwork, Time Management, Change Management, Team Management, Project Management, Performance Management, etc.), Entrepreneurial Competencies, Emotional Intelligence, Lateral Thinking, Leadership, IT skills, etc. They also provide online marketing services for partners.

The company started its activity 12 years ago, developing through the years a vast network of partners, learners and friends through different types of collaboration.

### **4. Main competitors as well as position in the market**

In Bucharest and national wide, there are quite a few companies that provide vocational training for adults, but **Courses ABD (Ability Development SRL)** has the advantage of working with renowned trainers, one of them being Mrs. Carmen Prodan, the owner, with vast experience in many training fields. Also, the company worked all through Romania, not only in Bucharest, even if the main office

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<sup>46</sup> <https://ec.europa.eu/eurostat/documents/3859598/5902521/KS-RA-07-015-EN.PDF>

is located in the capital. Having developed a wide network of collaborators and partners, it's market position is in the first 10 Romanian training companies.

### ***5. Main difficulties encountered in starting the business***

The main difficulties in starting and developing the company were closing contracts with other companies for training services, depending of the company needs. Now, it is more difficult to find independent people to enrol in training courses than companies' employees. But we manage just fine, using online promotion for our services, to reach more people or businesses.

### ***6. Q&A from the participants to the entrepreneur***

Our young participants, very close to their school years, were very curious to know if there is any difference between an ordinary teacher or professor and a trainer, and what methods and tools they use differently. Do they apply creative methods when teaching a subject? How can you make the courses accredited by the National Authority for Qualifications?

### ***7. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector***

Mrs. Carmen Prodan, responded with patience and a wide smile "I am a normal professor, but funnier and with my own agenda. Also, I am my own boss, and I love what I do, so that makes all the difference". Her tips for those who want to develop a successful career in training were:

- "Teaching others means putting you in their service and this is an honor, a privilege." Do not come to class with the thought that you are the star, make the participants feel involved, important, motivated. It's all about them.
- Sensitive subjects, such as politics, religion, sexual orientation, cultural differences, race, gender, have no place in the classroom.
- Be convinced that you will often meet participants in the course who will know more than you. You don't have to be perfect. If you do not know the answer to a question, be honest and acknowledge it. We are not born to know all. The class will understand that.
- Do not delay the course, come an hour before, there is much to be prepared.
- You will always face stupid questions. Your job is to behave as if they are normal.
- Don't blame the theme of the course. Always remember the golden rule: "It doesn't matter what you say, it matters how you say it!" And another equally valuable one: "There are no boring trainings, only boring trainers!"
- Splitting learners into groups is an action that requires a little math and good communication, it seems simple, but it can get you out of control. Asking the twenty participants to split "into five groups" is not the same as asking them to form "four groups of five". The confusion created can take away your time, authority and credibility and annoy the students.
- To have a wide range of fun and interactive activities is necessary, it is valuable, it is part of the trainer's talent, but it is insufficient. If you are just a good entertainer of the group, without knowing about the realities of the organization you work with, without adapting the methods to

the practical examples of their life, people will eventually play with you until they get bored, then they will fire you. (You deserve it)

- Get to know your audience well. Different types of audience require different approaches. The way you approach, the way you dress, the way you behave, will be different when you face a group of top senior managers versus, for example, a young, newly hired sales team.
- Confront the students' real demands: "we want long and frequent breaks", "we want to leave early", "we want after lunch time to relax a bit, not to tackle difficult topics", "we want to leave time for questions, debates and discussions between us."
- In any group of learners there will be at least one who will want to show you that he is right and you are wrong.
- Do not forget that in addition to the specific materials prepared for the course, you always have: an extension, a roll of scotch tape, markers, sheets of paper and especially sweet prizes, mini chocolate bars.
- ***Find and develop your own trainer style. If you notice that what you are doing is not working properly, do not insist, change your approach, and try something new.***
- ***"If you do not love training, find another job!"***

#### ***8. Participant's feedback regarding the study visit as well as the conclusions of the visit***

The participants met Carmen at the company office and training facilities, and spent a few pleasurable hours discussing the company activities and development path, but also having fun with a few team building games. Carmen wanted to demonstrate how she teaches Team Management to her partner businesses.

The participants enjoyed every moment spent together, and were very happy to be shown these things, which ensured great memories.





**Yes Academy**  
Training & team Building Company  
[www.yesacademy.ro](http://www.yesacademy.ro)



### ***1. Description of the general CCI sector in Romania from point of view of the entrepreneur***

#### ***Vlad Nutu - Trainer***



My expertise lies in facilitating deep conversations for organizations and systems, using an innovative and creative approach to discussing transformational changes around culture, communication and strategy.

I like to offer you the best services with concrete results. I use art to create a mindset that leads to the desired change. A proper mindset helps you increase your productivity, motivate employees, organizational communication and reduce stress.

As a trainer I focus on increasing team productivity, developing leadership skills, difficult conversations, empathy, motivating employees through dance and personal development. All programs are focused on your training, team building and well-being needs.

### ***2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work***

Based on the Statistical Classification of the Economic Activities in the European Community<sup>47</sup> (NACE code), **YES ACADEMY** activates in the category *Section R — Arts, Entertainment And Recreation, R90E Creative, arts and entertainment activities*.

### ***3. Presentation of the company: History, services/products provided, target group, outstanding results, opportunities for development***

Yes Academy is a training company and team building with an "otherwise" approach. We bring to the market the adaptive training, stand-up training, dance training and creative camps that will raise the quality of the services offered on the training market and camps in Romania.

We believe in change and in everything we do, we believe in different thinking. Quality, passion and professionalism are core values of YES Academy. We are a training academy and camps where innovation and creativity differentiate us from others. The acronym Y.E.S. comes from "Your Evolution to Success" and that's exactly what we do, we participate in each one's evolution towards success. The mission of Yes Academy is that through the passion and knowledge accumulated from each success or failure we generate those unique experiences that contribute to the evolution of our clients.

### **Mission and Values**

YES Academy was formed from the desire to come up with something new in the training, team building and well-being market in Romania. A team that comes to you with programs outside of the box.

- We value our customers.
- We value the potential and capital of human resources.
- We value the power of lifelong learning and personal development.
- We value and reward initiatives and hard work, sustained.
- We value the achievement of goals and results that exceed expectations.



#### ***4. Main competitors as well as position in the market***

In this field of work, in Bucharest and national wide, there are many companies that provide vocational training, but what we do is an innovative way of building relationships inside a team.

*We care.*

We are always interested in what is happening around us. We care about your training and teambuilding needs, we care about your opinions from the YES experience. We always want to be up to date to live up to your expectations!

*We deliver.*

We deliver the courses you need, when you need it! That is why we focus on efficient and direct communication of your needs, so that the courses we deliver meet the needs of the organization.

*We are creative.*

We like to reinvent ourselves and personalize our programs according to the people we have in front of us. We always find creative solutions for the situations you face, so that we turn problems into opportunities.

#### ***5. Main difficulties encountered in starting the business***

The hardest part was not opening a business, but making it work. Many companies prefer to use their own PR department to organize trainings for their staff, in order not to spend too much money. From my experience, this leads many times to bad experiences for the employees, because the events are not managed by professionals.

Making contacts is easier than it sounds, but turning those contacts into clients involved a lot of work, a good portfolio and a lot of patience. And, in a way, a lot of spam. Without sending your offer to as many companies as possible, in a professional but not insistent way, you cannot obtain enough clients to survive in a what is a very competitive market.

The Internet is one of the best ways to find clients, and you need a good online profile to survive, but most of the deals are made face-to-face, because the clients want to know whom they are paying to make their event a success.



### ***6. Q&A from the participants to the entrepreneur***

Our participants were interested in the hardships that a new company has to go through in the beginning and what makes someone keep going even when times are hard and clients are not very receptive. Also, they were interested in knowing how to access funds to start a business if they don't have the necessary funds themselves.

### ***7. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector***

The advice given by Mr. Vlad Nutu was simple and straightforward: "Believe in yourself, try even if you fail."

He continued to say that when he had started, not many people were interested in working with a new company, with almost no visibility on the market and a lack of experience. But by persevering he was able to gather small amounts of client and build a portfolio, which in turn brought more and more recognition on the market and the possibility to gain larger and more influential clients. Also, a well-made job is your best presentation card, because often, a new client comes at the recommendation of an old one. Also, if a client is satisfied with your work, he will call on you again.

### ***8. Participant's feedback regarding the study visit as well as the conclusions of the visit***

The participants enjoyed the visit and the small demonstration made by Mr. Vlad Nutu, being able to participate for a short time in one of the dance-oriented team building experiences. They experienced first hand what a real team-building exercise would be and how to learn to distinguish between a professional service and a lacking one.



## CINEIMPACT

[www.cineimpact.org](http://www.cineimpact.org)

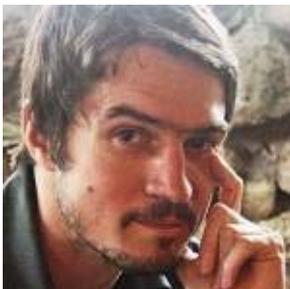


### *1. Description of the general CCI sector in Romania from point of view of the entrepreneur*

Romania has a film infrastructure comparable to that of developed markets in Europe. The internationally recognized and award-winning filmmakers and filming destinations very bidding, helped us attract some internationally resonant productions. Despite this fact, the film industry as a whole has been relatively stagnant in recent years. Total costs for film production in Romania are competitive, but the difference from other countries in the region (estimated at 3-5%) is not large enough to compensate for the lack of tax facilities that most countries from the region offers them.

Currently, the cumulative annual turnover of the Romanian film industry is about 53 millions of Euros, of which over 80% was generated by foreign productions cast in Romania.

The sector directly employs between 650 and 750 people and pays taxes of about 5 million of Euro annually to the state budget.



*Ionuț Pițurescu* is a film director and producer, winner of Quinzaine des Realisateurs Award at 63rd Cannes Film Festival, invited by Cinefondation Atelier at 69th Cannes Film Festival, Dr. in Sociology and Visual Anthropology, coordinator of the Center for Innovation, Development and Film Production.

**2. Description of the entrepreneurs own CCI area, specifying the main NACE code used by the entrepreneur as well as other NACE codes used in industry for the same type of products/services made the official information regarding the NACE code used by the entrepreneur in his work**

Based on the Statistical Classification of the Economic Activities in the European Community<sup>48</sup> (NACE code), CINEIMPACT activates in the category *Section J – Information and Communication - 59.11 Film, video and television program production activities.*

**3. Presentation of the company: History, services/products provided, target group, outstanding results, opportunities for development.**

*CINEIMPACT – Academy of Film, Cross-Media and Innovation Design* is a collaborative center dedicated to *education, development & production* in the fields of *Cinema and Socio-Visual Communication.*

Answering to a world where interlaced knowledge becomes more necessary than ever, CINEIMPACT Academy creates a regional hub which rethinks cross-disciplinary innovation by creating *mutually empowering collaborations in between Cinema and Social Sciences* within Socio-Visual Creative Industries.

The global values of such collaborations are increasingly requested by technological, social and artistic needs in all regions. CINEIMPACT constructs effective methodologies and inspiring tailor-made solutions for film and cross-media projects, by exquisite *mastering of cinematic storytelling* sustained by intense *socio-visual understanding of humanity.* Innovative methods and transdisciplinary skills are made available to multifarious beneficiaries, students and emerging professionals who want to develop successful cinematic projects through cineimpactic expertise of increasing necessity

**4. Main competitors as well as position in the market**

Our own position is quite good, taking into consideration the experts that are part of our project, but, as any business, we do have some competitors:

**Castel Film Romania** is a Romanian film studio and production company started in 1992 by Romanian film producer Vlad Păunescu and Hollywood producer Charles Band. Many Full Moon films were created at Castel including the Josh Kirby series, Trancers 4, Phantom Town, and Hideous. Since its inception in 1992, Castel Film Studios had become one of the most important film studios in Central and Eastern Europe.

**Bucharest Film Studios (MediaPro Studios)** in Romania is Eastern Europe's largest and longest established film studios with a tradition in cinema spanning over 60 years. It provides full

production services for the international film and TV industry. The complex is located in the town of Buftea, 20 kilometers north-west of Bucharest. Since they were founded (in the 1950s), over 600 films have been shot, processed and/or serviced there – both Romanian and international productions.



### ***5. Main difficulties encountered in starting the business***

As everyone knows, artists are poor. Or most of them. One of our biggest problems was finding enough funds to film our ideas and travel to new locations and establish partnerships and discover new lines of thought.

Luckily, we were able to find sponsors and access some governmental funds in order to shoot some short films. One other thing that we tried was crowd funding, but it seems in our country it is not well developed and not many people understand this concept.

Another problem is the cost of professional equipment, that is also changing every 2 years for the better in quality, and for the worst in prices.

### ***6. Q&A from the participants to the entrepreneur***

The participants were mostly interested if there were any films produced here that they might have seen and heard about. They were shown the film by Mr Ionut Piturescu, called “Cautare” (Quest).

Not to our surprise, our participants hadn't seen the movie. Most of them admitted they don't watch Romanian movies and cannot find channels that distribute them.

The movie is about two characters, a carriage and a horse. Where are they going? Towards what? Joy, torment and undefinable music. Vulnerable, yet not ready to surrender. They are the poets of time.



### ***7. Advices for the attendant young entrepreneurs if they would like to start their own business in the respective sector***

Advices by Mr Ionut Piturescu:

- a) No matter how crazy an idea sounds, follow it up
- b) Somewhere, someone is ready to invest in your ideas, you just have to work hard enough to find him
- c) Art had no boundaries, you can create whatever you think about
- d) It doesn't mean if something has already been done, you can't try and do it better or in a different way. Try and see what happens, you might be surprised
- e) Working for yourself is a 24 hours/day business

### ***8. Participant's feedback regarding the study visit as well as the conclusions of the visit***

The participants were fascinated by the movie and promised to try and watch more Romanian productions. They agreed that most of what we see on TV comes from foreign countries and that

local productions are not that well received because they are “cheap copies” of foreign stories, that have no real substance and cannot be regarded as part of our culture and “real” situation.

## Conclusions

According to Eurostat (2019)<sup>49</sup>, the percentage of young people (between 24 and 35 years old) who are NEETs is the 16.5% in EU-28, with the following rates for the represented countries in this project: 20.6% in Romania, 19.6% in Spain, and 28.9% in Italy. Therefore, the creative industry sector offers great opportunities to contribute to a country economy and having a great rate of development in fields such as employment, innovation and social cohesion.

These fields entail more than 12 million people employed in the EU (=7,5% of EU employment), they represent the contribution of 5.3% of the total EU GVA (Gross Value Added), and produce more than 4% of nominal EU GDP (Gross Domestic Product) generated by the high-end industries<sup>50</sup>. In addition, CCI also:

- Act as catalysts for innovation in the overall economy.
- Play an important role in societal and cultural development.
- Take part in the shaping of European identity, culture and values.
- Strengthen social cohesion.

Despite the different activities that it is possible to find within the CCIs, it is possible to highlight some commonalities, such as:

- Intersection between economy and culture.
- Creativity at the heart of the activity.
- Artistic cultural or heritage content.
- Production of goods and services frequently protected by intellectual property.
- Innovation and creative renewal.
- Public demand and behaviours hardly predictable.
- Overwhelming small business predominance.

The European Commission considers cultural and creative sectors as all those sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions and are defined in the legal bases of the Creative Europe Programme<sup>51</sup>. Cultural and creative industries, on the other hand, focus more on the further stages of the value chain – including the production and dissemination stages of industrial and manufacturing operations.

<sup>49</sup> Data available at Eurostat. The name of the data is “Young people (aged 20-34) neither in employment nor in education and training, 2018” [https://ec.europa.eu/eurostat/statistics-explained/index.php/Statistics\\_on\\_young\\_people\\_neither\\_in\\_employment\\_nor\\_in\\_education\\_or\\_training](https://ec.europa.eu/eurostat/statistics-explained/index.php/Statistics_on_young_people_neither_in_employment_nor_in_education_or_training)

<sup>50</sup> [https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0\\_en](https://ec.europa.eu/growth/content/boosting-competitiveness-cultural-and-creative-industries-growth-and-jobs-0_en)

<sup>51</sup> Visited at [https://ec.europa.eu/culture/policy/cultural-creative-industries\\_en](https://ec.europa.eu/culture/policy/cultural-creative-industries_en)

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