

**Culture &  
Creativity**

EU-Eastern Partnership Programme



# DEVELOPING CULTURAL AND CREATIVE INDUSTRIES IN GEORGIA

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# 1. EXECUTIVE SUMMARY

The Cultural and Creative Industries (CCIs) have been recognised by the EU and integrated into its policy documents and programmes for more than a decade. This report provides a bird’s-eye view of the cultural and creative industries sector in the six countries of the EU-Eastern Partnership: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine, but most importantly, it provides country-specific view on challenges and tailored recommendations for Georgia’s CCIs.

Georgia’s main general opportunities include:	Georgia’s main general challenges include:
<ul style="list-style-type: none"> <li>&gt; Growth of Georgia’s profile in global media and tourist inflow</li> <li>&gt; Recent EU visa regime for Georgia allowing free movement and exchange</li> <li>&gt; Ongoing efforts to attract foreign investment and promoting Georgia internationally</li> <li>&gt; Creation of tech-innovation ecosystem and policy incentives for SME development, including film-production and fashion as priority sectors</li> <li>&gt; Governmental policy support to CCIs</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Considerable unemployment and poverty rates while growing sectors still require support services (tourism)</li> <li>&gt; Relatively low cultural consumption reveals internal territorial and social imbalance</li> <li>&gt; Technological potential is not sufficiently connected with emerging CCIs</li> <li>&gt; Continued weak performance and complex access to finance for micro and SMEs</li> <li>&gt; Lack of overall awareness about CCIs and their potential</li> </ul>

## *Specific Opportunities and Challenges*

### **1. Recognising CCIs’ transversal character in Georgia**

Opportunities	Challenges
<ul style="list-style-type: none"> <li>&gt; CCIs are one of the eight priorities in the national culture strategy 2025 leading to a specific CCIs roadmap</li> <li>&gt; Joint inter-ministerial initiative to promote film production – Film in Georgia</li> <li>&gt; GITA invests in expanding creative thinking integrating CCIs disciplines</li> <li>&gt; Rising momentum and international recognition of Georgian film industry</li> <li>&gt; Strategic cooperation between Ministry of Culture and Monument Protection and Ministry of Economy and Sustainable Development in tourism – Check-In Georgia programme</li> <li>&gt; The city of Tbilisi has announced a CCIs strategy and roadmap</li> <li>&gt; Ongoing international projects in the regions are highlighting the role of CCIs to tourism and regional development</li> <li>&gt; The UNESCO Culture for Development Indicators process has revealed a high contribution of CCIs to economy and employment in Georgia</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Policies are often developed and implemented in silos</li> <li>&gt; Lack of cooperation between central and local authorities in the field of culture</li> <li>&gt; Insufficient data collection detail hinders accurate data-sets and the acknowledgement of the impact of CCIs</li> </ul>

## 2. Setting up participatory policies and platforms

Opportunities	Challenges
<ul style="list-style-type: none"> <li>&gt; Culture Strategy 2025 is the result of a wide participatory process</li> <li>&gt; For the culture strategy development: specific interagency committee was created including diverse ministries and representatives from autonomous republics.</li> <li>&gt; Inter-ministerial council and working group coordinates CCl's development in Georgia</li> <li>&gt; Some cases of successful association and spontaneous collaboration among the sector professionals (publishing and audiovisual sectors)</li> </ul>	<ul style="list-style-type: none"> <li>&gt; The culture strategy development could have benefited from more significant contribution from all diverse policy stakeholders</li> <li>&gt; Lack of alliances, umbrella organisations and connectivity across the CCl's community</li> <li>&gt; Lack of intermediaries and joint platforms leads to an absence of information</li> </ul>

## 3. Building on emerging creative hubs

Opportunities	Challenges
<ul style="list-style-type: none"> <li>&gt; Creation of Techparks Georgia to promote innovation and entrepreneurship in IT</li> <li>&gt; Emerging (creative) hub initiatives, including diverse fab-labs across the country</li> </ul>	<ul style="list-style-type: none"> <li>&gt; Difficulties in accessing available sites and public space(s) for the creative community to gather, experiment, perform and/or showcase</li> <li>&gt; Limited offer of creative hubs linking arts and creativity and business</li> <li>&gt; Public cultural infrastructure needs renewal and articulation with the creative community</li> <li>&gt; Lack of strategy to connect CCl's with tech-innovation infrastructure</li> </ul>

## 4. Easing access to specific funding and support

Opportunities	Challenges
<ul style="list-style-type: none"> <li>&gt; Film in Georgia acts as one-stop-shop and promotes incentives to promote Georgia as a film location</li> <li>&gt; Establishment of open calls for film funding</li> <li>&gt; Progressive media legislation</li> <li>&gt; Public authorities support</li> </ul>	<ul style="list-style-type: none"> <li>&gt; The need for public incentives and a beneficial legal framework to promote business development in the CCl's and to make charity and investment more attractive</li> <li>&gt; State funding needs an arm's length procedure targeting all diverse CCl's operators</li> <li>&gt; The need for a regulatory framework and public private partnerships (PPPs) model</li> <li>&gt; CCl's diverse entrepreneurs need support services and alternative funding sources</li> <li>&gt; The need for greater copyright awareness and</li> </ul>

for creative start-ups and entrepreneurs		management
> Creative Georgia's support for creative entrepreneurs	>	The weak film distribution network impacts on cinema development and production
	>	Filmmaking further development requires a supplementary investment
	>	The media's economic model is unsustainable and relies on a small advertising market

## 5. Improving creative entrepreneurial education and skills

Opportunities	Challenges
> Involvement of Ministry of Education and Science in the innovation policy process	> Arts education and training lacks management and communication skills and it does not respond well to market changes and needs
> <i>Roadmap for Arts Education reform has been initiated</i>	> Need for lifelong learning in CClIs
> Good art education levels in secondary schools – music and art included in the curriculum and ongoing programme by National Film Centre – Cinema	> Need for enlarged dissemination of existing public programmes
> <i>Open access to information and consultations for creative entrepreneurs</i>	

## 6. Developing audiences and markets

Opportunities	Challenges
> The emergence of interesting audience development strategies among some arts and culture institutions and events	> The low level of cultural participation and consumption outside of Tbilisi
> <i>Emerging online media is contributing to promote CClIs</i>	> The need for effective communication and interaction with audiences in the CClIs sector
> <i>Creative Georgia is touring the country with informational meetings</i>	> Lack of general interest of traditional media in CClIs dissemination
	> Lack of in-depth analysis of current audience needs and expectations

## 7. Encouraging internationalisation and cooperation

Opportunities	Challenges
> First neighbourhood country to join the Creative Europe programme	> The Creative Europe Desk needs to reinforce their mission because Georgian CClIs professionals lack experience of working on an international scale
> Intensification of Creative Europe Desk work	> Cultural diplomacy needs a systematic
> International cooperation and projects development enhancement by Creative	

## Georgia

- > Promotion of Georgian culture abroad by Georgian diplomats and diasporas
  - > Current development of a new cultural diplomacy concept
  - > International recognition of Georgian filmmakers and increase in international co-productions
  - > Increased investment for participating in international fairs and markets abroad
  - > Georgian creative industries and crafts development programme with good international links, notably in the South Caucasus
  - > Participation in the Creative Business Cup, both local competition and in the global finals in Copenhagen
  - > Festivals act as focal points for the sector's professional development and promotion
- approach for integrating a wider range of CCI's and articulating culture and trade opportunities
- > The need for greater compliance with the EU's audiovisual legislation hinders the full participation in the Media sub-programme of Creative Europe
  - > The need for more support for international mobility prevents long-term partnerships and co-productions

## **Recommendations on developing CCIs in Georgia**

### **1. Policy-making, Participation and Platforms.**

- > *Mainstream CCIs into policy making and promote crossovers*
- > *Decentralise CCIs policy*
- > *Build up the sector's alliances and platforms*

### **2. Infra-structure, Funding and Frameworks**

- > *Promote and decentralise access to spaces*
- > *Strengthen laws to boost CCIs development*

### **3. Skills, Audiences and Markets**

- > *Renew education and training for CCIs*
- > *Raise awareness and participation in CCIs*

### **4. Internationalisation and Cooperation**

- > *Promote Georgia's talent and creativity worldwide*
- > *Provide resources for international cooperation and trade*



## ***Team and Acknowledgements***

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## 2. CREATIVE INDUSTRIES IN THE EU

The cultural and creative industries (CCIs) have been recognised by the EU and integrated into its policy documents<sup>1</sup> and programmes for more than a decade. The creative economy, a wider sector that goes beyond traditional arts and culture disciplines and comprises a larger number of interconnected activities and sub-sectors has a potential that is being acknowledged by other international organisations such as the Council of Europe, different United Nations organisations<sup>2</sup> as well as by national, regional and local governments and institutions worldwide.

Prior to this the sector's capacity to generate non-market values had long been considered in terms of symbolic, non-material and educational input. More recently, there has been a growing understanding that the sector can impact the economy directly and indirectly by generating growth and jobs, stimulating innovation, and contributing to social and sustainable development.

Research and data collected worldwide support this assumption. In the EU, the core creative industries generated 558 billion Euros in value added to GDP - approximately 4.4% of total European GDP, according to data from 2011.<sup>3</sup> These industries represent approx. 8.3 million full time equivalent jobs or 3.8% of the total European workforce. Statistics also show that most CCIs have a higher percentage of youth employment than in the rest of the economy, and the sector has proven very resilient compared to others during the 2008 economic and financial downturn in Europe. Global economic data for 2013<sup>4</sup> shows Europe leads this sector and is becoming a catalyst for development. The CCIs generate 3% of world GDP (2,250 billion US Dollars in revenues) and provide 29.5 million jobs worldwide.

Despite this growing recognition, their development has been slowed down by the fact that the CCIs overlap diverse policy areas such as culture, education, economic and urban/regional development. In recent years, the debate about the role of CCIs in the EU has focused on following key issues:

- > **Mainstreaming CCIs into the EU strategic agenda to foster a holistic European wide ecosystem.** *CCIs remained largely absent and an untapped resource in the EU2020 strategy.<sup>5</sup> At a higher level, some EU institutions are recognising the role of culture in achieving the Sustainable Development Goals and efforts are being made to consider culture as a key driver in its response to the 2030 Agenda for Sustainable Development. The EU needs to further acknowledge and invest in CCIs and explore its potential to contribute to growth and employment; to become a catalyst for innovation; and a key element in global competition and soft power. Innovation, entrepreneurship and CCIs have been*

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<sup>1</sup> Such as the Communication on promoting the cultural and creative sectors for growth and jobs in the EU (2012), the Communication on cultural heritage (2014) and the European Parliament Resolution on a coherent EU policy for cultural and creative industries (2016).

<sup>2</sup> UNESCO – United Nation Organisation for Education, Science and Culture; UNCTAD - United Nations Conference on Trade and Development; UNDP-United Nations Development Programme.

<sup>3</sup> Tera Consultants (2014) The Economic Contribution of the Creative Industries to the EU in terms of GDP and Jobs.

<sup>4</sup> Ernst & Young (2015) Cultural Times: The first global map of cultural and creative industries, CISAC-International Confederation of Authors and Composers Societies.

<sup>5</sup> [https://ec.europa.eu/info/business-economy-euro/economic-and-fiscal-policy-coordination/eu-economic-governance-monitoring-prevention-correction/european-semester/framework/europe-2020-strategy\\_en](https://ec.europa.eu/info/business-economy-euro/economic-and-fiscal-policy-coordination/eu-economic-governance-monitoring-prevention-correction/european-semester/framework/europe-2020-strategy_en)

officially ear-marked as cross-cutting topics<sup>6</sup> in EU programmes such as Horizon 2020 research and innovation, COSME for SMEs (including Erasmus for Young Entrepreneurs), Start-up Europe, Erasmus+, INTERREG-Territorial Cooperation and the EU structural and cohesion funds.

- > **Integrating the competitive advantage of CClIs into regional development “smart specialisation” strategies for regional promotion, innovation and social-economic development.** CClIs have the capacity to interact with other activities that often give rise to agglomeration and clustering effects that tend to contribute to a high proportion of added value locally. Several EU regions have been channelling structural and cohesion funds to CClIs, especially for mapping assets, resource mobilisation, strategic partnerships and clusters and improving the infrastructure and services.
- > **Recognising CClIs strategic relevance for urban development policies, notably through the European Capitals of Culture (ECOCs) initiative.** Cities have always been suitable locations for artists and creatives to thrive. Emerging creative hubs, new hotspots where professionals create, meet, collaborate and showcase their work are becoming drivers for city regeneration, giving new functions to abandoned industrial areas or disused buildings, which attract parallel services and businesses. ECOC, the EU long-standing flagship initiative, has evolved from an international artistic and cultural programme into a more structural initiative, which engages cities to include cultural development and CClIs into the strategy of their development policies. ECOCs bridge European cooperation and culture with innovation, tourism and urban planning stakeholders.
- > **Incorporating CClIs into innovation and research and development (R&D) programmes.** The capacity of CClIs to contribute to innovation processes has been only gradually recognised and supported. Since 2010 the Innovation Union (an EU2020 flagship initiative)<sup>7</sup> has highlighted that innovation is increasingly driven by non-technological factors such as creativity, design, branding and new organisational processes. The initiative also noted that user-driven innovation processes and the role of CClIs in establishing meaningful relations and connecting with audiences and citizens are important.
- > **Promoting spill-over effects in other industries and society.** CClIs have a strategic position to bring about spill-over effects in other industries and fields, as they overlap art, science and technology. Cultural and creative skills can be valuable for other professional areas, CClIs can provide content for ICT, impact tourism and be integrated into several stages of value chains, notably manufacturing and high-end industries. This catalytic potential is also a resource for social innovation, health care and social challenges, such as environmental issues. Breaking down silos and fostering cooperation among diverse policy areas are required to facilitate this cross-sectorial fertilisation as well as promoting clusters where different stakeholders can collaborate.
- > **Refining capacity to respond to new opportunities that digital technologies bring into CClIs value chains.** The fast development of digital technologies is making the internet the main marketplace, thus contributing to the increasing

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<sup>6</sup> 2015 Council conclusions on ‘Cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion’.

<sup>7</sup> European Commission (2010) Communication on Europe2020 flagship initiative Innovation Union.

complexity of creative industries value chains. This means CClIs need to constantly learn new skills and adapt their means of remuneration. ICT is also bringing new opportunities for CClIs regarding business models and more direct forms of interaction with audiences based on co-creation and user-engagement. The EU is monitoring the digital change in creative value chains to address all consequent market imbalances, build capacity and foster diversity of contents and expressions.

- > **Improving access to finance, notably through the EU's new CClIs guarantee facility.** Access to diverse funding sources is a crucial barrier for CClIs. The Creative Europe Programme (2014-20) earmarked €121 million to a financial mechanism acting as insurance to financial intermediaries (e.g. banks) offering loans to CClIs initiatives. The financial intermediaries will be also provided training programmes to better understand the needs of CClIs projects.
- > **Promoting cross-border networking and alliances of creative hubs and creative entrepreneurs** – European Creative Hubs Network<sup>8</sup> and Creative Tracks<sup>9</sup>. The European Commission is supporting two pilot projects to create the European Creative Hubs Network (ECHN) and an international young creative entrepreneurs' platform Creative Tracks. These pilots are building up communities by circulating information and promoting gatherings, peer-to-peer training programmes, mapping, matchmaking facilities and competitions, and offering a common stage for these support structures across the globe to share and learn from each other.
- > **Developing a qualitative and quantitative understanding of CClIs impact – the Cultural and Creative Cities Monitor.**<sup>10</sup> The European Commission together with Eurostat – the EU statistics office – and its Member-States, as well as international organisations such as UNESCO and OECD, have been working on the improvement and international harmonisation of data collection and analysis of the contribution of CClIs to economy and to overall society. There is a growing need to further invest in new ways of capturing CClIs qualitative effects. Other information-gathering methods such as storytelling and interviews are being considered. In 2017 the European Commission and the Joint Research Centre launched the Culture and Creative Cities Monitor. This platform maps and monitors CClIs assets in selected cities (currently 168) and measures their quantitative and qualitative value and impact in a systematic and comparable way. This tool is a step to support efforts to put culture at the heart of cities' development agendas and to develop new ways of analysing and producing evidence for CClIs.
- > **Highlighting the role of CClIs to EU external relations in opening up new markets and contributing to sustainable development and cultural diversity across the globe.** The EU Council has recently adopted conclusions that endorse the European Commission communication<sup>11</sup> on the new EU strategic approach to international cultural relations. Recognising the pioneering role of Europe in the CClIs sector, it will contribute to creating a conducive environment for CClIs to continue expanding creating growth and employment, support cultural production as driver for tourism and development, while opening up new channels of communication, intercultural dialogue and peace building.

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<sup>8</sup> <http://creativehubs.eu>

<sup>9</sup> <http://www.creativetracks.org>

<sup>10</sup> <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>

<sup>11</sup> European Commission (2016) "Towards an EU Strategy for international cultural relations".

### 3. MANDATE AND METHODOLOGY

This report provides a bird's-eye view of the cultural and creative industries sector<sup>12</sup> in the six countries of the EU-Eastern Partnership: Armenia, Azerbaijan, Belarus, Georgia, Moldova and Ukraine, but most importantly, it provides country-specific view on challenges and tailored recommendations for Georgia's CCIs.

The mandate is to analyse the current state of CCIs in these countries, identify their main challenges and opportunities, to draw recommendations, set directions and further steps ahead. This approach goes beyond simply targeting policy-makers at national and the EU level. It is designed for all those interested and potentially intervening in the CCIs diverse ecosystem. The key target groups include: Policy-makers and authorities from the Eastern Partnership region at all levels – national, regional and local –, the EU and international counterparts; the various sector professionals from all disciplines and sub-sectors, their organisations, enterprises and institutions and all related stakeholders notably from education and business community that are connected with the CCIs development agenda.

Regarding the scope of CCIs used in this report, the term “culture and creative industries” encompasses a diverse and dynamic spectrum of disciplines or sub-sectors that are different in each country. These disciplines are constantly evolving and interacting therefore it is not feasible to set strict definitions and define clear-cut concepts, however these references were used to guide the preparation of this report:

- a) *The starting point is the concept of cultural and creative sectors contained in the regulation<sup>13</sup> establishing the Creative Europe Programme. It includes an extensive definition, that comprises all activities based on cultural values and/or artistic or other creative expressions, including, inter alia: architecture, archives, libraries and museums, artistic crafts, audiovisual (including cinema, videogames, multimedia and television), tangible and intangible culture heritage, design (including fashion design), music and literature, performing arts, publishing, radio and visual arts.*
- b) *Cultural and creative expression is specific to each country. In each of the six Eastern Partnership countries other related activities could be considered if they demonstrate potential, e.g. ICT, media, communication and advertising, fashion and luxury goods, gastronomy, wine production and cultural tourism.*
- c) *The report focuses mostly on how to promote and improve the conditions for the development of these disciplines, sub-sectors or activities within the CCIs, that are either scalable and/or able to generate income and become sustainable and contribute directly to economic growth and employment.*

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<sup>12</sup> In addition, the EU-EaP Culture & Creativity Programme has commissioned national sub-sector reports for gathering further specific insights on cultural heritage, audiovisual/film, performing arts, and literature. Moreover, to have regional perspectives to CCIs development, there is an ongoing process of piloting a creative town/region in each of the 6 countries: Sisian (Armenia); Shamkir (Azerbaijan); Svetlogorsk (Belarus); Mtskheta-Mtianeti (Georgia); Orhei (Moldova); and Kosiv (Ukraine). Finally, the Programme has launched a cultural indicators development initiative, taking place in most of the EaP countries that will give an overview of CCIs cultural, economic and social contributions. More information: <http://www.culturepartnership.eu/>

<sup>13</sup> Article 2, Chapter I of the Regulation (EU) No 1295/2013 of the European Parliament and of The Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020).

The preparation process for the report was planned to last over six months period, from autumn 2016 to spring 2017. Fieldwork was based on intensive missions to the region's six capital cities (in Ukraine, Lviv was also included). In these field trips, interviews, meetings and discussions took place with main stakeholders, including policy-makers and creative professionals and organisations, individually and within group workshops. The mission also included visits to creative hubs, venues and institutions. Data collection and feedback was complemented by desk research on existing literature and references.

While the EaP countries have many common elements, these countries also have significant differences. These countries share many common challenges in developing their CCI agendas and might benefit from common actions, but they might translate differently. This report identifies the main challenges and opportunities to develop CCIs in Georgia. Many of the challenges are shared with several other countries (and regions) in other parts of the globe, including in other parts of Europe and the European Union. As CCIs are related to a new economy based on talent/human resources and creativity, the sector's development requires the creation of a whole new ecosystem. There are no ready-made solutions available.

For each challenge, the report proposes examples from European Union countries. Some cases are long-lasting proven initiatives, others have just started and are yet to be fully evaluated. These examples<sup>14</sup> from other countries intend to be inspirational, they give account of practices that can either be replicated with the necessary local adaptations and/or serve as starting point for EaP countries to investigate and from there develop their own distinct solutions. Recommendations are proposed on how to promote the sector development both for a practical short-term impact (1-2 years) and for a longer-term perspective (5-10 years).

## 4. DEVELOPING CULTURAL AND CREATIVE INDUSTRIES – REGIONAL ANALYSIS AND DETAILED VIEW ON GEORGIA

### 4.1 Brief analysis of the national context

#### Opportunities

##### > *Growth of Georgia's profile in global media and tourist inflow*

The number of tourists coming to Georgia has reached record figures<sup>15</sup> – more than 2.9 million in the first semester of 2017, which is 13.4% more than last year. Georgia has been often featured in international media for its food, heritage, nature, fashion, design and film becoming an attractive destination for tourists, hikers, foodies and wine experts.

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<sup>14</sup> Examples were chosen according to what fitted best the challenges under analysis and based on literature as well on the expert's knowledge.

<sup>15</sup> Data source: Georgian National Tourism Board (<http://gnta.ge/international-visitor-arrivals-to-georgia-june-2017/>).

> *Recent EU visa regime for Georgia allowing free movement and exchange*

The recent liberalisation of the EU visa regime for short term stays by Georgian citizens provides free movement and exchange with the EU and is the result of Georgia's successful implementation of diverse EU-sponsored reforms.

> *Ongoing efforts to attract foreign investment and promoting the Georgian economy internationally*

The government attracted foreign investment into the country through the "Trade in Georgia" platform as an entry and promotion point, notably by facilitating procedures, reducing red tape, improving the business climate and nurturing the tech sector. It has also been actively participating in trade fairs missions abroad, and developing skills for export.

> *Creation of policy incentives for SME development including film-production and fashion as priority sectors*

The government via mostly Enterprise Georgia (under the Ministry of Economy and Sustainable Development) and National Film Centre (under the Ministry of Culture and Monument Protection) and the Tbilisi City Hall have focussed on developing SMEs by providing training and consulting for business development; trying to facilitate access to finance (credit and leasing facilities) and opening up to international markets. Based on studies supported by international organisations such as the German Development Agency GIZ, the priority is given to industries such as food, fashion, textiles and shoes, hospitality, but also film post-production. These sectors have been identified as capable of attracting both foreign and local investments and of targeting EU and post-Soviet markets.

> *Development of a national tech-innovation ecosystem*

The government is investing in the development of a long-term Georgian National Innovation Ecosystem (GENIE) in collaboration with the World Bank. This project channels larger scale financial support and follows a successful small grants programme for technology innovation for entrepreneurs. The Innovation and Technology Agency (GITA) was created in 2014 under the Ministry of Economy and Sustainable Development to develop and coordinate the innovation ecosystem with measures that would promote knowledge and research transfer and technological entrepreneurship.

> *Governmental policy support to CCIs*

The national cultural strategy 2025 developed through a participatory process in which diverse policy stakeholders took place has highlighted CCIs as one of its priorities. As a result a road map for CCIs has been devised and LEPL Creative Georgia has been created in early 2017 to take the lead on its implementation.

## **Challenges**

> *Considerable unemployment and poverty rate. while growing sectors still require support services (tourism)*

Despite international prestige and investment into the country, internal development progresses at a slower pace. Employment conditions have still to be improved and

the growing economic sectors - like tourism - still lack support services and businesses. Official unemployment rate in 2016 was 11.8% according to GeoStat.<sup>16</sup>

> *Relatively low cultural consumption reveals internal territorial and social imbalance*

Recent data<sup>17</sup> shows that Georgian household expenditure on cultural activities, goods and services set against total consumption was 1.1% in 2015. Furthermore, there was considerable imbalance between the higher consumption rates in Tbilisi and among the wealthier social classes and the much lower consumption in rural areas and among people on a lower income.

> *Technological potential is not sufficiently connected with emerging CClS*

Technological capacity e.g. good internet coverage and specific public investment in promoting entrepreneurship and innovation have not been linked to areas such as bio-gastronomy, design, fashion and film, in which creativity can add distinctive value.

> *Continued weak performance and complex access to finance micro and SMEs*

Micro and SMEs (MSMEs) represent a high percentage of registered businesses and considerable part of jobs, yet contribute a low percentage to GDP. Most struggle to survive the first year of operation claiming the access to finance as one of main challenges. Specialised support to Georgian MSMEs to facilitate business and export development is considered still very limited. A great deal of credit issued is from private commercial banks with high collateral requirements, usually in the form of real-estate. Alternative financing sources such as business angel investments, seed and venture capital, matching grants and leasing/factoring are practically unavailable.

> *Lack of overall awareness about CClS and its potential*

Most of the society in general, including policy makers, media and even CClS diverse professionals and disciplines are not aware of the potential of this sector as a whole and its benefits at economic, urban and social level. The absence of data and clear arguments have been one of the causes – that now the UNESCO culture for development indicators (CDIS) has been trying to fill the gap.

## **4.2 Recognising CClS' transversal character**

The CClS have a multiple and transversal character, that impacts economic and social development. This potential is still under-recognised in EaP countries – as well as in many other parts of the globe - at all levels, from policy makers and authorities, to society in general, including sector professionals themselves. This (proto) sector is hardly considered as an integral part of the economy partially due to weak existing evidence concerning its contribution to overall growth and quality of life. For many culture and economy represent two distinct fields without any interaction. Culture is still considered a luxury by many, an approach remaining from

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<sup>16</sup> <http://geostat.ge/>

<sup>17</sup> *Georgia Facts Sheet*, UNESCO Culture for Development Indicators, Eastern Partnership Culture & Creativity Programme, 2017.

former Soviet tradition. It is seen as a sector with low productivity and need for resources.

It is also difficult to fully comprehend the concept of CCIs, because the sector is open and multiple, includes several different disciplines, activities and professions, that on their turn may interact and add value to many different other sectors and domains. This notion may even vary according to different regions, cultures or policies. This makes it difficult to communicate and acknowledge the nature of the sector.

Many cultural sector professionals within the sector have a hard time in identifying themselves with the CCIs agenda. Each discipline is distinct with autonomous histories and paths. Consequently their differences are more often accepted and put forward than their common elements. Few recognise the advantages of integrating the CCIs umbrella concept that could facilitate the sector's coordination and interaction, but also allow them to speak with common voice and get more visibility. Many cultural and creative professionals see this reformulation as a drift towards commercialisation of culture field that would explore its material output or profitability. They see this as a problematical shift as they fear the instrumentalisation of culture. According to Professor Pier Luigi Sacco<sup>18</sup> this reaction reflects a pre-industrial culture 1.0 logic in which producers are remunerated not as part of a market transaction but rather as symbolic exchange of gifts between artist or cultural producer and patron – whether an individual or the state itself. In this context, production and access to culture is limited and conditioned by social and economic barriers.


### **Culture 3.0 concept by Pier Luigi Sacco (2011)<sup>19</sup>**

Culture 1.0	Culture 2.0	Culture 3.0
<ul style="list-style-type: none"><li>• Based largely on patronage model</li><li>• Typical of a pre-industrial economy</li><li>• Culture is neither a proper economic sector of the economy nor it is accessible to the majority of potential audiences</li><li>• Cultural production lives entirely on subsidies and could not survive otherwise</li></ul>	<ul style="list-style-type: none"><li>• Cultural and Creative Industries, that produce economic value and are even profitable, but they represent a specific sector of the whole economy</li><li>• Audiences expand significantly, whereas cultural production is still severely controlled by entrance barriers</li><li>• Characterized by an explosion of the size of cultural markets</li></ul>	<ul style="list-style-type: none"><li>• Characterized by innovations that not only cause an expansion of the demand possibilities, but mainly and expansion of the production ones</li><li>• Transformation of audiences into practitioners (thereby defining a new, fuzzy and increasingly manifold notion of authorship and intellectual property)</li></ul>

<sup>18</sup> "Culture 3.0: A new perspective for the EU 2014-2020 Structural Funds Programming", April 2011, European Expert Network on Culture, Brussels.

<sup>19</sup> Pier Luigi Sacco, 2011. "Culture 3.0: A new perspective for the EU 2014-2020 structural funds programming." European Expert Network on Culture Paper, April 2011. <http://www.interarts.net/descargas/interarts2577.pdf>






Technological and economic development has gradually been modifying the sector's foundations. Like many other countries, the EaP countries have witnessed the growth in jobs considered "creative" and in the increase of creative components in jobs previously considered "routine" or "mechanical". This change has had a considerable impact on educational systems, social welfare and policy makers in working out how to develop and retain human capital. In most EaP countries the success of hi-tech outsourcing and the information technology industry has been more visible and scalable and therefore has had a bigger impact on policy makers and investors. Unfortunately the CCIs have mostly remained in the shadows of this technological boom.

The culture sector needs new, dynamic organisational or business models in this transition, even when profit is not the final goal or purpose. Pier Luigi Sacco recalls that the culture sector's non-material output – in welfare, sustainability, innovation, local identity and social cohesion need to be given appropriate attention. However, the traditional culture sector often resists this change of logic. Even for many of the sector's entrepreneurs and companies for whom profit making is consensual and one of the goals, e.g. music, audiovisual, media, ICT, design and architecture, CCIs are still a "strange" agenda, that they do not take as their own nor see benefits of belonging to.

The sector's different disciplines still mostly work in silos in a competitive and not very collaboratively. Collective organisation (meaning informal alliances and platforms, umbrella organisations and other sectorial associations) is still in an early phase or weak and professionals lack coordinated action and shared agendas. The sector lacks a joint voice that could advocate its role and lobby for its interests. Formerly prestigious and powerful trade unions of the Soviet era that spoke on behalf of different artistic and cultural disciplines and professions still function, but most of them seem not to respond to the sector's current needs and concerns, even though some have been reorganised in order to attract new generations. The current market economy brings new values and dynamics and a silo mentality does not allow most of these structures to open up and embrace them. The institutionalised cultural sector is fearful of losing its status and privileges and the atomised independent cultural and creative sector had a fast transition to market economy, which did not develop into stronger and collective structures. Therefore neither have recognised the role and full potential of CCIs as a unifying concept. The sector still concentrates on the "I" - individually focusing in pursuing projects in competitive manner - not on the more collaborative mode of the "We".

CCIs' transversal and cross-sectorial potential notably for economic growth and job creation is still not evident for many. There is a lack of data to back up the arguments and convince stakeholders. New methods to collect and measure both quantitative and qualitative data-sets are needed to give new insights into the potential impact of the sector that goes well beyond figures. The current new economic framework requires new indicators. The crossover character of CCIs that adds value to other sectors, its indirect and invisible impacts, calls for cross-sectorial and cross-disciplinary analysis that may shed new light onto this phenomenon. In most EaP countries the process of developing UNESCO Culture for Development Indicators (CDIS) is under way. Armenia, Azerbaijan, Georgia, and Ukraine have developed the CDIS with the support of the EU-EaP Culture and



Creativity Programme - as well as Moldova.<sup>20</sup> This framework is an excellent practice, that allows countries to establish basic indicators to map the place of culture in the economy and society and provides a baseline for discussion and policy development at a national and international level.

The transversal dimension of CCIs is difficult to address since it implies a radical change in the way national governments, regional or city councils and institutions are organised and how they function. The strict division into policy areas without common or coordinated actions or budgets is not the most efficient way to establish and implement successful policies in culture and creative industries. Current access and use of digital technology have blurred the distinction between producers and users. Production now incorporates user-driven inputs, so there is an equal need to develop schemes and communication that allow citizens to actively participate in policy-making.

A change of views and in practice is therefore needed in relation to research and innovation in order to recognise the sector's capacity to impact the economy. Innovation is currently seen merely as technologically-driven and within the context of production, there is a need to consider the potential of non-technological innovation. Artistic and cultural processes are also research-anchored, creating specific knowledge, which demands long-term investment. The sector has great potential for its capacity to engage and give expression to users/audiences, to change organisations, but also to manage and generate new value from knowledge. Research and technology might well develop new ideas and products, but cultural processes test, check and socialise new technology.

Launching specific CCIs policies to use their potential effectively are still at an early phase. Tourism acknowledges the distinctive role of culture but favours connections between the ministries of culture and economy and not with a broader CCIs perspective. CCIs policies are issued often by one stakeholder, mostly the Ministry of Culture, but this sector requires jointly designed and implemented programmes and tools that cover more policy areas. A wider perspective should be taken into consideration when designing CCIs policies, programmes and tools and more stakeholders should be involved and targeted. In many EaP countries there are inter-ministerial working groups that discuss and divide CCIs roles. To be effective and gather adequate resources, different policy areas and respective budgets could be channelled to convey a joint national strategy for CCIs spanning the economy, enterprise, research, technology and innovation, education, regional and urban development. It may be useful to create specific and independent cross-ministerial task forces to coordinate and develop CCIs which also include the private sector/businesses and professionals (cultural institutions, NGOs and entrepreneurs). These task forces could ensure interaction and synergy. They could also represent the sector within the policy-making process, promote research and monitor and evaluate policies.

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<sup>20</sup> In addition, in Moldova a recently study has also contributed to measure the CCI sector economic impact validating its potential. "Assisting Moldova's Competitiveness Champions: Selecting Two Further Industries", USAID Moldova, 2016.

## 4.2.1 International examples

### Centre of Excellence for CCIs in Germany

The **Centre of Excellence for Cultural and Creative Industries**<sup>21</sup> was created in 2007 by a decision of the German Parliament and resulting from a cross-ministry initiative, i.e.: The Federal Ministry for Economic Affairs and Energy and the Federal Government's Commissioner for Culture and Media. It functions as a Berlin-based intermediary, advocate and matchmaker that informs, supports and builds trust between policy makers and multipliers, CCIs, academia and other industries. It provides a broad range of services and expertise focused on CCIs professionalisation and capacity-building (notably promoting entrepreneurial skills), cooperation between CCIs and other sectors, research of relevant trends and developments and offering CCIs professionals a neutral platform for networking.

**For more examples, see Creative Industries Council**<sup>22</sup> (UK) and **Brainport Eindhoven**<sup>23</sup> (The Netherlands)

## 4.2.2 Opportunities in Georgia

CCIs are one of the eight priorities in the national culture strategy leading to a specific CCIs roadmap

The Ministry of Culture and Monument Protection has recognised the relationship between culture and the economy and the need to support and develop CCIs. CCIs are included in the policy framework: "Culture Strategy 2025", which was approved in 2016. A specific CCIs roadmap issued in September 2016 is now being implemented. This action plan included the establishment of Creative Georgia. Furthermore CCIs act as catalysts in the four-point Reform Plan of the Government of Georgia.

### Local example: Creative Georgia<sup>24</sup>

*Creative Georgia was created in January 2017 as an LEPL with an aim to develop the CIs in Georgia. It supports cross-sectorial cooperation, alternative thinking and innovative approaches first of all within the state institutions, then in private sector and cultural field in general. The main goals of Creative Georgia at this stage are the following: raising awareness about the CIs in the entire country; implementing Creative Europe programme on national level; capacity building in CIs sector; creating alternative funding schemes and sharing information about existing funding opportunities; fostering cross-sectorial cooperation; networking and cluster creation; strengthening creative goods and services market on local and international levels. Its governance is overseen by an inter-ministerial commission comprising of Deputy Ministers, the Autonomous Republic of Adjara, Deputy Mayor of Tbilisi and representatives of the Education, Science and Culture Committee of the Parliament of Georgia. The Commission processes the recommendations from two advisory bodies: International Council, involving international leading experts on CCIs and Local Council, consisting from Georgian experts.*

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<sup>21</sup> <http://kreativ-bund.de>

<sup>22</sup> <https://www.gov.uk/government/groups/creative-industries-council>

<sup>23</sup> <http://www.brainport.nl/>

<sup>24</sup> <http://creativegeorgia.ge/>

> *Joint inter-ministerial initiative to promote film production – Film in Georgia*

Implemented by Enterprise Georgia (Ministry of Economy and Sustainable Development) in cooperation with Georgian National Film Centre (Ministry of Culture and Monument Protection), this incentive programme aims to promote Georgia as the leading Eastern European filming destination.

> *GITA invests in expanding creative thinking integrating CCI disciplines*

The Georgian Innovation and Technology Agency is promoting initiatives to generate an innovative ecosystem, such as: Game Jam, Innovation Week, INNOV-A-THON Tbilisi, Innovation in Architecture, etc.

> *Rising momentum and international recognition of Georgian film industry*

The Georgian National Film Centre (created in 2001) as an arm's length organisation gathers expertise and a knowledgeable team, distributes state funding and acts as a connector and promotor of the industry. Its actions have also been crucial in strengthening international links and encouraging co-productions. It has also started to work on audience development, though it needs further investment and support to reach its goals.

> *Strategic cooperation between Ministry of Culture and Monument Protection and Ministry of Economy in tourism – Check-In Georgia programme.*

Both ministries have been developing strategies to promote cultural tourism products and services in heritage, crafts, gastronomy, wine and active tourism. Both support Georgian companies to attend international trade fairs as well as the Check-In to Georgia programme, which brought big international stars to Georgia, integrated into a series of music events and festivals that also promoted local produce throughout the country.

> *The city of Tbilisi has announced a CCI strategy and roadmap*

Tbilisi city hall has been discussing and has officially announced its intention to develop a CCI strategy and roadmap in 2017, after acknowledging its potential to brand and develop the city.

> *Ongoing international projects in the regions are highlighting the role of CCI to tourism and regional development*

The World Bank has projects in the Kakheti, Imereti, Samtskhe-Javakheti and Mtskheta-Mtianeti regions to improve tourism infrastructure which target the country's rich, natural cultural heritage and state tourism, heritage and museum institutions. Some pilot projects have set the way for mapping and developing CCI policy in smaller towns and regions. For example, the COMUS project (Council of Europe) took place in the cities of Chiatura and Dusheti in 2015-2017 and the Creative Towns and Regions Initiative of the EU-EaP Culture and Creativity Programme, which has run a pilot project in the Mtskheta-Mtianeti region.

> *The UNESCO Culture for Development Indicators (CDIS) process has revealed a high contribution of CCI to economy and employment in Georgia*

A process of applying the UNESCO CDIS methodology is being finalised in Georgia. This effort has already revealed preliminary figures,<sup>25</sup> demonstrating that in 2015, cultural employment corresponded to 5.02% of total employment. This figure is actually higher than EU standards (see previous chapter 2.1). This process will be able to gather further and continued evidence on the impact of the sector in Georgia and establish an international comparative framework for permanent monitoring of the sector's performance and impact.

#### **4.2.3 Challenges in Georgia**

> *Policies are often developed and implemented in silos*

Linkages between policy areas remain fragile, despite some common action. The Ministry of Economy and Sustainable Development does not formally recognise the creative economy as an integral part of the revitalisation process of the national economy, job creation and sustainable development. SMEs and innovation promotion is mostly focused on industries that have been considered a priority but does not include CCIs. Structures and tools created to promote innovation and entrepreneurship in IT do not link to CCIs.

> *Lack of cooperation between central and local authorities in the field of culture*

Decentralisation is proceeding at a slower pace than initially planned. A lack of a shared agenda in the local cultural sector as well as insufficient coordination between the central and local authorities have limited the establishment of stronger CCIs agendas at the local level.

> *Insufficient data collection detail hinders accurate data-sets and the acknowledgement of the impact of CCIs*


The absence of data collection and monitoring practices in cultural institutions and by event organisers as well as the lack of detail in the list of economic activities (NACE and ISIC) provided by GeoStat leads to a potential underestimation of cultural impact in the UNESCO Culture for Development Indicators, especially in the case of data analysed from 2014 regarding the contribution of CCIs to the national GDP. The result of 0.56% seems clearly below the potential of CCIs in Georgia, taking into consideration high values obtained for cultural employment.

### **4.3 Setting up participatory policies and platforms**

The ecosystem approach of CCIs brings a larger step that is fundamental for EaP countries. That is bridging the gap between public authorities and citizens. The mutual lack of trust hinders the development of a civic and participatory culture. In order to allow CCIs to thrive and unleash its crossover potential, diverse stakeholders need to contribute and interact. All have a role to play in this shared responsibility agenda: State and regional/local authorities; businesses and private sector; and civil society.

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<sup>25</sup> *Georgia Facts Sheet*, UNESCO Culture for Development Indicators, Eastern Partnership Culture & Creativity Programme, 2017.



Top-down one-sided state policy and action is insufficient to trigger innovation and creativity *per se*. Equally the sector's common reaction "let us do our own business alone" is not enough either. While there are few good examples in the EaP countries, there is still a long way in order to build a participatory culture that is not simply based on one-off events. Participatory discussions and open consultation are essential but they should lead to concrete action plans and implementation (even if partial and/or dependent on further political negotiations). This approach includes policy discussions and formulation, but also its consequent shared implementation, monitoring and evaluation, preferably through effective public private partnerships (PPPs) that are not yet common or even regulated in this sector in most countries. To nurture such a culture entails a long-term investment as it involves a change of mind-set and practice. It is about building up and upholding processes, much beyond their mere results.

New platforms and alliances are needed to open new channels among diverse stakeholders. Formal or informal, databases, web platforms or clusters, and joint structures are crucial to showcase, mediate and promote mutual acknowledgement and activate collaborations and linkages. These platforms may constitute the sector's collective and legitimate voice to represent and engage in dialogue with the authorities. The CCIs sector in EaP countries lacks these intermediary organisations bringing together state/public authorities, artists/creatives and citizens/users. Cluster initiatives for instance may gather all those that are or might be interested in this field, including education, training and research; urban planning and development authorities; to users and audiences.

It is essential for the CCIs sector to promote and network, to join forces and build partnerships for their field and for business development, and also to have a clearer voice and better political representation. Creative hubs play also an important role in community development. This is particularly relevant for EaP countries, where a lack of trust is still prevalent. National funding programmes that create networks and clusters and establish creative hubs could help develop a culture of active engagement and participation.

Mappings and public consultations at national, regional and local level should become standard practice by CCIs in order to identify resources as well as discuss and define policy-making initiatives. They can also run online consultations, working groups and public hearings. Mappings and participatory budgeting can be a good testing ground to activate civic participation. Participatory budgets, for instance, are being implemented throughout Europe at diverse political levels including in some EaP cities and it is an instrument that can contribute to activate citizenship, regional ownership, policy-making ownership and increase trust.

#### **4.3.1 International examples**

##### **Norwegian Innovation Clusters<sup>26</sup>**

*In the early 2000s the Norwegian cluster programme was founded on the premises that enterprises that collaborate are more innovative, productive and competitive. This financial scheme encourages bottom up shared initiatives by co-funding their collaborations and undertakings. Annual open calls provide up to three years of support based on business plans. The cluster resources, potential for growth and position in the*

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<sup>26</sup> <http://www.innovationclusters.no>

industry are just as important as whether the initiative is participatory, the leadership share a common interest and whether the cluster project has common ownership. It funds clusters on three levels of development: (1) emergent, (2) mature with a national market presence, and (3) mature with an international market presence.

**For more examples, see more: Participatory Budgeting Portugal<sup>27</sup> and Culture Map Valletta<sup>28</sup>**

### **4.3.2 Opportunities in Georgia**

> *Culture Strategy 2025 are the results of a wide participatory process*

The process that led to the formulation of the culture strategy has included the participation of sub-sector and regional stakeholders across the country. It was a model based on public involvement, transparency and equal partnership. Adopted in July 2016 it is being implemented by different authorities.

> *For the culture strategy development: specific interagency committee was created including diverse ministries and representatives from autonomous republics.*

During the culture strategy development, a specific interagency committee was created and several meetings were held. Diverse national ministries in addition to ministries of culture of autonomous republics and Tskhinvali Administration were involved in shaping this document. Besides, sectorial as well as regional and individual meetings have been held during this process with the sector. Also, an online questionnaire was spread.

> *Inter-ministerial council and working group coordinates CCIs development in Georgia*

In January 2017 an inter-ministerial council and working group was created to coordinate the implementation of the CCIs policy development action plan. The council integrates deputy ministers of several ministries, such are Education and Science, Sport and Youth Affairs, Agriculture, Infrastructure and Regional Development, Government Administration, Education and Culture Committee of Parliament of Georgia, Tbilisi City Hall and Tbilisi City Council, Ministry of Education, Culture and Sports of Ajara Autonomous Republic.

> *Some cases of successful association and spontaneous collaboration (publishing and audiovisual)*

The creation of Georgian Publishers and Booksellers Association (GPBA) in 1998 led to the joint organisation of a study and events that build up the basis of a steadily growing industry. In the audiovisual field the “Vake Park Film Movement” is an exemplar of spontaneous informal movements of gathering and advocacy that united professionals around common cause.

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<sup>27</sup> <https://opp.gov.pt>

<sup>28</sup> <https://www.culturemapmalta.com/>

### Local example: Participatory budget of Marneuil<sup>29</sup>

*The One Caucasus festival has taken place in the Marneuil border region with Armenia and Azerbaijan since 2014. The local authorities introduced a process of participatory budgeting with the festival promoter in 2015. Several meetings across the region were held to discuss the main issues and potential projects in the region.*

### Local example: Urban Labs “Re-concept” by Creative Georgia<sup>30</sup>

*A series of “urban labs” were promoted throughout the country by Creative Georgia in order to promote students’ involvement in the discussion and management of renewal and/or design of architectonic projects of spaces and venues.*

#### 4.3.3 Challenges in Georgia

The culture strategy development could have benefited from more significant contribution from all diverse policy stakeholders

Despite all efforts and bodies put in place to make it a transversal participated process, some representatives of other policy areas as well as local authorities could have participated more significantly to the culture strategy process.

- > *Lack of alliances, umbrella organisations and connectivity across the CCIs community*

It remains a challenge to put forward stable partnerships between governmental institutions, private and non-governmental sector, media and civil society. In most of the cases, the artistic unions from former Soviet past are no longer relevant and there are few umbrella-organisations and associations to take up this intermediary and representative role.

- > *Lack of intermediaries and joint platforms leads to an absence of information*

Many independent professionals, especially outside the capital, claim it is hard to access information and get targeted advice. The sector needs more debates and specialised critique and commentators – online platforms, press, magazines, etc. Shared platforms are also missing for fashion designers, critics, technicians, engineers and entrepreneurs to promote their contents and stories.

#### 4.4 Building on emerging creative hubs

Several new IT and creative hotspots, or “creative hubs”, have been emerging throughout the EaP countries as well as in the rest of Europe in response to the current needs of the sector. It is still a recent phenomenon in some EaP countries and the majority of them are private initiatives with little or no support from public authorities. These hubs serve and showcase the dynamic entrepreneurial spirit of the creative and business communities following global trends.


Creative hubs have different shapes and set-ups. Most are physical spaces – but can also be digital platforms and virtual networks – and may incorporate co-working spaces, incubators or accelerators, fablabs or city labs, but above all they personify

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<sup>29</sup> <http://www.onecaucasus.org/marneuil-participatory-budget>

<sup>30</sup> <http://creativegeorgia.ge/>





a new community. In many cities they start to occupy abandoned buildings in the centre, in derelict spaces or in former/actual industrial sites and neighbourhoods. While inhabiting and gradually renovating them, they bring forgotten parts of towns back to life and contribute to land and urban development. These are places for working, meeting, learning and interacting; where knowledge is shared and transferred. Creative hubs assume different functions and offer various products and services: Work locations and offices; master classes and workshops; mentoring and coaching; business clubs; matching events, hackathons, etc. Above all, hubs facilitate project and business development and build communities.

These new work locations contribute to blurring lines between disciplines and hierarchies. While creative professionals come together to meet, discuss, create and perform across cultures, disciplines, languages and profiles, more attention is given to experimentation and methodology. Interaction in hubs stimulates artists and creative professionals used to focussing on their own individuality to associate and collaborate with the rest of the creative community and beyond. This interest in organising collectively is a matter of survival in this ever-changing competitive environment. Sharing know-how and resources within common spaces diminishes skill gaps. Creative hubs are new venues or organisations for the sector, as they are versatile and flexible places that experiment and interact. Public cultural institutions in EaP countries often do not provide favourable conditions for private operators to use their venues, their facilities are expensive to use/rent, thus their potential and facilities are under-used. This region is highly equipped with theatres, opera houses, museums, film studios but many of them are not facing the challenges that new opportunities pose.

Many hubs are ICT based or ICT dominant, but CCIs are also part of these ecosystems. Fewer hubs are orientated on art, or invest in projects that might not necessarily be profit making - but sustainable; other hubs have social entrepreneurship as a main focus, promoting projects and businesses that focus on cohesion and inclusiveness; and some hubs are labs that provide cities with solutions to their challenges.

In EaP countries most creative hubs have been established from the bottom-up, while in some European countries creative hubs came out of a top-down institutional initiative. The latter have led in many cases to brand new spaces that take a long time to populate. Many hubs may be vibrant and crowded, but they are also fragile. The maintenance bills are high and sustainability is hard to achieve; teams and activities are a constantly struggling to keep up; hub managers often lack all the necessary skills to deal with businesses in this specific sector; many miss connections to other similar hubs in the same city or country; to other regional stakeholders – schools, policy makers, investors, industry, and to international peers.

Creative hubs can make significant contributions to CCIs business development, community strengthening and urban renovation. Creative hubs can revitalise neighbourhoods and under-developed city quarters. It is a good investment to allow access to empty or non-used spaces and venues for CCIs. Free or low-costs rents and simplified procedures can support many new initiatives. Supporting teams and operations in the initial years and integrating them into wider city/region and sector development plans can provide an impetus towards their structural sustainability and take them to new heights. As new stakeholders, hubs can build on their achievements and social capital and become the basis for the development of

potential Public-Private Partnerships (PPPs), which have yet to have a legal basis in some EaP countries.

#### 4.4.1 International examples

##### **IncrediBOL!<sup>31</sup> (Italy)**

*IncrediBOL! was born in 2010 as a city of Bologna pilot project, to provide tools to develop entrepreneurship in the CCIs. Today it is a well-established network with diverse partners and works across the Emilia-Romagna region. It started to issue annual public calls for creative entrepreneurs offering small cash contributions, space free of loans and advisory services, training and promotion. Proposals were matched with city locations - often closed or empty municipal spaces. Creativity has proven as a key factor to redevelop the city and contribute to its economic regeneration. As a result recently a new "micro-requalification" programme was launched to redevelop public spaces through art and creative interventions.*

**For more examples, see Subtopia<sup>32</sup> (Sweden), Telliskivi Creative City<sup>33</sup> (Estonia), Nova Iskra<sup>34</sup> (Serbia) and Poligon<sup>35</sup> (Slovenia)**

#### 4.4.2 Opportunities in Georgia

> *Creation of Techparks Georgia to promote innovation and entrepreneurship in IT*

Techparks Georgia is national network of innovation centres that was created by GITA in 2016 in Tbilisi to stimulate innovation and entrepreneurship. Another Techpark opened in Zugdidi in 2016. It provides facilities for experimenting and prototyping – it has piloted two fabrication labs and three innovation labs (iLabs), but also provides wider education. It intends to play an important role in the creation of new companies, business development, commercialisation of innovations and creation of qualified jobs.

> *Emerging (creative) hub initiatives, including diverse fab-labs across the country*

There are other creative hubs including incubators and co-working spaces mainly in Tbilisi that are not solely dedicated to CCIs. Several fab-labs have been established in the capital and throughout the whole country. Most of them are promoted by the Ministry of Education and Science and within GITA's Techparks. Others have been integrated within universities – like the Academy of Arts, Ilia State University and Georgia American University, but also Tbilisi City Hall.

#### Local examples:

- > **Fablabs in Georgia<sup>36</sup>**
- > **Cospot,<sup>37</sup> Tbilisi** - Web platform aiming to promote co-working in Georgia

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<sup>31</sup> <http://www.incredibol.net/>

<sup>32</sup> <http://www.subtopia.se/>

<sup>33</sup> <http://telliskivi.eu>

<sup>34</sup> <http://novaiskra.com/>

<sup>35</sup> <http://www.poligon.si/>

<sup>36</sup> <https://www.fablabs.io/labs?country=ge>

- > **Generator 9.8,**<sup>38</sup> **Tbilisi** – Co-working and social bar, NGO driven by volunteers
- > **Vere Loft**<sup>39</sup> – Co-working space
- > **Fabrika**<sup>40</sup> / **Impact Hub Tbilisi**<sup>41</sup> - Designed by young team of Georgia architects and financed from “Adjara Group Hospitality” company, it is part of the Impact Hub international network. The goal was to create a space that would unite and promote collaborations of people who think alike. It is a co-working space with workshops and shops, integrated into a building converted into hostel and cafes.

#### 4.4.3 Challenges in Georgia

- > *Difficulties in accessing available sites and public space(s) for the creative community to gather, experiment, perform and/or showcase*

Despite emergence of some co-working spaces and hubs, access to them and their maintenance is complicated, costly and needs a support policy. The hubs’ capacity to renew city areas makes them potentially interesting for private sponsors and PPPs. Festivals and other artistic and cultural initiatives also have difficulties in accessing venues. Screening venues for instance are limited, some are in need of renovation, some are privately owned and managed commercially and unaffordable for the creative community.

- > *Limited offer of creative hubs linking arts and creativity and business*

Few initiatives have emerged in Georgia even in Tbilisi that link more directly business development and creativity.

- > *Public cultural infrastructure needs renewal and articulation with the creative community*

Some cultural venues are ill equipped to be adapted to new needs and trends especially technically e.g. the quality of sound and video projectors in cinemas. The pre-1990 culture clubs network is mostly non-operational. This prevents these spaces being used for production and participation or for establishing touring circuits. When spaces are made available the rents in some cases can be very high. The cultural institutions’ lack of management, vision and skills does not favour openness or establishing permanent relations with independent artists and the creative community.

- > *Lack of strategy to connect CClIs with tech-innovation infra-structure*

Business development spaces like Techpark/GITA and technology transfer offices within university and fab-labs have little expertise and connections with CClIs. There are few innovation-based competitions and few dedicated facilities hosting ICT

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<sup>37</sup> <https://www.cospot.ge/>

<sup>38</sup> <https://www.facebook.com/Generator9.8Geo/>

<sup>39</sup> <https://www.facebook.com/vereloft/>

<sup>40</sup> <http://fabrikatbilisi.com/>

<sup>41</sup> <https://tbilisi.impacthub.net/>

startups. Access to innovation and technology information is particularly limited, especially in rural areas, although there have been some recent improvements.

#### **4.5 Easing access to specific funding and support**

Many European countries recognise the challenge of the complicated access to finance for CCIs resulting from their specific nature and value.<sup>42</sup> The main obstacles are: the small size of most creative organisations, their predominantly intangible assets, their sources of revenue, their reliance on intellectual property rights as a driver for growth, their weak managerial skills and their lack of knowledge of and contacts in the business world.

European public business development services and private investors, from banks to business angels, are not familiar with CCIs operational and business models. CCIs do not qualify to loans for certain SME's funding programmes and schemes often because they lack guarantees. CCIs face similar problems in accessing finance in EaP countries. The difficult and limited access to finance, poor infrastructure, unfriendly legislation, weak incentives in developing a charitable culture, etc. mean they are not considered favourable business partners.

Public funding of independent culture (NGOs) needs greater clarity and better criteria in relation to the transparency of selection processes, regularity of support and sustainable development. State support for SMEs does not consider CCIs' specific nature and therefore needs further diversification, especially in relation to accommodating their micro-dimension. Local operators have little access to international co-productions and partnerships, because they often lack sufficient matching funds and adequate regulatory framework by the state. There are currently no incentives or tax deductions for private donations and sponsorship to CCIs. Intellectual property rights (IPR) protection laws are often neglected due to a lack of awareness among professionals or monitoring agencies. Restrictive regulations for online and offline trade and export also hamper business internationally.

The fund-raising skill in most of the sector operators is weak, especially for international grants. CCIs need more information, contacts and networking to identify and test the right partners, as well as resources to invest in long-term planning requirements. Some alternative and interesting funding endeavours are being developed by entrepreneurs, e.g. crowdfunding platforms, but structural improvement is needed in public systems and legislation to ease access and diversify funding alternatives for the sector.

##### **4.5.1 International examples**

#### **PMV - Cultuurinvest<sup>43</sup> and STARTS – Investment Fund for Cultural Enterprises<sup>44</sup> (Belgium)**

*Two regional funds promoted respectively, by the Flemish Government – PMV - Cultuurinvest; and by the Walloon Government – STARTS. Both schemes provide*

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<sup>42</sup> The OMC working Group of EU member-states report "Towards more efficient financial ecosystems" has described this main issue and compiled a set of best practices.

<sup>43</sup> <http://www.pmv.eu/nl/financiering-voor-ondernemers/leningen/cultuurinvest>

<sup>44</sup> <http://www.start-invest.be>

*specialised loans and equity investments to the diverse phases of business development, accompanied by coaching and advice to enterprises (SMEs) as well as not for profit organisations in the CCI.*

**For more examples, see *AWS VINCI Vouchers in Creative Industry*<sup>45</sup> (Austria) and *National Lottery*<sup>46</sup> (UK)**

#### **4.5.2 Opportunities in Georgia**

- > *Film in Georgia acts as one-stop-shop and gives incentives to promote Georgia as a film location*

Film in Georgia provides information and advice on legal frameworks and local companies and services. It offers local and international producers up to 20% rebate on qualified expenses incurred in Georgia and an additional rebate of up to 5% if the production promotes Georgia as a destination and meets the programme's cultural test.

- > *Establishment of open Calls for film production*

The Georgian National Film Centre organises competitive funding programmes (though with limited funds) for film production. The Autonomous Republic of Adjara has a small film production fund. The Book Centre holds an open call for translation and publishing.

- > *Progressive media legislation*

Georgian National Communications Commission is an autonomous entity that regulates broadcasting. The transition to digital broadcasting allowed for a diversity of national and regional networks.

- > *Public authorities support for creative start-ups and entrepreneurs*

Diverse programmes have been initiated by Enterprise Georgia and GITA as well as the Tbilisi City Hall targeting creative start-ups and entrepreneurs.

#### **4.5.3 Challenges in Georgia**

- > *The need for public incentives and a beneficial legal framework to promote business development in the CCIs. The need to make charity and investment more attractive*

Legislation and support systems are often unable to adapt to CCIs, despite becoming more business-friendly. This hinders the development of creative enterprises. Georgia needs tax benefits and legal frameworks, which would encourage sponsorship and charitable donations that would help the private sector increase its interest and funding the CCIs sector.


- > *State funding needs an arm's length procedure targeting CCIs*

The Ministry of Culture and Monument Protection has been working on the new methodology for funding in collaboration with international expert,<sup>47</sup> but the

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<sup>45</sup> <https://www.aws.at/foerderungen-1/vinci-voucher-in-creative-industries/>

<sup>46</sup> <http://www.lottery.culture.gov.uk/>



independent body mandated to issue public calls, distribute and monitor funding for culture has not yet been created. Cultural institutions and NGOs, creative entrepreneurial projects and start-ups are still not specifically targeted in funding calls.

> *The need for a regulatory framework and public private partnerships (PPPs) model*

The establishment of PPPs still needs an adequate legal framework and specific model, which would develop the cultural market and a commercial cultural sector.

> *CCIS entrepreneurs need support services and alternative funding sources*

Creative entrepreneurs with no financial guarantees find access to alternative funding sources complicated. There is a need for specific credit lines and guarantees, micro-loans, seed funding and other tax incentives. Private investors are not acquainted with the logic, motivation and life cycles of CCIs and are therefore unable to assess the value of a proposition and support a CCIs venture with confidence. The sector also needs specialist information focal points able to advise on opportunities and issues such as copyright and funding opportunities.

> *The need for greater copyright awareness and management*

Georgia's legal framework meets EU copyright standards but several copyright and other intellectual property rights constraints remain. National institutions for intellectual property are mostly orientated towards industrial processes. The distribution of cultural products and services need more monitoring and information on copyright issues. Cultural professionals need to be more aware of their rights.

> *The weak film distribution network impacts on cinema development and production*

Many Georgian films are selected to be shown in international festivals, but it is often difficult to see them in Georgia. There are few screens available, especially outside Tbilisi; and TV broadcasters are not interested nor open to distributing films by independent producers.

> *Filmmaking further development requires a supplementary investment*

The funding available for creation and production is limited in view of high competition. The equipment for production and screening is generally outdated and needs renewing. The former state studio "Kartuli-Pilmi" has not invested enough and requires a new development plan.

> *The media's economic model is unsustainable, and relies on a small advertising market*

Georgia's small advertising market does not sustain its media sector. The public channel produces content in-house and does not promote private sector internal market. Recent controversies over the reform of the public broadcaster and the private channel Rustavi 2 require constant attention and increased accountability in relation to media ownership and finance, even though Georgia has progressive media legislation.

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<sup>47</sup> Terry Sandell has been preparing a report "From Strategy to Action: Transition to a European-style Public Funding System and The Creation of a Georgian National Culture Fund" to be presented by the end of 2017.

## 4.6 Improving creative entrepreneurial education and skills

In view of the emergence of a new economic paradigm means educational and training institutions from schools to universities need to open up and connect more with regions and communities. Educational institutions need new approaches in how to design and conduct academic and vocational education that is more practical, resilient and entrepreneurial. Embracing the approach of lifelong learning would offer this. Many universities in EaP countries are prestigious for their technical quality notably in film, performing arts and music. However technical or artistic skills are not enough for young professionals to thrive, develop projects and start enterprises in the global market. Moreover, creativity and innovation are now being recognised as essential skills in other professions. All levels of education therefore need to integrate culture and creativity into their courses and develop creative skills and thinking and cultural practice and participation from early childhood. Lifelong learning needs to be promoted and teaching standards improved for pre-school to higher education, formal and non-formal institutions.

CCIS have also been impacted by the growth in digital media, globalisation, cross-border and cross-cultural collaboration. This creates a need for strategic and relational skills that deal with working in plural and multi-layered markets. Creative professionals need strategic, management and communications skills. Strategic skills rationalise the ways projects, businesses and careers are conceived and managed. A professional today has to be a creator, a manager, a researcher, a public relations specialist and a polyglot. All creatives need skills in how to negotiate, lead and discuss ideas, objectives and plans with partners. The need for continuous training increase in this more demanding and competitive market. Professionals have to be permanently on top of their game otherwise they risk losing contracts, schedules, deadlines, contacts and partners. Time management is fundamental especially when joint research and reflection are needed for a project, which is under pressure to produce outputs. Professionals have to reinforce their communication skills to overcome the obstacles caused by a lack of time, trust and mutual knowledge in non-hierarchical, multilingual and multi-sectorial temporary teams.

There are several examples of alternative educational and training projects and initiatives in EaP countries that fill the gaps and respond to these new needs. They are run by NGOs and established educational and cultural institutions. The challenge consists of how to integrate these new learning methods into the educational and training systems' official mainstream offer and how to engage different stakeholders to take up active roles in this development.

### 4.6.1 International examples

#### **Escalator - Creative Industry Kosice<sup>48</sup> (Slovakia)**

*Escalator is an intensive programme of training and development of creativity, talent and professionalisation for those working in the creative field, individuals or enterprises/groups promoted by Creative Industry Kosice. Initially participants identify their needs and define their objectives through interviews with foreign mentors. This forms the basis of a "tailor-made" training and support programme of workshops,*

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<sup>48</sup> <http://cike.sk/en/project/escalator>

*seminars, coaching, mentoring, business and strategic planning, research and development, study tours and pilot implementation.*

**For more examples, see OTELO regional network of youth creative centres<sup>49</sup> (Austria), Creative Partnerships<sup>50</sup> (Lithuania), Royal College of Art Innovation<sup>51</sup> (UK) and Tallinn University of Technology - Innovation and Business Centre Mektory<sup>52</sup> (Estonia)**

#### **4.6.2 Opportunities in Georgia**

> *Involvement of Ministry of Education and Science in the innovation policy process*

There is a commitment to align education policy to market needs and international best practices and in raising the overall quality of the Georgian educational system.

> *Roadmap for Arts Education reform has been initiated*

Aware of the need to reshape education in accordance with CCIs policy goals, a roadmap for arts education reform is being elaborated jointly by Ministry of Culture and Monument Protection along with the Ministry of Education and Science.

> *Good art education levels in secondary schools – music and art included in the curriculum and ongoing programme by National Film Centre – Cinema*

Approximately 12% of all instructional hours in the first years of secondary school in Georgia are dedicated to arts education, according to recent data.<sup>53</sup> This is a reasonable amount. The curriculum is elective (painting, music, etc.) but it needs to be further diversified with new creative disciplines. One of the highlights is the Cinema at School Programme, supported jointly by the ministries of education and culture and implemented by the National Film Centre. The programme took film professionals to schools to promote cinema, activities including screenings and discussions.

> *Open access to information and consultations for creative entrepreneurs*

Creative Georgia has been touring the country providing information for the sector professionals and organisations about funding programmes, most notably Creative Europe, but also workshops on creative business models. Social networks (FB page) have also been used to maintain open channel of communication and assist operators in transforming their ideas into projects.

#### **Local example: Cinemobile Caucasus<sup>54</sup>**

*Cinemobile Caucasus is an educational programme for youth Implemented by the Noosfera Foundation that screens selected documentaries and fiction films of the regions in 40 different locations in Georgia, Armenia and Azerbaijan. Every*

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<sup>49</sup> <http://www.otelo.or.at/>

<sup>50</sup> <http://www.kurybinespartnerystes.lt/>

<sup>51</sup> <https://www.rca.ac.uk/research-innovation/innovationrca/>

<sup>52</sup> <https://www.ttu.ee/mektory-eng>

<sup>53</sup> Georgia Facts Sheet, UNESCO Culture for Development Indicators, Eastern Partnership Culture & Creativity Programme, 2017.

<sup>54</sup> <http://www.noosfera-foundation.com/film-education>



*film screening deals with important topics like regional identity, democracy, the common history of the region, ecological or environmental issues, women's issues, migration and themes which are not often discussed in schools, educational institutions or rural communities.*

#### **4.6.3 Challenges in Georgia**

- > *Arts education and training lacks management and communication skills and it does not respond well to market changes and needs*

Creative professionals are not business-orientated and lack strategic, management<sup>55</sup> and communication skills that would allow them to design, implement and brand their projects well in the market. Art universities curricula, do not include creative entrepreneurship skills and are not building a pool of qualified professionals for innovative research and development.

- > *Need for lifelong learning in CCI*

ICT is rapidly evolving therefore professional training needs a lifelong learning offer that responds to the sector's changing needs. Coaching, mentoring, and training opportunities for creative entrepreneurs are also limited. Specialised audiovisual education and training is inadequate due to inadequate equipment especially for post-production skills.

- > *Need for enlarged dissemination of existing public programmes*

Many sector professionals and related interested stakeholders are not aware of existing governmental and other public authorities' policies and programmes to promote information and skills development. Further dissemination is needed to have a wider outreach, notably involving media.

#### **4.7 Developing audiences and markets**

CCIs' potential and transversal features are still little known by policy-makers and much of society in EaP countries. Many CCI professionals are not the sector's best advocates. CCIs remain largely absent in media and public discourse except among niche audiences in capitals or big cities. Active and contemporary cultural venues and institutions are difficult to find in regions and rural areas, even on the outskirts of capitals and distribution systems are under-developed. Cultural houses/clubs (*dom kultura*) across the country need more resources and consequently up-to-date cultural and creative content. Developing audiences and a demand for cultural content is also crucial. This requires increasing the number of distribution channels. The different markets within EaP countries and different regulations and languages make it difficult to internationalise and operate across borders.

The digital revolution is blurring the distinction between creators and consumers, since content can be distributed without mediators to target audiences. Cultural production and access to new content are two phases of the same process,

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<sup>55</sup> The Festival Management Training Programme in Ajara promoted by the British Council in partnership with the Ministry of Education, Culture and Sports of the Autonomous Republic of Ajara has been trying to fill this gap.

according to Pier Luigi Sacco. In his culture 3.0 model participation becomes a generator of value as its economic and social effects can be larger than market mediated distribution. User engagement and participation demands a new economic and social environment and framework that requires trust and dialogue between different stakeholders.

Most cultural institutions and many creative enterprises and professionals need audience engagement, communication and marketing skills. Box office sales and communications tend not to be a priority for many traditional and established institutions because they target a cultivated and familiar elite that frequently attend events. For the independent scene, the lack of strategic and planning skills and a shortage of long-term investment contributes to poor communication strategies. Most independent creatives seem to have difficulties with self-promotion, branding and market positioning and rely on sales points or parallel commercial initiatives. The shortage of value chain intermediaries - managers, agents, producers and especially marketing experts, public relations officers and communication specialists has a significant negative effect on the sector's development because these professions have the expertise to select, target and disseminate content and develop user engagement.

The diversity of expressions and content in national media is another challenge. Television can play a crucial role in promoting CCIs and contribute to building recognition and awareness and thereby increasing demand. This powerful tool is not being used to its full potential. In EaP countries there is a need to critique and a need for specialised journalists and media experts that can write about CCIs personalities, stories and successes. There are some interesting media platforms, that promote urban culture, festivals, lifestyle, cultural tourism, etc.

EaP countries are known for the diversity and quality of some of their festivals for films, music and theatre that take advantage of their geopolitical location to bridge East and West. These festivals have been important focal points for audience and business development and tourism attraction. Several of them keep a programme running all year round, and in some cases, develop initiatives that go beyond the capital cities, despite difficulties.

#### **4.7.1 International examples**

##### **OSTV - Canal180<sup>56</sup> (Portugal)**

*Open Source TV channel (OSTV) is entirely dedicated to culture, arts and creativity, combining TV and internet on the same platform. It broadcasts innovative content, created by a new generation of artists and producers, and develops cooperation projects with partners around the world.*

**For more examples, see HELMET city library network<sup>57</sup> in Helsinki, Kinodvor City Cinema<sup>58</sup> in Ljubljana, Opgang youth audience-based theatre<sup>59</sup> in Denmark, Laznia Nowa Theatre & Cultural Centre<sup>60</sup> in Poland and Science Gallery<sup>61</sup> in Ireland**

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<sup>56</sup> <http://canal180.pt/en/>

<sup>57</sup> <http://www.helmet.fi/>

<sup>58</sup> <http://www.kinodvor.org/>

<sup>59</sup> <http://opgang2.dk/>

<sup>60</sup> <http://www.laznianowa.pl/>

### 4.7.2 Opportunities in Georgia

- > *The emergence of interesting audience development strategies among some arts and culture institutions and events*

Some cultural organisations and events have been improving their management, by reflected on their audience development and communication strategies. For example, Kote Marjanishvili State Drama Theatre has introduced Lunchtime Sales when half-price tickets can be bought at the box office. The annual Tbilisi 7 Creative Georgia has organised information tour in 3 regions and the team International Book Fair targets both professionals and general audiences and has attracted media attention and numerous visitors.

- > *Emerging online media is contributing to promote CCl's*

Some emerging online media initiatives (see below the case of Artarea TV) have been contributing to produce contents acknowledging and promoting the CCl's among its audiences.

- > *Creative Georgia is touring the country with informational meetings*

During 201 visited 15 municipalities to share information about CCl's in general and clarifying its own role, goals and activities to local cultural actors, representatives of municipal organisations and other interested stakeholders.

#### **Local example: Artarea TV<sup>62</sup>**

*Artarea TV focuses on art, culture and creative content and covers most of the CCl's in Georgia. The project was founded in 2012 and uses blogs and vlogs to bring together writers, musicians, painters, journalists and people interested in culture. Artarea's interesting business model is based on events management of concerts and performances plus a cafe.*

### 4.7.3 Challenges in Georgia

- > *The low level of cultural participation and consumption outside of Tbilisi*

Average attendance rates in arts and culture in general are low especially among those living outside of Tbilisi and people on a lower income. Average household expenditure on cultural activities, goods and services set against total consumption was 1.1% in 2015. The fact that some festivals and events have very good attendance and many even sell out only confirms the regional and economic imbalance.

- > *The need for effective communication and interaction with audiences*

CCl's need more know-how and practice in engaging and communicating with the public. The cultural and creative offer needs re-engineering by using social networks and digital tools for interactive and real-time feedback so it can connect with young

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<sup>61</sup> <https://dublin.sciencegallery.com/education>

<sup>62</sup> <http://artarea.tv/>

people and engage with audiences more effectively. The media has a narrow understanding of arts and culture and does not promote or inform the public adequately about creative production and content.

> *Lack of general interest of traditional media in CCI dissemination*

Media in general, most notably traditional media, have little interest for covering CCI issues. This way most of the population is not aware of CCI policies, protagonists and achievements.

> *Lack of in-depth analysis of current audience needs and expectations*

The low cultural participation rates need to be further understood in detail so that audience's profiles, factors, expectations and interests are clarified.

#### **4.8 Encouraging internationalisation and cooperation**

EaP countries are gradually engaging in the international arena by using culture as a soft power ambassador that builds their distinctive identity. Many are initiating international tourism campaigns and using culture as a central element based on their rich cultural heritage. However, CCI have not yet been integrated into economic and trade diplomacy in relation to export and investment campaigns. EaP countries could develop the potential of local creative talent and human resources and their contribution to the added value of the economy in new national promotional campaigns. The small market size of most of these countries makes internationalisation a necessary step so that CCI can enlarge audiences and scale up their activities.

The opportunities for professional mobility and circulation are easing although conditions differ between EaP countries. There are no travel restrictions for EaP citizens to travel around the region. Five EaP countries demand no visas or invitations for entry to EU citizens. However, the citizens of three EaP countries are subject to restrictions when travelling to the EU. Moldova, Georgia and Ukraine have seen their visa requirements waived to the Schengen area. The on-going conflict in five EaP countries feeds instability that affects international exchange, trade and collaboration.

All EaP countries participate in major international cultural organisations and have signed international cultural conventions, e.g. within the UNESCO framework. They are active partners in several Council of Europe and EU cross-border projects,<sup>63</sup> targeting cultural heritage, museums, film, crafts and publishing.

One of the region's biggest achievements is participation in the EU's Creative Europe Programme. Three EaP countries are now members and others are in the process of negotiation or considering membership. The benefits go beyond funding for different dimensions of cooperation in culture and media. The Programme gives EaP countries the opportunity to engage alongside with European peers in co-creation and co-productions. Developing partnerships is basic to most of the Creative Europe strands project requirements. The programme funds formal and

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<sup>63</sup> "Kyiv Initiative"; Strengthening Creative Industries in Armenia, Azerbaijan and Georgia: Heritage Crafts – Common Platform for Development"; "The Book Platform"; "Black Sea Animation Programme"; "Let's Talk about Film in South Caucasus!", are some examples.

informal training and peer to peer learning activities for sector professionals that helps them stay in touch with potential international partners. The disadvantages are many operators in EaP countries need more international contacts and project management skills and most calls require 40-50% of co-funding which prevents many from getting involved.

Festivals in EaP countries promote the region and trigger the internationalisation of CCIs. Competitions, festival programmes, parallel showcases and talks all promote content and creatives at home and abroad and lead to local artists and producers participating in similar events abroad. Festivals host many foreign professionals, producers, directors and related businesses. Some export their concept to other cities abroad and organise “spin-offs”. Many festivals also engage in international networks that feed continuous contact and access to opportunities for the region’s professionals and organisations. Festivals in general are most prepared to engage and take advantage of the Creative Europe Programme.

The majority of EaP countries<sup>64</sup> are active in the Creative Business Cup (CBC), a global platform for innovative businesses based in Copenhagen. CBC is a year-round initiative that empowers entrepreneurs in creative industries and coordinates national competitions. Local contact points promote the national competitions and the winners then go on to compete in an international event. CBC members and participating entrepreneurs have the opportunity to develop their skills and build links with investors and global markets.

Operating in the international environment requires a specific set of skills as well as pool of material resources. Professionals recognise their lack of scale to cope with the vast dimension of the international market, thus their need to network, find partners, reflect together and disseminate information. This challenge calls for an upgrade in capacity building for the sector in developing long-term strategies, and increasing managerial skills such as fundraising and networking. Institutions need to include internationalisation in their policy priorities and implement programmes and tools that allow CCIs to work transnationally.

#### **4.8.1 International examples**

##### **Go International<sup>65</sup> (Austria)**

*This is an internationalisation initiative created in 2003 to support and brand Austrian businesses as reliable and interesting partners abroad. It supplies individual enterprises with the expertise, tools and opportunities to market their offer internationally. It is coordinated with other Austrian economic and trade agencies who provide additional direct financial support instruments.*

##### **Tallinn Music Week<sup>66</sup> (Estonia)**

*TMW started in 2009 as an initiative to internationalise the music industry through a conference and talent showcase festival. It has since then broadened its concept into an all-encompassing weeklong city festival, covering arts, design, technology, city space, food culture and various social issues. It is now a meeting point for European creative communities.*

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<sup>64</sup> Belarus, Georgia, Moldova and Ukraine.

<sup>65</sup> <https://www.go-international.at/>

<sup>66</sup> <https://tmw.ee>

*For more examples, see:*

*Regional centres promoting CCIs internationalisation - Catalan Institute for Cultural Enterprises<sup>67</sup>, Flanders DC<sup>68</sup> and NOMEX Music Export Programme<sup>69</sup>*

*European and international networks and platforms - Creative Business Cup<sup>70</sup>, Creative Tracks – Talents without frontiers<sup>71</sup>, European Creative Hubs Network<sup>72</sup>, European Festivals Platform<sup>73</sup> and the Creative Europe Programme<sup>74</sup>*

#### **4.8.2 Opportunities in Georgia**

> *First neighbourhood country to join the Creative Europe programme*

In February 2015, Georgia joined the Creative Europe Programme. This membership allows cultural and creative organisations from Georgia to team up with partners from all over Europe to get funding for cooperation projects, literary translation schemes, and cultural networks and platforms. Georgian organisations can also take part in audiovisual training events and festivals, under the MEDIA sub-programme. Since accession, Georgian partners have been part of eleven successful bids in of theatre, cinema, literary translations and publishing. The number of applications has grown in past years.

> *Intensification of Creative Europe Desk work*

The Creative Europe Desk is since 2017 hosted by Creative Georgia and has been developing several tools and initiatives in order to spread acknowledgment and improve the sector's capacity to respond, notably creating a special partner search page; touring the country with info sessions; and sharing European experience by bringing in several successful applicants from abroad. It plans now to organise a showcase every year where local organisations will be able to share their experience and discuss potential struggles and best practices.

> *International cooperation and projects development enhancement by Creative Georgia*

Creative Georgia plans to implement different international projects, notably to organise an international forum accompanied by creative start-ups exhibition that will foster networking and help Georgian creative start-ups to showcase their products to representatives from different countries.

> *Promoting Georgian culture abroad by Georgian diplomats and diasporas*

An initiative put forward by the Diplomats' House for Culture-Georgia (DHCG) intends to provide a "sustainable framework" for the diplomatic corps to engage in organising cultural events and facilitating artistic connections. It also promotes

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<sup>67</sup> [http://cultura.gencat.cat/ca/departament/estructura\\_i\\_adreces/organismes/icec/](http://cultura.gencat.cat/ca/departament/estructura_i_adreces/organismes/icec/)

<sup>68</sup> <http://www.flandersdc.be/nl/promotie>

<sup>69</sup> <http://nordicmusicexport.com>

<sup>70</sup> <http://www.creativebusinesscup.com/>

<sup>71</sup> <http://www.creativetracks.org/>

<sup>72</sup> <http://creativehubs.eu/>

<sup>73</sup> <http://www.effe.eu/>

<sup>74</sup> <https://ec.europa.eu/programmes/creative-europe/>

emerging Georgian artistic talent and develops their collaboration with international artists and cultural venues, notably among Georgian diasporas worldwide.

> *Current development of a new cultural diplomacy concept*

Currently the Ministry of Foreign Affairs is working on the concept of cultural diplomacy, with involvement of Ministry of Culture and Monument Protection.

> *International recognition of Georgian filmmakers and increase in international co-productions*

Georgia has been gradually picking up on their international reputation in filmmaking notably via the international work of GNFC. The introduction of the “national film certification” procedure (2010) and membership of Eurimages (2011) have allowed Georgian film-makers to officially benefit from international co-productions. Georgian films have won numerous prizes at international festivals.

> *Increased investment for participating in international fairs and markets abroad*

**Guest of honour of the 2018 Frankfurt Book Fair:** Besides this special occasion, the GNBC also promotes participation in other book fairs such as Leipzig, London and Bologna.

**Focus on Georgia on the Berlinale Co-Production Market:** The Georgian National Film Centre has presented an exhibit stand at the European Film Market organised within the Berlinale.

> *Georgian creative industries and crafts development programme with good international links, notably in the South Caucasus*

The Georgian Arts and Cultural Centre (GACC) has been promoting the conditions for creative industries and crafts professionals, notably mapping and profiling craftsmen and promoting their work across the region. In 2002 it led a joint South Caucasus platform with the support from several international donors – Council of Europe, Soros Foundation and World Bank. GACC now contributes to the promotion and export of crafts and gifts by organising international showcases and fairs.

> *Participation in the Creative Business Cup (Copenhagen)*

The national competition has been organised since 2016 and brings together young startups with creative ideas. The winners in CBC Georgia attend the international finals in Denmark with a global network of entrepreneurs, major corporations and investors from more than 70 countries.

> *Festivals act as focal points for the sector's professional development and promotion*

Festivals are contributing to the image of the country, generating direct and indirect economic impact and increase the quality cultural tourism. Some of the festivals taking place annually in Georgia are quite well connected and networked internationally: Kolga Photography Festival; Tbilisi International Film Festival; Batumi International Art-House Film Festival; “Artisterium”, international visual arts festival;

GIFT - International Festival of Arts; Tbilisi Alter Vision/Newcomers festival; Tbilisi International Festival of Theatre; Cine-Doc Tbilisi, etc.

> *Tbilisi Fashion Week is becoming an international professional platform*

Fashion Week started in 2009 and has become an international platform for fashion professionals and designers from the region to connect with media and clients. It positions Tbilisi as a stylish capital, where East meets West, promoting Georgia through its art and fashion. Besides its portfolio of designers, it promotes parallel events as well as stages for professionals worldwide. Mercedes Benz now sponsors Fashion Week in Tbilisi connecting it with other similar events worldwide.

#### **4.8.3 Challenges in Georgia**

> *Creative Europe Desk needs to reinforce their mission because Georgian CCI professionals lack experience of working on an international scale*

Despite the work being done by Creative Europe Desk,<sup>75</sup> most Georgian CCI professionals lack the skills and the resources to operate on the international scene and develop an international fundraising and partnership strategy. Many have a low level of English proficiency and limited access to information (to higher extent outside of Tbilisi).

> *Cultural diplomacy needs a systematic approach for integrating the CCIs*

Georgia needs a wider and contemporary CCI vision and strategy, despite its investment in branding the country and promoting its culture abroad, most notably for tourism. Georgia's diplomacy, trade and export policies should further integrate CCIs to promote and open up international opportunities for the country's talents.

> *The need for greater compliance with the EU's audiovisual legislation hinders the full participation in the Media sub-programme of Creative Europe*

Georgia's full participation in the Creative Europe Media sub-programme is still limited due to the country's need to comply with the European Directive of the European Parliament and Council of 2010 on the audiovisual sector. The existing law for the sector needs to be revised.

> *The need for more support for international mobility prevents long-term partnerships and co-productions*

The state does not have a systematic support programme for internationalisation, except specific travel support in the fields of cinema and publishing. The current alternative is ad hoc support from embassies, international organisations and donors. This unpredictability prevents long-term planning and international networking, co-productions and partnerships.

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<sup>75</sup> <http://www.creativeeurope.ge>



## 5. RECOMMENDATIONS ON DEVELOPING CULTURAL AND CREATIVE INDUSTRIES IN GEORGIA

### 5.1 Policy-making, Participation and Platforms.

- > **Mainstream CCIs into policy making and promote crossovers**
- > **Decentralise CCIs policy**
- > **Build up the sector's alliances and platforms**

#### 5.1.1. Short term actions

##### a) Create a CCIs professional alliance

The CCIs community should organise an informal national platform that includes companies, NGOs, public institutions and venues. This process is crucial for breaking the sector's atomisation and create a joint platform, which is able to represent the sector and have a structured dialogue with the authorities. Creative Georgia could have a pivotal role in enabling this process.

##### b) Conduct local cultural and creative resource mapping processes

Mapping exercises should be conducted at local/regional level to identify infrastructure, venues, organisations, events, dynamics and assets in order to promote decentralisation. This process will result in an understanding of existing and resources and become a planning tool for stakeholders and public authorities wishing to develop their regions and communities, improve a city or region's infrastructure and develop local economies. These exercises will also promote community engagement and awareness. The data could be mapped and showcased interactively. The maps could use the Creative Towns and Regions Initiative's mapping exercise<sup>76</sup> of the EU-Eastern Partnership Culture and Creativity Programme, which has published a handbook<sup>77</sup> on carrying out these mapping exercises.

##### c) Launch a joint programme supporting CCIs projects and businesses in tourism

The ministries of culture and economy could launch a joint programme to support CCIs projects and businesses related to tourism. Local players in this field – manufacturers, wine and food producers and hospitality providers – should be better networked and it should be encouraged to develop joint products and services with CCIs professionals and enterprises. CCIs can also contribute to enriching and increasing experience tourism, active and creative tourism as well as develop information and communication tools and campaigns.

##### d) Organise tech-creative labs and hackathons

Joint IT-CCIs laboratories and hackathons should be regularly organised by GITA in

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<sup>76</sup> The pilot region in Georgia is Mtskheta-Mtianeti

<sup>77</sup> <https://www.culturepartnership.eu/en/article/mapping-and-strategy-building-handbook>

collaboration with Creative Georgia that connect the two communities. Business centres, creative hubs, universities and other educational and training establishments should also be partners in this process. These initiatives can be thematic and respond to urban and social issues, in which engineers and developers work with designers, composers and media artists.

**e) Establish a Georgian CCIs research and monitoring body**

This research unit could focus on data collection and analysis as well as monitoring of CCIs trends and policies in collaboration with Creative Georgia and universities. Setting up a coordinated system of data collection and monitoring could be developed in close cooperation with sector professionals and organisations. The research process and outputs should be discussed widely internally and alongside international peers. This work could also identify a small number of smart specialisation sub-sectors within the creative industries that could be earmarked for government support.

**5.1.2 Mid-term actions**

**a) Establish a participatory-based CCIs national policy and legal framework**

A new inter-ministerial process should be launched to define a national CCIs strategy and legal framework that builds on the Culture Strategy 2025 process and integrates other policy areas and stakeholders beyond culture, i.e. economy, education and regional development. This strategy should target an interaction among diverse policy areas within the framework of creativity and innovation. This process should be participatory and inclusive of different policy areas and regions.

**b) Establish a CCIs cluster**

Following the creation of a CCIs alliance the sector should gradually include further stakeholders such as academia, research centres and business partners, notably among the tech business community. This joint cluster can become a platform for wider cross-sectorial collaboration.

**c) Develop decentralised and participatory CCIs policy elaboration**

There is a need to develop a strategy for CCIs development at local level that increases inter-institutional coordination between national, regional and local authorities on the policy areas such as culture, economy and education and based on the mapping exercises mentioned above. It is crucial to raise public awareness and participation in cultural life and nurture demand for CCIs. An important component of this is promoting collaboration, exchange and developing a tour circuit among municipal culture houses. Open public discussions including sector and civil society organisations and participatory budgeting processes should be implemented to feed policymaking.

**d) Establish a CCIs networks and clusters support programme**

The programme could support associations and joint platforms to set up and could finance their first year of operation. These platforms would help professionals to communicate with each other, coordinate actions and build up economies of scale. They should be diverse, cross-sectorial, and organised through bottom up initiatives. Digital platforms could be developed to communicate and showcase their

actors and events and link the CCIs to wider audiences. Sub-sectors with the highest potential such as ICT, fashion, crafts, music, publishing, design and audiovisual could receive particular attention.

**e) Develop a joint education, research and development programme for IT and CCIs linking academia and industry**

A joint programme to promote and support post-graduate education, research and development linking IT and CCIs should be set up to develop qualifications, allow the investment in innovation of processes and products and build up ties among academia and industry, and also between IT and CCIs.

## **5.2 Infra-structure, Funding and Frameworks**

- > **Promote and decentralise access to spaces**
- > **Strengthen laws to boost CCIs development**

### **5.2.1. Short-term actions**

**a) Develop a legal framework for Public-Private Partnerships (PPPs) within CCIs**

There is need to regulate and develop a specific model for PPPs in the wider field of CCIs, to engage and encourage private initiative in the sector.

**b) Set up an arm's length competitive funding system**

The Ministry of Culture and Monument Protection should proceed with creating a structured grants programme, that is inclusive and adapted to diverse players including cultural institutions, independent/NGOs and creative companies/entrepreneurs. It should follow the arm's length principle, ensuring equal access and a monitoring process. It should be based on project's proposals and evidence-based evaluation. The principles of any CCIs businesses funding should be developed with the Ministry of Economy within its SME's policies and programmes.

**c) Promote evidence-based management**

Set standards for more flexible and evidence-based management of CCIs projects, organisations and institutions by gradually linking public funding with these conditions. This would create opportunities in the sector for developing qualifications and career development and lifelong learning alongside evaluation of leadership and staff, strategic planning, marketing, communications and business models. State cultural institutions should be encouraged to collaborate with the independent sector and creative entrepreneurs. Promoting networks and collaboration among cultural institutions associated with touring schemes is fundamental to creating synergies and supporting decentralisation.

**d) Help creative initiatives access venues and public spaces**

Small-scale independent initiatives should receive support based on project proposals and/or public tenders especially when they manage to find co-financing. This would give CCIs professionals access to spaces including unused spaces.

Creative hubs, co-working spaces, artistic and cultural venues, that have a proven track-record and good management should also benefit from this support.

**e) Create incentives to encourage charity and investment in CCI**

Laws should be introduced that give sponsors, donors and other investors supporting the CCI tax incentives. These incentives are crucial to make the sector more attractive especially for companies with a corporate social responsibility (CSR) policy. An information campaign to raise awareness in the business community should accompany any such change in legislation.

**f) Promote CCI crowdfunding campaigns and platforms**

Information and awareness campaigns should inform the CCI community and public about crowdfunding. Tax exemptions should be introduced for donations to CCI projects.

**g) Launch a programme to connect fab-labs with the creative community**

Develop a programme to support cooperation between creative professionals and the existing network of fab-labs. The programme could develop a partnership between the Ministry of Culture and Monument Protection and the Ministry of Science and Education and collaborate with schools, universities and other private stakeholders. The programme could enable fab-labs to hire creative professionals for workshops or permanent employment so they could develop creative skills together.

**h) Develop a new audiovisual law compliant with EU standards**

The audiovisual sector requires a new legal framework to operate, that goes beyond cinema and addresses the challenges of the digital economy. This law should be compliant with the EU standards so that Georgia can participate in the Media Sub-programme of Creative Europe. The GNFC's role in linking and consulting the sector's stakeholders in this process is pivotal. The IT sector's potential synergies should be fostered.

**5.2.2 Mid-term actions**

**a) Strengthen public support to creative and innovation policy by channelling new sources of funding**

A revision of the tax system should consider securing a more stable state budget for creative and innovation policy connecting it with taxes coming from tobacco or alcohol and/or channelling TV stations contributions and DVD sales or the lottery, for example.

**b) Create a creative hubs network and multifunctional arts and cultural centres**

The state should launch a programme with local authorities and the private sector to renew and/or create multifunctional and flexible spaces throughout the country that would help CCI operators to interact and develop their work and projects. These spaces should be open to the communities and as well promote cultural participation, learning and educational and opportunities for socialising. The grants should cover infrastructure and support for activities.

### **c) Introduce creative vouchers to promote industry crossovers**

Establish a system of creative vouchers to encourage SMEs to invest in creative services, especially design services. Manufacturing, textiles, fashion and tourism industry should be targeted.

### **d) Monitor and raise awareness on copyright and develop collective management of copyright accountability**

There is a need to raise awareness on copyright procedures among all sector stakeholders. A more transparent collection and distribution of royalties should be developed by supporting the collective management of copyright. Inter-institutional relations among competent authorities should be developed to facilitate data collection. New forms of remuneration and business models based on open sources and commons licencing should also be considered and explored.

### **e) Strengthen media pluralism and fair competition**

The state should ensure transparency, accountability and fair competition in the media, particularly in media ownership, funding, and the advertising market. The state should also promote and encourage locally produced cultural content. Reform of the public broadcaster should guarantee that it fulfils its role regarding pluralism and diversity. Policies should attract internal and external investment that develop the media and ensure its sustainability.

## **5.3 Skills, Audiences and Markets**

- > ***Renew education and training for CCI***
- > ***Raise awareness and participation in CCI***

### **5.3.1 Short-term actions**

#### **a) Introduce management courses in CCI higher education curricula**

Higher education institutions need to integrate management courses – including strategic and communication/audience development skills development – in the cultural and creative curricula. These courses should provide cases for students that link the sector, institutions and society. Universities should link arts students and business/management students.

#### **b) Link fab-labs with schools**

Schools should link and develop regular joint programmes with the extensive network of fab-labs. Artists, IT experts and entrepreneurs should explore creative skills, processes and team dynamics and develop socially engaged practices with local communities.

#### **c) Establish peer-to-peer learning programmes**

The CCI should organise peer-to-peer learning workshops with educational and training institutions to exchange and disseminate management tools, planning tools and communication practices. Entrepreneurs, social practitioners and organisations should be engaged in this process. The Programme should invite international experts, entrepreneurs and practitioners for discussions, presentations and training.

#### **d) Launch a marketing campaign for CCI and an annual international CCI forum**

Creative Georgia should be in charge of a national campaign to raise awareness about the potential of culture and creativity. The campaign should target the media and schools, cultural institutions, the business sector and public. It should include an annual international professional public forum similar to the Creative Georgia Forum and showcase CCI and industry issues.

#### **e) Establish a CCI promotional platform and campaign**

Set up a common platform for CCI products and services that showcases and promotes the sector to local audiences and international customers. The platform can be used for crowdfunding and users/customers engagement campaigns. Audiovisual content could share stories about artists and entrepreneurs and their products and services.

#### **f) Establish a network of CCI shops/workshops**

These shops/workshops could sell and inform about crafts, books, CDs and films and local food and wine. Museum and other cultural venues could include shops that sell CCI products.

#### **g) Develop a research unit or a platform on CCI participation and consumption**

The market needs to better understand audience and user consumption in order to promote and develop the sector. The platform should go beyond academic research and audience profiling to action research on new types of consumption and user engagement.

### **5.3.2 Mid-term actions**

#### **a) Develop mobility programmes and internship opportunities for students, graduates and entrepreneurs**

The Ministry of Culture and Monument Protection and Ministry Education and Science should jointly sponsor regional and international mobility and internship opportunities for students, graduates and entrepreneurs in schools and universities, creative hubs and other CCI organisations and companies.

#### **b) Establish student project development funds in universities**

Project funds in partnership with the business community could create opportunities for forming teams for joint development and implementation of ideas in collaboration with companies and institutions.

#### **c) Develop a lifelong learning offer for CCI professionals**

Gradually develop post-graduate and continuous learning in CCI artistic, technical and strategic management. These courses could target artists and creative professionals, business and administration graduates, media and communication graduates and professionals interested in the CCI sector. Education institutions could also provide alternative learning and capacity building programmes for creative practitioners.

## **5.4 Internationalisation and Cooperation**

- > **Promote Georgia talent and creativity worldwide**
- > **Provide resources for international cooperation and trade**

### **5.4.1 Short-term actions**

#### **a) Develop a cultural diplomacy and external relations strategy**

The Ministry of Culture and Monument Protection and ministries of foreign affairs and economy could develop a CCI's external relations policy. Contemporary Georgian culture, IT and creative talent could be promoted by diplomatic, export and trade missions in order to link Georgia's cultural identity and products with its foreign policy. There should be more incentives for attracting investment and opening up new markets.

#### **b) Provide match-funding support for international projects and consortia**

Participation in international consortia requires co-funding. That often prevents small operators from participating. Therefore match-funding like advantageous micro-loans or a public support scheme should be established for grant awardees in international applications (notably Creative Europe).

#### **c) Promote an efficient mobility grants scheme to support participation in international circuits**

A quarterly grants scheme should be established to support international travel that helps CCI operators to identify and meet partners, network, participate in residencies and international fairs, missions and festivals. Run a national campaign to train entrepreneurs and professionals to operate in international markets and build partnerships.

#### **d) Build on and reinforce the existing Eastern Partnership cooperation**

Continue and strengthen peer-to-peer learning, sharing, knowledge, information, policy development, communication, and advocacy and awareness raising for the potential of CCIs in EaP countries. Pursue joint capacity building mobility programmes associated with project grants and common platforms to showcase local talents and resources.

### **5.4.2 Mid-term actions**

#### **a) Develop an international focal point in Creative Georgia**

The international focal point would act as intermediary with two missions: inform and build the capacity of the sector internally and promote the country CCIs abroad. Many CCI enterprises and projects require support to internationalise their projects and businesses. It should develop a communication and branding plan to promote the country through its CCI talents, contents, products and services, it should also be tasked with organising showcases and related events in Georgia and abroad. Creative Europe Desk could be integrated into the work of the focal point.



**b) Develop an international platform for cultural tourism**

The cultural tourism platform should be the entry point to Georgian tourism, showcasing the country's rich cultural heritage and creative contemporary products and services.



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## APPENDIX B: LIST OF PARTICIPANTS IN WORKSHOPS, INTERVIEWS AND SITE VISITS

Tbilisi, 28<sup>th</sup> – 30<sup>th</sup> September 2016

### *Organisation*

**Giorgi Razmadze**, EaP Culture and Creativity Programme/British Council Georgia

**Zviad Mchedlishvili**, Local Expert for Georgia

### *Interviews and meetings*

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**Gela Suli**, Creative Business Cup Georgia

**Giorgi Khachidze**, FabLab Techpark - Georgia's Innovation & Technology Agency

**Ileana Stanculescu**, CineDoc-Tbilisi

**Jaba Sikharulidze**, Tbilisi Municipality City Hall – Economic Development Office / Tbilisi Fashion Week

**Ketevan Zurashvili**, Ministry Economy and Sustainable Development – GE National Tourism Administration

**Levan Kharastishvili**, Ministry Culture and Monument Protection

**Maggie Osdoby Katz**, Advisor social change

**Maka Dvalishvili**, Georgian Arts and Culture Center

**Mariam Lashkhi**, Georgia's Innovation & Technology Agency

**Sophia Lapiashvili**, Shuqura – Education Museum

**Sophio Bendiashvili**, Film in GE – Cash Rebate Programme, Entrepreneurship Development Agency, Enterprise Georgia

**Tako Chkheidze**, Tbilisi Fashion Week

**Taso Chkhaidze**, Artearea

**Thomas Burns**, Photography Director

**Yoanna Ayers**, Vocalist

### *Site visits*

**Fabrika** – Impact Hub Tbilisi

**Generator 9.8** – Coworking space

**Techpark** - Georgia's Innovation & Technology Agency

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