



MAPPING OF THE CREATIVE INDUSTRIES IN THE WESTERN BALKANS

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* This designation is used throughout this report without prejudice to positions on status and is in line with UNSCR 1244 and the ICJ Opinion on the Kosovo declaration of independence.

EXECUTIVE SUMMARY

1 INTRODUCTION

In October 2021, the Regional Cooperation Council (RCC) commissioned research into the Creative Industries in the Western Balkans (WB)–Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, North Macedonia, and Serbia. The term ‘creative industries’ refers to a range of economic activities that are concerned with the generation and commercialisation of creativity, ideas, knowledge and information. However, there is no specific systematic description in use globally. The Cultural and Creative Industries have been recognised as important drivers of economic opportunity and social transformation. Another clear benefit is the direct connection between the creative industries and tourism, with almost any kind of creative output stimulating the kinds of narratives that respond to the trend of Experience Tourism.

The project aimed to provide new perspectives of the landscape of creative industries in the Western Balkans as well as to make recommendations on the kinds of interventions that boost regional alignment and deliver economic, political and social benefits. The Project was formulated against a background of increasing regional cross-border/boundary cooperation, not only as a function of EU accession negotiation processes but also because of the benefits of larger markets and free movement of people, goods, capital and services. Cooperation in the region has been formalised through the Western Balkans Regional Economic Area, where goods, services, investments and skilled workers can move without barriers. This was given further impetus by the endorsement of the Common Regional Market (CRM) Action Plan 2021–2024. This plan identifies four key areas for cooperation, and for the first time, creative industries are recognised in the CRM Industrial Agenda as one of the key industries of the region and as a crucial driver of growth and competitiveness in the region.

2 METHODOLOGY

The methodology for the project included both Qualitative Analysis and Applied (Action) Research. The research included:

- Analysis of secondary sources (official international and government documents, information, analysis, studies, analysis reports)
- Analysis of websites of cultural institutions and creative sector in 6 economies
- Analysis of the register of non-governmental organisations and foundations operating in the region
- Official culture statistics and other relevant statistics with focus on UIS–UNESCO Institute of Statistics

- Monitoring online platforms writing on culture, cultural and creative industry, cultural policy, situation and problems

A common way to report on the Creative Industries is to subdivide them into segments based on common activities, namely: advertising, architecture, contemporary arts, crafts, design, fashion design, film and television, music; performing arts, publishing & literature; software and video games. This report follows the above breakdown but excludes commercially focused such as software and IT, Architecture or Advertising.

The second axis for research is defined by the EU Open Method of Cooperation Working Group on Creative and Cultural Industries from 2012, which sets out the areas of support required to grow the creative sector, and the kinds of activities and interventions that should be in place for a growing sector.

3 FINDINGS

3.1 CREATING PRECONDITIONS

3.1.1 INTERNATIONAL FRAMEWORK

- Limited engagement of WB economies as partners at international levels
- Limited use of EU funds/grants for CCI sector projects
- No joint applications for international funds in the CCI space such as Eurimages, Creative Europe, IFCD

3.1.2 REGIONAL FRAMEWORK

- Lack of progress with Council of Ministers of Culture of SEE
- Weak partnerships regionally to advocate CCI as a vector of development

3.1.3 INSTITUTIONAL ENVIRONMENT

- Limited awareness of and participation in Creative Industry development by key partners/ministries
- No opportunities to share best practices between regional governments
- Low recognition of CCIs by policy makers and creation of public budget lines

3.1.4 POLICIES AND STRATEGIES

- Low awareness of Policy and Legislative Options through provision of best practice information
- Limited opportunities to gather stakeholders together annually to share information and improve performance across the region

3.1.5 MAPPING STUDIES & ECONOMIC IMPACT ASSESSMENTS

- Limited data on the economic impacts of the sector

3.2 STRENGTHENING CCIs

3.2.1 OFFICIAL AGENCIES AND INITIATIVES

- Very low levels of cooperation and collaboration between Creative Industries umbrella organisations within the WB and with those in Europe

3.2.2 SECTOR ASSOCIATIONS AND ORGANISATIONS

- Limited connections between creative industries associations and bodies—both regionally and internationally

3.2.3 KEY STAKEHOLDERS ACTIVE IN THE FIELD

- Excellent specialist knowledge of key stakeholders is not harnessed to craft appropriate and effective policies and programmes

3.2.4 FINANCIAL SUPPORT

- Lack of formal communication about available funding opportunities

3.2.5 PHYSICAL INFRASTRUCTURE

- Limited networking, pooled resources, best practices, advocacy, policy, and opportunities between Creative Hubs

3.2.6 SKILLS AND TRAINING

- Limited entrepreneurship and business skills training in the sector, or regional connectivity of existing programmes

3.3 SPILLOVER EFFECTS

3.3.1 INTERNATIONAL ACTIVITIES, ASSOCIATIONS AND PARTNERSHIPS

- Limited participation of WB stakeholders in the existing networks

3.3.2 CREATIVE INDUSTRIES EVENTS

- Low focus on Creative Industries-specific events in WB
- Limited connections between the existing Creative Industries events
- Limited event opportunities to develop business skills and audiences

3.3.3 TOURISM

- Low levels of awareness of benefits of Creative Tourism to local economies
- Limited connections between creative tourism products and offerings across the region
- Low awareness raising about Creative Tourism products and programmes across WB

3.2.4 BRANDING, MARKETING & COMMUNICATIONS

- Limited linkages between creativity/innovation and regional branding, marketing and communication
- Few positive breakouts and news, stories and individuals from the region

4 RECOMMENDATIONS ARISING

There are several clear requirements to kick-start cross-border/boundary economic collaboration in the creative industries. These include the need to gather stakeholders together more effectively and keep them better informed. This is achieved through:

- A dedicated portal of useful information
- Associations of stakeholders at their respective levels—e.g. Ministry, Creative Industries initiative, Creative Industries Hub, Creative Industries practitioners
- Building business skills and capacity
- Connecting these industry groupings with European/international best practice by facilitating memberships in bodies in their respective spheres of business
- Encouraging collaborative participation in major international events and trade fairs
- Events that bring each of these Creative Industry groupings together to build networks and share information in formal and informal ways
- Events that combine showcases of creative outputs with dedicated business knowledge and facilitated opportunities to create partnerships cross-border/boundary
- Supporting new events that showcase and capacitate sector activities

MAIN REPORT: MAPPING THE CREATIVE INDUSTRIES IN THE WESTERN BALKANS (WB)

1. INTRODUCTION

In October 2021, the Regional Cooperation Council (RCC) commissioned research into the Creative Industries in the Western Balkans—Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, North Macedonia, and Serbia.

Part One of the project is devised as a sector mapping that identifies leading stakeholders, institutions, associations and educational offerings already active in the field, as well as existing examples of regional/cross-border/boundary activations.

Part Two makes proposals on the kinds of additional activations and interventions that might deliver on RCC goals that include increased economic competitiveness, increased tourism activity, increased cross-border/boundary cooperation and social engagement.

The project was initiated due to a general lack of clarity about notions of “creative industries” in the Western Balkans, particularly when viewed through a prism of cross-border/boundary cooperation. There was also a lack of information on the ways the key players in the region are already working together across borders/boundaries, as well as limited identification of opportunities for additional cooperation.

The desired outcome of the overall project is a fresh understanding of the landscape of the Creative Industries in the Western Balkans and the sharing of new options that will allow RCC to develop the kinds of targeted interventions that encourage and boost regional alignment and deliver economic, political and social benefits.

The forthcoming report and its annexures therefore have no assumption of being a hard academic research document, but instead offer a user-friendly overview of the Creative Industries in the region, and the opportunities arising to assist it.

2. REGIONAL COOPERATION

Governments across the region have recognised the need for greater integration, not merely as a function of EU accession negotiation processes and requirements, but because of the benefits arising from larger markets and free movement of people, goods, capital and services.

Cooperation in the region was formalised through the Western Balkans Regional Economic Area (REA), which aimed at developing an area where goods, services, investments and skilled workers can move without barriers. The REA was designed to scale up the market available to potential investors in the region and give access to almost 20 million consumers. As a basis for an EU-compliant regional economic area in the Western Balkans, the REA was adopted in July 2017 by the economies of the region: Albania, Bosnia and Herzegovina, Kosovo*, North Macedonia, Montenegro and Serbia.

Regional Integration was given further impetus by the endorsement of the Common Regional Market (CRM) Action Plan 2021–2024, at the Berlin Process Summit held in Sofia. The CRM Action Plan builds on the achievements of the Regional Economic Area by identifying four key areas for cooperation, one of which is the CRM Regional Industrial and Innovation Area.

The CRM Regional Industrial and Innovation Area aims to support competitiveness of entrepreneurs in the region and enable them to integrate into regional supply chains, and to create sustainable value chains and upgrade the industrial base across key strategic sectors including the green/circular economy, the creative industries and tourism.

For the first time, creative industry is recognised in the CRM Industrial Agenda as one of the key industries of the region and as a crucial driver of growth and competitiveness in the region.

3. REGIONAL COOPERATION COUNCIL

The Regional Cooperation Council is an all-inclusive, regionally owned and led cooperation framework that was established in 2008 to promote regional cooperation and the European & Euro-Atlantic integration of South East Europe (SEE). The RCC agenda is particularly focused on delivering result-oriented interventions in order to spark development and growth for the benefit of the people in South East Europe.

RCC's efforts in development of culture and creative sectors have been led by the framework of the SEE2020 Strategy, as one of the four policy dimensions in the Smart Growth pillar. Prior RCC teams, for instance, proposed a Regional Design Incubator and a Regional Programme for an Audio-Visual Fund.

In its SEE2030 Strategy, RCC further acknowledged the importance of cultural and creative sectors, underlining the need to strengthen regional cooperation in promoting the CCIs and developing specialised skills. The SEE2030 Strategy aims to support development of regional creative industry and enhance cooperation at regional level by increasing links between public institutions and the private sector, including all relevant actors.

As an additional opportunity, the RCC's Triple P (3P) project focused on cultural routes development as part of the wider objective of cultural tourism product development and promotion. This

will support regional efforts in development of creative industries by paving the way for future products and building a network of stakeholders that are implementing similar initiatives.

This project therefore combines several of RCC's key objectives:

- Regional Cooperation
- Economic Development
- Creative Industries Development
- Tourism Opportunities & Linkages

4. CREATIVE INDUSTRIES OVERVIEW

4.1 DEFINING CREATIVE INDUSTRIES

Broadly speaking, the term 'creative industries' refers to a range of economic activities that are concerned with the generation and commercialisation of creativity, ideas, knowledge and information. However, there is no specific systematic description in use globally. Broader understandings include:

- **UNCTAD**–United Nations Conference on Trade and Development:

"The creative industries are at the core of the creative economy and are defined as cycles of production of goods and services that use creativity and intellectual capital as their main input. They are classified by their role as heritage, art, media and functional creations."

- **UNESCO**

"An organised activity sector whose purpose is to produce or reproduce, promote, distribute and/or commercialise cultural goods, services or activities, of a cultural, artistic or heritage nature" and "industries that combine the creation, production and commercialisation of contents which are intangible and cultural in nature; these contents are typically protected by copyright and they can take the form of a good or a service."

- **DCMS**–Department of Culture, Media and Sport, the United Kingdom.

"Industries that are based on individual creativity, skill and talent and which, by creating and using intellectual property, have the potential to create wealth and employment."

To this end, this document generally uses Cultural and Creative Industries (CCIs) as a descriptor of the sector.

4.2. CREATIVE INDUSTRIES AND ECONOMIC IMPACTS

According to UNCTAD (2018), the creative economy is recognised as a significant sector with a meaningful contribution to national gross domestic product. Creative industries can be a driver of economic growth by contributing to employment, new jobs and innovation.

UNESCO notes that the creative economy is "one of the most rapidly growing sectors of the world economy and a highly transformative one in terms of income generation, job creation and export earnings".

Research from the World Economic Forum demonstrates that the Creative Industries:

- Generate \$2.25 trillion in revenue
- Create 29.5 million jobs (2013)
- Employ about 1% of the world's active population
- Employ more people than the automotive industry in the United States, Europe and Japan combined, more than global telecommunications (\$1.57 trillion)
- Contribute more to global GDP than the economies of India, Russia, or Canada
- Employ more Europeans between the ages of 15 and 29 than any other sector
- Have more women participating in them than traditional industries

At EU level, Creative Industries have become high-capacity engines for economic growth, representing 11.2% of all private enterprises and 7.5% of all employed persons. Audience demand for content is growing, supported by the rapid expansion of platforms on which content can be viewed. In Europe, more than 60% of leisure time is spent consuming film and media products.

Within the WB specifically, the picture is much less clear. Economic data regarding sector performance has not been collected across all of the economies, and where it has been gathered, the collection has been inconsistent, using non-identical processes/matrixes, meaning that the regional impacts of the CIs cannot be measured, nor progress charted.

UNCTAD'S CREATIVE ECONOMY OUTLOOK 2002–2015: Trends in international trade in creative industries and COUNTRY PROFILES 2005–2014 demonstrate not only that there has been significant growth in the creative economy but also that the sector can make a valuable contribution to the achievement of sustainable development goals. Although these documents do not draw specific conclusions about the WB economies as a whole, they do reveal some information. For example, the report notes the Creative Goods Exports (in US\$) in 2015:

● Serbia	\$248 million
● Bosnia and Herzegovina	\$159 million
● North Macedonia	\$ 29 million
● Albania	\$ 22 million

Further:

- Economies in transition still play a marginal role in world markets of creative goods. Design goods such as fashion and accessories, interior design, toys and jewellery, account for 70 per cent, followed by art crafts and new media both accounting for 20 per cent of total exports from developing countries.
- Audio-visual and information services account for the largest share of Albania creative services with a total worth of \$4 million in 2016.
- There are 96 cultural events of international importance in Bosnia and Herzegovina per annum, of which almost 50% are in creative industries. Creative services exports

stood at \$34.9 million in 2014 led by computer services exports, which generated \$34.7 million for the same period.

- Creative goods exports from North Macedonia doubled from \$15.6 million in 2005 to \$30.7 million in 2014. Design goods at \$21 million accounted for the largest share of exports, followed by visual arts and publishing, which stood at \$8 million combined in 2014. Creative services exports stood at \$95.1 million in 2014.

All around the world, governments have begun to recognise the importance of Cultural and Creative Industries as drivers of economic opportunity and social transformation. Creative Industries are valuable for developing economies because creativity is hard to automate and difficult to outsource. They also typically attract large numbers of both women and young people into the sector, allowing economies to address issues of equality, emigration and brain drain. Further, digitisation means that many CI products are no longer constrained by the “tyranny of location” meaning that content creators can now reach new, fee-paying audiences all over the world.

Another clear benefit is the direct connection between the creative industries and tourism, with almost any kind of creative output stimulating the kinds of narratives that respond to the trend of Experience Tourism. According to the OECD (2018), creative resources also constitute an important element of tourism, which presents additional opportunities for the economies of the Western Balkans.

5. MAPPING PROCESS

5.1. METHODOLOGY & METHOD

The methodology for the project is both Qualitative Analysis and Applied (Action) Research. Qualitative Analysis is used when assessing situations where statistical figures and hard numbers are unavailable. Applied Research is used when attempting to determine immediate solutions to specific problems. Our research approach included:

- Analysis of secondary sources (official international and government documents, information, analysis, studies, analysis reports)
- Analysis of websites of cultural institutions and creative sector in 6 economies
- Analysis of the register of non-governmental organisations and foundations operating in the region
- Official culture statistics and other relevant statistics with focus on UIS–UNESCO Institute of Statistics
- Monitoring online platforms writing on culture, cultural and creative industry, cultural policy, situation and problems

The information gathering is conducted as desktop research, pulling information from the internet on the various economy and city programmes devised to support Creative Industries in the Western Balkan economies over the last decade. This research creates an overview of the

sectors in the WB partners and the stakeholders at each level, as well as an understanding of specific perceptions on strengths and weaknesses.

The research is targeted at the RCC participants in the Western Balkans, namely:

- Albania,
- Bosnia and Herzegovina
- Kosovo*
- Montenegro
- North Macedonia
- Serbia

It should be noted that a major outcome of the mapping was to provide information on the gaps in service provision to the Creative Industries in the Western Balkans, and therefore the opportunities presented to the RCC in terms of filling those gaps. A clear method therefore was the Gap Analysis. This meant that our mapping was focused as much on the gaps, connections, and opportunities, as it was on a straightforward capturing of hard information on the sector.

5.2 ACTIVITY-BASED APPROACH

A typical method for understanding the creative industries is to sub-divide them into more segments based on common activities. These include: advertising, architecture, contemporary arts, crafts, design, fashion design, film and television, music; performing arts, publishing & literature; software and video games.

We use this segmented activity-based approach to narrow down the sectors for mapping. We specifically looked to identify those activities and interventions that are typically understood as Creative Industry sectors in the region. These are:

- Contemporary Art
- Design
- Fashion
- Film and Television
- Literature, Books and Publishing
- Music
- Performing Arts–Theatre and Dance
- Video Gaming

Given the specific tourism outcomes required from the research, we have also included gastronomy and wine, and identified existing cultural and creative tourism initiatives in the region.

Approaching the task from a developmental perspective, we did not include the commercially focused activities of software and IT, Architecture or Advertising. On the other end of the scale, we also did not focus on crafting—although the protection and preservation of traditional crafts and

skills represent a potential category, particularly when connected to the opportunities presented by cultural tourism and may be included in future iterations. Additional contacts and inputs on the craft sector have been provided by economies and partners during the review process.

Table 1. Creative Industries by segments

CREATIVE INDUSTRIES			
HERITAGE	ARTS	MEDIA	FUNCTIONAL CREATIONS
Traditional cultural expressions	Visual Arts	Publishing and printing media	Design
Art crafts	Paintings	Books	Interior
Festivals	Sculpture	Newspapers	Graphic
Celebrations	Antique	Press and other publications	Fashion
	Photography, etc.		Jewellery
			Toys
Cultural sites	Performing arts	Audio–visuals	Creativity services
Historical monuments	Live music	Film	Architecture
Museums	Theater	Television & radio	Advertising
Libraries	Dance	Broadcasting	Creative R & D
Archives, etc.	Opera	New media	Cultural services
	Puppetry	Digitised content	Digital services, etc.
	Circus, etc.	Software	
		Video games	
		Animations, etc.	

Source: UNCTAD, 2008

5.3 SECTOR DEVELOPMENT FOCUS

The second axis of our research method is defined by the EU Open Method of Cooperation Working Group on Creative and Cultural Industries from 2012, which sets out the areas of support required to grow the creative sector.

This framework is extremely useful because, in setting out the areas of activities and interventions that should be in place for a growing sector, it tells us which activities and interventions should be mapped. Our research focus therefore addresses:

Creating Preconditions—primarily at a government level

- Institutional Framework—international and regional
- Policies and Measures
- Mapping Studies & Economic Impact Assessments

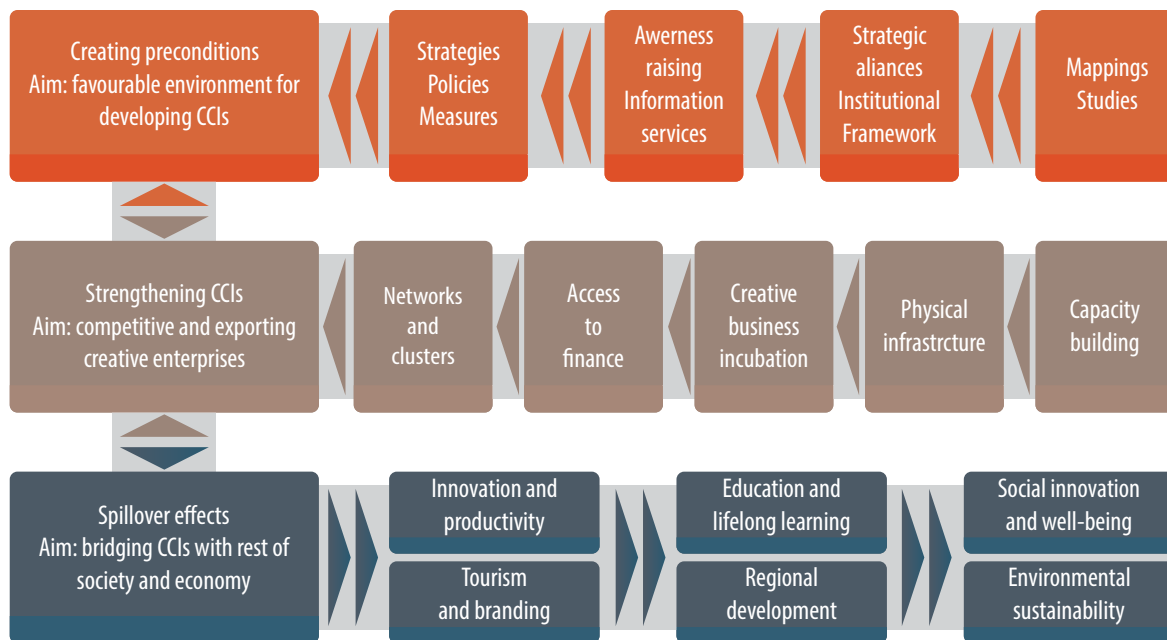
Strengthening CClS—private and public, including

- Official Agencies and initiatives
- Sector associations and organisations as well as key stakeholders active in the field
- Available financial support measures

- Physical Infrastructure
- Skills and training opportunities

Spill-over Effects–private and public, local and international

- International activities, associations and partnerships
- Festivals and Events
- Tourism
- Branding, Marketing and Communications



Framework for developing Cultural and Creative Industries (CCIs)
 EU OMC Working Group on CCIs, 2012

Specifically, our research was narrowed into the following areas of interest:

PUBLIC SECTOR

- Government Bodies
- City Bodies
- Initiatives for Creative Industries at economy level

PRIVATE SECTOR

- Organisations
- Notable Private Sector Stakeholders
- Major Events & Festivals
- Useful Publications

- Skills & Education Providers
- Infrastructure Investments

5.4 COLLABORATION CROSS-BORDER/BOUNDARY

With the above CCI development framework in mind, we also looked at existing areas of cooperation across the various sectors, and activities and interventions ranging from international festivals and events to associations and international development programmes in creative industry fields. This information will serve to guide us on gaps in the provision of support to the sector.

5.5. RESEARCH LIMITATIONS

There are limitations to the approach. Firstly, there are a seemingly unlimited number of creative industry stakeholders working across all sectors in all economies, as well as several traditional public institutions and initiatives. The tight timeframe for the research and its informal framework means that information will undoubtedly not have been fully captured. The information presented is that which was complete as at 15th December 2021. Data gathering should therefore continue into both phases of the project and should be continued in the future by the Working Group.

Data gathering is further hampered by the number of target entities whose websites do not appear in English language search engines.

6. RESEARCH FINDINGS

The objective mapping process unveiled a significant amount of creative industry activity across all of the economies and in all of the sectors covered. The Creative Industries in the region display a surprising and detailed amount of potential support, at economy and city levels, and from both public and private sector sources. However, stakeholders in both private and public sectors have not traditionally worked well together strategically or operationally, resulting in raised expectations, gaps in delivery and services, and general frustration.

In the private sector, there are festivals and events in every subsector—including film, music, performing arts, even literature and gaming—that connect practitioners with audiences on an annual basis. However, outside the film and television sector, which traditionally works and is funded collaboratively across borders/boundaries, there is little readily available evidence of formal cooperation. The number of efforts to stimulate cross-border/boundary cooperation and understanding is significant, with a range of programmes across the sectors.

In contrast with the range of events and organisations representing the subsectors, there are only a limited number of events, activities, training opportunities or organisations that look at the Creative Industries collectively. There is therefore significant opportunity to formalise partnerships and boost cross-border/boundary cooperation in ways that support not just the individual subsectors, but a broader umbrella understanding of the Creative Industries as a whole.

A detailed mapping is contained in the Annexures which are reported economy-by-economy (Economy Overview). This information will continue to be developed and refined by the respective WB working group on an ongoing basis. More detailed findings and observations are as follows:

6.1 CREATING PRECONDITIONS

6.1.1 INSTITUTIONAL ENVIRONMENT

See RCC Economy Overview: Lead Ministry/Department

All of the Creative Industries in the WB operate under the auspices of a Ministry of Culture which is generally responsible for designing and implementing policy in the field of arts and culture, and for supporting the development of cultural production. Additionally, there is a range of public institutions that manage the responsibilities of various subsectors at an economy level. These include centres such as Film Centres, National Book Centres, Film archives/cinematheques, Archives, National Art Galleries and others. These organisations are often members and/or partners of European representative bodies, networks and initiatives.

Culture Ministries engage with the Creative Industries with differing degrees of enthusiasm and understanding. There are clear conceptual challenges for more traditionalist approaches regarding the dual cultural and economic value. Creative Industries therefore remain functionally homeless or absent from the priority agendas of line ministries.

This duality will become increasingly problematic given the disruptive effects of digitisation across the entire Culture and Creative Industries sector. Digitisation impacts on the financing, production, distribution and consumption of creative industries products, and new technologies such as Non-Fungible Tokens, cryptocurrencies and blockchain all disrupt the commercial exploitation of creativity. Digital collectibles and tokenised real-world assets (art, real estate, cars) and even in-game awards (tools, weapons, clothing, virtual currency) become commercially viable creative outputs. Other technological/digital trends such as Artificial Intelligence and Internet of Things—and the social impact of these technologies—will also impact how Creative Industries desks work. Failure to address these issues may result in technological exclusion, and the region falling further behind its European counterparts.

Failure to fully grasp the opportunities of the Creative Sector coincides with a wider issue of low levels of awareness regarding the potential of CCIs. Creative Industries are given limited recognition as an industrial sector both by government and wider public. In part this is because there is a lack of information regarding local and international trends and events, as well as examples of successful cooperation between the business-sector and cultural organisations, identification of examples of creative thinking and integration of creative approaches in business sector.

The creative economy should be integrated into the official policies of all Western Balkan economies in ways that foster competitiveness and sustainable development. The economies in the region should prioritise the sector and take responsibility for its development, adopting international best practices and working with stakeholders to jointly identify the relevant steps for sector development. In particular, interdisciplinary research practices that contribute to better identification of creative practices and the contribution of creative industries to the overall economy should be introduced, and resources and information around the newly digitised creative economy must be shared.

Policy recommendations for RCC to support this include:

- Raise awareness of and participation in Creative Industry development of key partners/ministries
- Share best practices with regional governments—including on the digitised industry
- CCI to be recognised by policy makers and creation of designated public budget lines

6.1.2 INTERNATIONAL FRAMEWORK

See RCC Economy Overview: International Links & Relationships

Multilateral processes such as the implementation of the UNESCO 2005 Convention¹, the Sustainable Development Goals (SDG) 2030 Agenda, the Doha Round at the World Trade Organisation, and the developmental agenda of the World Intellectual Property Organisation all have implications on the creative economy. Moreover, governments are increasingly seeking to shape policies regarding the creative economy at regional level.

The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (UNESCO 2005) has become the obligatory *acquis communautaire* in the field of culture for candidates in their negotiation and accession process of EU integration. Albania, Bosnia and Herzegovina, Montenegro, North Macedonia and Serbia have ratified the 2005 Convention.

Several cities in the region have been accepted into the UNESCO Creative Cities Network namely:

- Bitola, North Macedonia–UNESCO Creative City of Film
- Sarajevo, Bosnia and Herzegovina–UNESCO Creative City of Film
- Vranje, Serbia–UNESCO Creative City of Music

The UNESCO Culture for Development Indicators Suite (CDIS) is an advocacy and policy tool that assesses the multidimensional role of culture in development processes through facts and figures. The CDIS generates original facts and figures demonstrating the multidimensional contribution of culture to development with proven policy impact at the economy level. Bosnia and Herzegovina, Montenegro and Serbia have gone through this process and the statistics have been used in this document.

At a European level, the EU promotes culture and creativity, cultural diversity and the protection of cultural heritage. It supports the mobility of artists and cultural practitioners in the context of the New European Agenda for Culture and the Work Plan for Culture 2019-2022. The European Union, as a regional organisation, ratified the UNESCO 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Preserving and promoting cultural diversity are among the Community's founding principles: they are enshrined in the Treaty, under Art. 151, and in the Charter of Fundamental Rights of the European Union, under Art. 22.3. This vision is aligned with EU commitments taken at the international level towards the principles and objectives set forth in the UNESCO 2005 Convention.

The European Commission has further focused on an ecosystem approach to supporting artists, cultural and creative professionals and European content. They underline the importance of

¹ Convention on the Protection and Promotion of the Diversity of Cultural Expressions, UNESCO 2005

cultural and creative sectors for innovation, job creation, cohesion and well-being of societies in major mentioned documents in force, but also in the following documents:

- the European Commission Green Paper on unlocking the potential of cultural and creative industries (2010);
- the Communication Promoting cultural and creative sectors for growth and jobs in the EU (2012);
- the European Parliament Resolution on promoting the European cultural and creative sectors as sources of economic growth and jobs (2013);
- Work Plan for Culture 2014/2018 the Communication Towards an integrated approach to cultural heritage for Europe (2014);
- the Digital Single Market Strategy (2015);
- the European Parliament Resolution on a coherent EU policy for cultural and creative industries (2016);
- EU Strategy for International Cultural Relations (June 2016).

North Macedonia, Albania, Montenegro, and Serbia are EU candidate economies. Bosnia and Herzegovina and Kosovo* are potential candidates for membership.

Developmental aid from the EU—from the Instrument for Pre-Accession Assistance (IPA), a funding mechanism for EU candidates—is available and has been allocated as follows to date:

IPA II 2014-2020 indicative allocations

Economy	2014	2015	2016	2017	2018-2020	TOTAL 2014-2020
Albania	68.7	91.9	82.7	80.2	316.3	639.5
Bosnia and Herzegovina	75.7	39.7	47	74.8	314.9	552.1
Kosovo*	66.75	82.1	73.86	78.16	301.3	602.1
Montenegro	39.5	36.4	35.4	41.3	126.5	279.1
North Macedonia	81.7	67.2	64.6	82.2	313.1	608.7
Serbia	179.0	223.1	202.8	212.2	722.2	1,539.1
Turkey	614	626	620	493	1,181	3,533
Multi-economy	242.3	346.7	435.3	403.4	1,552.5	2,980.2

* Amounts to be decided at a later stage.

https://ec.europa.eu/neighbourhood-enlargement/enlargement-policy/overview-instrument-pre-accession-assistance_en

IPA I (2007-2013) was followed by IPA II in March 2014 covering the period 2014–2020. The overall budget allocation for IPA II is EUR 11.7bn. The new regulation streamlined the rules governing access to IPA funds for candidate countries and potential candidates.

IPA III for the period 2021-2027 is currently being negotiated. The current proposal allocates EUR 14.2bn to fund Albania, Bosnia and Herzegovina, Kosovo*, Montenegro, North Macedonia, Serbia and Turkey.

All 6 are participating in the Creative EUROPE programme (Culture and Media strand) and Creative Europe desks are mostly situated within Ministries of Culture. Within the scope of this programme, Novi Sad, Serbia, is the only city with the title European Capital of Culture* 2022.

Policy recommendations for RCC to support this include:

- Support/participate in international initiatives and promotion of CCI worldwide (international organisations, networks, forums think tanks)

6.1.3 REGIONAL FRAMEWORK

Regionally, the Regional Cooperation Council serves to make the existing regional initiatives more effective in order to achieve practical and visible results for the Western Balkan citizens. The initiative includes the establishment of a Common Regional Market, which, as a transitional form, should bring the region closer to the European Union and accelerate the path to full membership. Another outcome is the Open Balkan initiative, which aims to create free access to the labour market in the region. If implemented, this proposal would enable citizens from all three economies to find employment opportunities across the region under the same conditions as domestic citizens.

The Council of Ministers of Culture in South East Europe is a regional body that provides the strengthening of cultural links between the economies in the region. Created on the basis of cultural cooperation in the Nordic countries, this mechanism at the level of Ministers of Culture is most often linked to their mandates and focused on the policy level. So far, no concrete proposals for improving the CI sector or specific regional cooperation projects have emerged from this process.

Also on the level of regional cooperation, the work of the Regional Office of UNESCO in Venice and the satellite office in Sarajevo is significant, not only in supporting cultural heritage, science and education, but also supporting much that has been done in the field of creative industries under the framework of the 2005 Convention and UN 2030 Agenda for Sustainable Development.

Under the initiative One Belt One Road and under the mechanism 17 plus 1, Central and East European Countries and China established the Centre for Regional Cultural Cooperation in Skopje in 2018. Information about the centre and its results are not available, possibly due to the COVID-19 pandemic.

The first Forum on Cultural and Creative Industries of Central and Eastern Europe and China was held in Belgrade in June 2016, jointly organised by the Ministries of Culture of Serbia and China and with the participation of about 100 experts from all fields of cultural and creative sector across the region.

Policy recommendations for RCC to support this include:

- Ensure that all WB economies are engaged and active both amongst themselves and at international levels
- Use EU funds/grants for CCI sector projects
- Devise joint applications for international funds in the CCI space such as Eurimages, Creative Europe, IFCD

6.1.4 POLICIES AND STRATEGIES

See RCC Economy Overview: Policy Environment

Almost all Ministries have Development Strategies in force—most often culture and/or tourism and youth—that cover the field of cultural and creative industries at the economy level, or sometimes also at the city level in the case of Pirot and Novi Sad (Serbia), Prizren (Kosovo*) and others.

Most of the economies have also adopted Smart Specialisation Strategies or they join Smart Specialisation Strategies or Platforms that can be a good foundation for future growth of CIs in the region.

The general impression is that there is a recognition of the growing importance of the Creative and Cultural Industries—even if the implementation of strategies has not been fully achieved.

However, there is a notable lack of specific policies to guide and enable CI sector development from an economic perspective, particularly across the sectors. The line Ministries (responsible for CCI) display relatively weak links on a cross-ministerial level. Policy Development gaps appear in relation to the economy (entrepreneurship, innovation, incubation, investment, export capacity for creative goods and services), education (art education, cultural management and cultural participation), decentralisation (cultural offering, participation and creative hubs) and European affairs (intercultural dialogue, regional market for cultural goods and services, funding, international networking).

There is further an absence of clear, cohesive, internationally recognised guidance on best practices and examples of successful cases in the sphere of policy and individual projects. While the cities (and towns and regions) play an outsized role in creative sector development, few have actively positioned themselves to take advantage of the opportunities. More local strategies and programmes for promotion of development of cultural and creative industries are required to drive this growth.

There are also weak models for copyrights, licences, marketing and distribution meaning that revenues are not maximised. Issues around innovation, digital media, copyright and rights management all shape how the cultural and creative sectors can contribute to triggering innovation in the wider economy and society.

Policy recommendations for RCC to support the sector include:

- Build awareness of Policy and Legislative Options through provision of best practice information
- Gather stakeholders together annually to share information and improve performance across the region

6.1.5 MAPPING STUDIES

See RCC Economy Overview: Economic Impact Assessment

Understanding the size and scope of the sector is key to the delivery of effective projects, programmes and services that might support it. However, data collection and statistics gathering in the creative sector is an on-going challenge. A number of mapping exercises have been conducted over the years, including projects supported by the British Council in North Macedonia, Serbia, and Montenegro. More recently, Montenegro and Serbia have each delivered

reports on the specific economic impacts of the financial contribution of their respective sectors to their domestic GDP and job creation.

- Montenegro Creative Industries Mapping
<https://kreativneindustrije.me/wp-content/uploads/2020/04/Mapping-of-Cultural-and-Creative-Industries-in-Montenegro.pdf>
- Serbia Creative Industries Mapping
https://en.serbiacreates.rs/wp-content/uploads/2021/09/Creative-industries-Serbia-2021_Report.pdf

However, the categories and types of information gathered by initiatives have been inconsistent over the years, meaning that trends and results cannot be reliably tracked and measured across the economies of the region. We therefore still do not have a clear idea of the economic value and impacts of the sector in the region. It should be mentioned that data-gathering is further affected by the fact that much Creative Industries activity is still conducted in the grey economy, without proper financial accounting or record keeping.

Policy recommendations for RCC to support the sector include:

- Support best practice collection of data on the economic impacts of the sector in ways that can be used to track the size and scope of the sector across the region

6.2 STRENGTHENING CCI's

6.2.1 OFFICIAL AGENCIES AND INITIATIVES

See RCC Member Profiles: Special Purpose Vehicle

There is a growing number of official or semi-official sector initiatives specifically focusing on the creative industries and the development of an environment that promotes the business sustainability of creative industry stakeholders at economy or city level. They deliver their mandates via a range of interventions from events to creative hubs to export development. Notable examples include:

6.2.1.i Serbia Creates (Serbia)

Serbia Creates is creating an umbrella body that harnesses the creative industries, innovation and the knowledge-based economy to promote new understandings of modern Serbia. It promotes the importance of creative industries, provides support to artists and creators to enter the international scene and connects creativity, innovation, authenticity, knowledge and talent with the nation brand. It currently sits under the Office for Information Technology and is managed by the Prime Minister's Office.

6.2.1.ii Creative Montenegro (Montenegro)

The Creative Montenegro–Economic Valorisation and Creative Industries project is designed to foster economic revitalisation through restoration of cultural heritage and promotion of cultural and artistic creativity through development of creative industries. The overall objective is to support Ministry of Culture and municipalities in economic revitalisation through reconstruction of cultural heritage and enriching the tourism offer at the local level,

bringing it in line with the principles of sustainable development. The goal is to advance the cultural & artistic creativity and further develop sustainable cultural tourism.

Please also note that the President of the Republika Srpska in Bosnia and Herzegovina has initiated steps to form a Creative Council (summer 2021, Jahorina, CCI Conference Republika Srpska; Bosnia and Herzegovina)

At present, these sector organisations and initiatives have relatively little contact, and no coordination between their programmes and activities. This presents a challenge for sector development, because the provision of appropriate services and support to the creative sector requires a range of inputs—knowledge, information, skills, practices, approaches, ideas and new ways of thinking—that are all but impossible to self-generate. They are also always changing and adapting. These new ideas come from sharing with peers as well as customers. Therefore, it is important to connect Creative Industry initiatives at economy level with each other in the Western Balkans, and with other creative industry programmes internationally.

Policy Recommendations for RCC to support the sector include:

- Support cooperation and collaboration between Creative Industries umbrella organisations within the WB
- Support cooperation and collaboration between Creative Industries umbrella organisations and those in Europe and EU mechanisms

6.2.2 SECTOR ASSOCIATIONS AND ORGANISATIONS

See RCC Economy Overview: Public Institutions, Creative Industries-specific Organisations

Formal trade associations and organisations exist within the culture and creative sectors across all economies of the Western Balkans. Often, though by no means exclusively structured as Non-Governmental Organisations with a not-for-profit purpose, these organisations typically represent practitioners in their respective subsectors and take on similar roles that include lobbying for improvements in policy, funding and conditions that improve the sustainability of local sector businesses.

However, these organisations are primarily targeted at specific cultural subsectors—associations of performing arts, film, music or similar. There are very few representative associations of businesses or workers in the umbrella field of Creative Industries. Only in North Macedonia is the sector further cross-connected by UMPACI, the Union of Macedonian Professional Associations in the Creative Industries, which coordinates the interests of the main representative professional organisations in the field of creative industries. The Adriapol Institute (Albania) also plays a notable role, promoting innovation and growth in Albania and South East Europe. It provides research, training, courses, consultations, services and publishing activities in order to implement its projects with the view to better serve the public interests.

WB organisations are often members of specialist European subsector bodies. Participation in these European bodies exposes WB participants to the specialist best practice knowledge, information, skills, practices, approaches, ideas and new ways of thinking of their European counterparts. Intensified cooperation with these entities encourages a flourishing of sector organisations in all of the regional economies, raising both standards and expectations at ground level.

Policy recommendations for RCC to support the sector include:

- Ensure creative industries associations and bodies are better connected with each other
- Ensure creative industries associations and bodies are better connected with specialist European bodies

6.2.3 KEY STAKEHOLDERS ACTIVE IN THE FIELD

See RCC Economy Overview: Notable Stakeholders

Most sectors also have at least one strong and identifiable sector stakeholder. The identification of each stakeholder in this report is subjective, rather than objective, the names included recurred frequently during research.

Policy recommendations for RCC to support the sector include:

- Formally harness the specialist knowledge of key stakeholders to craft appropriate and effective policies and programmes

6.2.4 FINANCIAL SUPPORT

The creative sector is always constrained by lack of investment—a gap that prevents the cultural and creative sector from growing, creating more jobs and stimulating economic and social opportunity. There is a perceived low availability of public financing of the CIs at economy level, which is further exacerbated by the tendency of practitioners to rely on government budgets. Furthermore, lack of access of creative entrepreneurs to private banking services, and limited funding options for creative industries from regional and multilateral creditors also constrain sector growth.

EU support and major financial mechanisms available for CIs include:

6.2.4.i CREATIVE EUROPE

The European Commission's action programme for the cultural and creative sector. It includes support for the audiovisual sector (MEDIA), the cultural sector (CULTURE) and new Cross-sectoral strand. The budget of the Creative Europe programme for the period from 2021 to 2027 is 2.44 billion euros, compared to 1.47 billion euros from the previous programme (2014-2020).

2021 saw the launch of 13 projects selected under the 2019 Creative Europe call for Cultural Cooperation Projects in the Western Balkans. The Cross-sectoral strand aims at reinforcing collaboration between different cultural and creative sectors to help them address the common challenges they face and find innovative new solutions. This is achieved, for instance, through policy cooperation, the services provided by the Creative Europe desks, and the Creative Innovation Lab.

6.2.4.ii HORIZON EUROPE

Horizon Europe is the EU's key funding programme for research and innovation with a budget of €95.5 billion to 2027. It tackles climate change, helps to achieve the UN's Sustainable Development Goals and boosts the EU's competitiveness and growth.

HORIZON EUROPE has a strong technology focus. However, research projects and actions related to the cultural and creative sector can also be implemented. It creates jobs, fully engages the EU's talent pool, boosts economic growth, promotes industrial competitiveness and optimises investment impact within a strengthened European Research Area.

Competitions under Horizon Europe are part of the EU Synergy, which means that projects awarded a grant under these calls could be eligible for funding under other EU programmes, including relevant joint management funds. In this context, project promoters can actively seek synergies with, and opportunities for further funding from other government, or regional programmes relevant to research and development (such as ERDF, ESF +, JTF, EMFF, EAFRD and InvestEU), where appropriate, as well as private funds or financial instruments. It is also complementary to Creative Europe as well as Erasmus +.

6.2.4.iii EUROPEAN INNOVATION COUNCIL

The European Innovation Council (EIC) was established under HORIZON. It has a budget of €10.1 billion to support game changing innovations throughout the lifecycle from early stage research, to proof of concept, technology transfer, and the financing and scale up of start-ups and SMEs.

https://eic.ec.europa.eu/eic-funding-opportunities/european-innovation-ecosystems_en

6.2.4.iv S-T-ARTS

S-T-ARTS is an action for inclusive and sustainable growth through cultural and creative industries and the arts an action for the transformation. S+T+ARTS supports collaboration between artists, scientists, engineers and researchers to develop more creative, inclusive and sustainable technologies, and focuses on people and projects that help address the social, environmental and economic challenges with which the European continent is confronted. It is implemented by European policy to promote innovations that also benefit the art world.

<https://www.starts.eu/calls/>

6.2.4.v ERASMUS+

Erasmus+ is a support programme of the European Union in the areas of education, training, youth and sports. It has a budget of €26 billion, aimed at cultural institutions, non-governmental sector, and educational institutions for the period 2021-2027. The programme is a key component that supports the goals of the European Education Area, the Digital Education Action Plan 2021-2027, the European Youth Strategy and the European Union Work Plan for Sport. Numerous strategic partnerships under the ERASMUS+ umbrella have focused on CCI during the last years. Strategic partnerships with relevance for CCI included, among others:

- Project Break-in-the-Desk with the Creative Project Canvas
- Capacity Building Programmes for CCIs in Internationalisation
- Mentoring programmes for artists

6.2.4.vi ERASMUS FOR YOUNG ENTREPRENEURS

The Erasmus Programme for Young Entrepreneurs offers young entrepreneurs entrepreneurial experience in other EU member states for one to five months. The programme helps young European entrepreneurs to acquire the skills needed to start and/or run a small business

in Europe. New entrepreneurs gather and exchange knowledge and business ideas with an experienced entrepreneur, with whom they stay and cooperate for a period of 1 to 6 months. The stay is partly funded by the European Commission.

<https://www.erasmus-entrepreneurs.eu/>

6.2.4.viii INTERREG A, B, C

The INTERREG programme from the European Territorial Cooperation is an essential part of the structural and investment policy of the European Union. Now in its fifth generation, INTERREG V supports cooperation between regions and cities that influence daily life, for example, in transport, labour markets and environmental protection, but also in the field of cultural and creative industries.

INTERREG comprises different programme variants including:

- A–Cross-border/boundary cooperation: Further development of economic and social cooperation in neighbouring border/boundary regions
- B–Transnational cooperation: cooperation between government, regional and local partners in transnational cooperation areas in order to promote territorial integration

Since 2004, non-EU economies have joined the EU Territorial Cooperation Programmes.

6.2.4.ix ADRION

ADRION, the INTERREG Adriatic-Ionian Transnational Programme is a European transnational programme that invests in regional innovation systems, cultural and natural heritage, environmental resilience, sustainable transport and mobility, as well as in capacity building. Bringing together eight partner economies, ADRION aims to act as a policy driver and governor innovator for the benefit of more than 70 million people in the Adriatic-Ionian region.

<https://www.adrioninterreg.eu/>

6.2.4.x DANUBE

The Danube Transnational Programme promotes the crossover work of CCIs.

During the programming period 2021-2027, Danube support continues within the programme for transnational cooperation in the Danube region.

EU Strategy for the Danube Region (EUSDR) is a strategy proposed by the EU Commission in 2010. It covers nine countries: Austria, Germany, Bulgaria, Hungary, Czech Republic, Slovak Republic, Slovenia, Romania and Croatia and five non-EU economies: Serbia, Bosnia and Herzegovina, Montenegro, Ukraine and Moldova. The Danube Transnational Programme is linked to the priorities of the EU Strategy for the Danube Region, focusing on "...promotion of eco-innovation, knowledge transfer, cluster policy, social innovation and skilled entrepreneurship including technological and non-technological innovation aspects." Work on the programming process is further based on the new regional development and cohesion policy, as well as on the Guidance Document for the Danube Transnational Programme 2021-2027 issued by the European Commission.

Four priorities have been identified:

- Smarter Europe (development and improvement of research and innovation capacities using advanced technologies, development of smart specialisations, promotion of renewable energy, promotion of climate change, etc.);
- Improving the protection and preservation of nature, biodiversity and green infrastructure in urban areas, reducing pollution;
- European societies (improving the role of culture and sustainable tourism in economic development, social inclusion and social innovation);
- Better management cooperation.

<http://www.interreg-danube.eu>

6.2.4.xi THE INSTRUMENT FOR PRE-ACCESSION ASSISTANCE (IPA)

IPA is based on a partnership with EU candidate and potential candidate countries. It supports administrative, social and economic reforms, as well as regional and cross-border/boundary cooperation. IPA supports cross-border/boundary cooperation between Member States and candidate/potential candidate countries on the one hand, and between candidate/potential candidate countries themselves on the other.

6.2.4.xii EUROPEAN INSTITUTE OF INNOVATION AND TECHNOLOGY

The European Institute of Innovation and Technology (EIT) supports the creation and refining of innovative solutions to major societal challenges through:

- training and education programmes
- development of innovative products and services
- powering start-ups and scale-ups

There are currently eight Innovation Communities and each focuses on a different societal challenge. The new EIT strategy for 2021-27 represents the creation of a new EIT Knowledge and Innovation Community (KIC) in the cultural and creative sectors and industries. By bringing together cultural and creative organisations from business, higher education and research in a pan-European innovation ecosystem, this new EIT KIC will deliver innovative solutions that will help these sectors and industries become stronger and more resilient.

<https://eit.europa.eu/>

6.2.4.xiii EUROPEAN NETWORK OF CREATIVE HUBS

The European Network of Creative Hubs is a network with a mission to increase the creative, economic and social impact of these centres. There are many creative and cultural networks in Europe, however, none are specifically tailored to support physical spaces that provide services to more creative businesses. As centres of creative enterprises, hubs offer the most efficient way to support the growth and development of creative industries. To achieve this, the hubs themselves must network, pool resources, share best practices, and upgrade advocacy, policy, and opportunities. IT offers the best way to support hubs, and thus the creative industries of Europe.

<http://creativehubs.net/>

6.2.4.xiv REGIONAL CREATIVE INDUSTRIES ALLIANCE

The Regional Creative Industries Alliance is a project that aims to improve regional policies towards a modern business ecosystem using the transformative power of creative SMEs as a key competitiveness factor. RCIA aims to improve the Structural Funds policy instruments related to the SME competitiveness through interregional policy learning by (amongst other things):

- Focusing on supporting creative SMEs to set impulses for higher growth
- Positioning Cultural and Creative Industries (CCI) as 'the missing link' throughout sectors and disciplines regarding innovation and competitiveness
- Increasing the attractiveness and innovative image of a city/region/economy (attract talent, create & retain jobs in the territory)
- Positioning CCI as a pillar of competitiveness policy.

<https://www.interregeurope.eu/rcia/>

6.2.4.xv EUROPEAN INVESTMENT FUND (EIF)

Banks are to be encouraged to build up a portfolio in the cultural and creative industries and to provide low-cost loans to small and medium-sized enterprises in this sector. Part of the credit risk for the banks is to be covered by the European Investment Fund's (EIF) default liability. Within the framework of the guarantee fund, training measures are also to be provided to sensitise financial institutions and risk managers to the specifics of the cultural and creative industries.

<https://www.eif.org/>

6.2.xvi WESTERN BALKANS ENTERPRISE DEVELOPMENT & INNOVATION FACILITY (WB EDIF)

WB EDIF is an EU funded initiative which aims at increasing the financial resources made available to SMEs based in the Western Balkans, as well as support services for private sector development, support socio-economic development and the EU. €145 million of initial capital pulled together under WB EDIF may translate into about EUR 300 million of finance benefitting SMEs based in Albania, Bosnia and Herzegovina, Croatia, Kosovo*, North Macedonia, Montenegro and Serbia.

WB EDIF does not support entrepreneurs directly but provides funding to local financial intermediaries via debt and equity products as well as support services such as venture capital funds, guarantee schemes including mutual guarantee organisations, micro-finance institutions and any other financial institution providing finance to SMEs.

https://www.eif.org/what_we_do/resources/wbedif/index.html

6.2.4.xvii IFCD UNESCO

The International Fund for Cultural Diversity (IFCD) is a multi-donor fund established under Article 18 of the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Its purpose is to promote sustainable development and poverty reduction through support to projects that aim to foster the emergence of a dynamic cultural sector. The IFCD promotes South-South and North-South-South cooperation, while contributing to achieving concrete and sustainable results as well as structural impacts, where appropriate,

in the cultural field. Since 2010, the IFCD has provided more than US\$ 8 million in funding for 120 projects in 60 developing economies, covering a wide range of areas.

<https://en.unesco.org/creativity/ifcd/what-is>

6.2.4.xviii EURIMAGES

Eurimages is the cultural support fund of the Council of Europe. Established in 1989, it encompasses 39 of the 47 members of the Strasbourg-based Council of Europe, plus Canada as Associate Member. Eurimages promotes independent filmmaking by providing financial support to feature-length films, animation and documentary films. In doing so, it encourages cooperation between professionals established in different economies. It has a total annual budget of approximately €27.5 million. This financial envelope derives essentially from the contributions of the members as well as returns on the loans granted.

<https://www.coe.int/en/web/eurimages/about>

6.2.4.xix PUBLIC BUDGETS

Within the economies themselves, funding is mostly provided by government through the line Ministries of Culture, Tourism, Economy and is delivered directly by the Ministry or through dedicated agencies. Regarding government funding sources, there is a lack of division of authority between the implementation of policy and the allocation of funding (only the film industry bodies consistently manage this).

Policy recommendations for RCC to support the sector include:

- Ensure WB creative industries stakeholders are better informed about and make use of available funding opportunities²
- Create innovative supporting financial mechanisms dedicated to CCIIs at an international level

6.2.5 PHYSICAL INFRASTRUCTURE

See RCC Economy Overview: Creative Industry-specific infrastructure & hubs

Creative Hubs are physical venues that encourage clustering of creative individuals and companies along the value chain. The face-to-face interaction encouraged through this clustering allows for the invaluable share of information, planned and unplanned learning, shared understanding of new knowledge and new technologies, access to local institutions, and similar cultural traditions that are vital to the creative process. As centres of creativity, hubs offer the most efficient way to support the growth and development of creative industries. To achieve this, the hubs themselves must network, pool resources, share best practices, and upgrade advocacy, policy, and opportunities.

The recognition of how these clusters drive innovation in the tech space is already evident; Serbia for instance has recently opened several science and technology parks. There is also a growing awareness of the importance of creative industries infrastructure; there are several official creative hubs in development, as well as numerous privately owned and managed co-working establishments that connect creative individuals and ideas with the tools of production and distribution. Serbia, for instance, has an extensive co-working community, with some 20

² Useful link: <https://ec.europa.eu/culture/document/cultureu-funding-guide>

co-working spaces all around the economy. Some of the notable creative hubs elsewhere in the region include:

ICTSlab (Albania)

ICTSlab is a regional centre of innovation, a multifunctional laboratory focused on informal education which addresses young people's challenges for the 21st century.

<https://ictslab.com/en/about-ictslab/>

AABH (Bosnia and Herzegovina)

AABH Creative HUB is the first co-working space in Bosnia and Herzegovina, aimed at gathering unemployed young architects, freelancers and start-ups for self-employment.

<https://aabh.ba/aabh-creative-hub-ko-su-nasi-korisnici/>

INOVACIONI CENTAR BANJA LUKA I INKUBATOR (Bosnia and Herzegovina)

ICBL incubator provides a range of business services to customers whose ventures are knowledge-based.

<https://icbl.ba/o-inkubatoru/>

PRIZREN CREATIVE HUB (Kosovo*)

Prizren is considered the cultural capital of Kosovo*. After a scoping phase led by KU Leuven and CHwB Kosovo* during the ILUCIDARE coaching session (2-4 October 2019), Prizren was selected as the most promising location for the development of a creative hub.

ITP PRIZREN (Kosovo*)

ITP Prizren offers an environment that fosters collaborations between innovation activities, research and development stakeholders, training and educational institutions, and start-ups and makerspaces. An important aspect of the ITP concept is the promotion of digitalisation through partnering with the Digital Transformation Centre.

<https://itp-prizren.com>

ICK (Kosovo*)

Innovation Centre Kosovo* (ICK) was founded to support entrepreneurship, innovation and commercially based business development, with a focus on information and communication technology. The centre supports both start-ups and existing companies with the potential for growth.

<http://www.ickosovo.com>

JADRO (North Macedonia)

SCS Centar-Jadro is an inclusive space that nurtures inclusive, democratic, progressive culture through creating programmes, affirmation and education, and development of artistic and socio-cultural practices in collaboration with individuals, formal and informal groups.

<https://centarjadro.mk/>

ŠPANJOLA FORTRESS CREATIVE HUB (Montenegro)

The fortress in Španjola Novi aspires to become an international creative hub, with potential to attain global visibility. By sharing creative space and knowledge with other residents,

artists will have the opportunity to test and fully implement their ideas within this innovative ecosystem.

JUSOVACA CREATIVE HUB (Montenegro)

Technical documentation for revitalisation of the former prison Jusovaca is being prepared, with an aim to repurpose it into a creative hub. The new concept combines art, ICT and entrepreneurship, which can open a wealth of new opportunities.

CEROVO REGIONAL CREATIVE HUB (Montenegro)

Centre for development of creative industries in Bijelo Polje was explored at a public discussion. The concept was further developed through an innovation challenge, canvassing ideas on how to convert the former military complex Cerovo into a Regional Creative Hub.

LOZIONICA (Serbia)

The Multifunctional Centre for Creativity and Innovation Ložionica is a Serbia Creates project focused primarily on activities in the field of creative industries, innovation and knowledge-based economy.

<https://en.serbiacreates.rs/projekat/the-new-era-of-lozionica/>

CHINESE QUARTER CREATIVE DISTRICT NOVI SAD (Serbia)

The Creative District in Novi Sad, located in part of the city called Great Liman, will encompass a total of 12 objects.

Novi Sad has developed a model of culture unique in the region—a network of cultural stations that opened their doors to artists and local citizens long before the title year. Besides the Petrovaradin Fortress, Almaš Neighbourhood, City Centre and cultural stations, the space of Great Liman is one of five cultural hubs of Novi Sad, emphasising the cultural, historical and tourism potential of the city.

<https://kaleidoskopkulture.com/en/novi-sad-creative-district-new-centre-of-contemporary-creation/>

The intention is to have at least two or three places in Republika Srpska, Bosnia and Herzegovina for the development of creative industry.

Challenges regarding supporting the sector with physical infrastructure are exacerbated by the fact that the process of supporting creativity is somewhat more difficult to that of supporting industrial or business innovation, demanding different kinds of infrastructure, training and financial models. From a geographical perspective, Creative Industries mostly flourish in areas with overlapping frameworks of support, such as local and regional authorities, innovation and business support agencies, funding and financing agencies, and educational institutions that feed the labour pool. The most consistent characteristic of Creative Clusters is strong internal linkages—the number and quality of connections between stakeholders in the hub, be they clients, competitors or suppliers. Vertical linkages include the availability of suppliers and services throughout the value chain. Horizontal linkages mean the presence of other peer/competitor businesses that expose participants to new ways of thinking and practice. External linkages with companies and customers outside the hub are required to provide inputs of external knowledge/practice/approaches, as well as (ideally) a pipeline of projects on which cluster participants can work.

There is a learning component too, although this is rarely of the formal/academic/research-oriented education of tech hubs. Many hubs instead offer a range of developmental tools and spaces that enhance the establishment and growth of new creative businesses. This includes fabrication laboratories with a range of welding, thermoforming, carpentry, foam, computer-aided design and other tools, as well as support for business and marketing development.

Policy recommendations for RCC to support the sector include:

- Ensure the Creative Hubs in the WB are collectively supported to develop the networks, pool resources, best practices, advocacy, policy, and opportunities that best support the sector

6.2.6 SKILLS AND TRAINING

See RCC Economy Overview: Entrepreneurship & Economy, Skills and Education Providers

An educated workforce is obviously a key to economic success, and training opportunities in cultural practice and management exist throughout the region. Training in music, dance, theatre, art, film and even in more technical fields such as video gaming are available via both formal education via public or private university faculties, or in a plethora of informal courses held by accredited or unaccredited providers. Some programmes exist to support the development of business skills and entrepreneurship in the creative industries across the region. These include:

EMBRACE (Albania)

Partners Albania started the implementation of the programme EMBRACE–Entrepreneurship Models Building Relations and Creative Economy to encourage the development of social entrepreneurship in Albania.

http://partnersalbania.org/wp-content/uploads/2020/05/Brochure_program_embrace_3_years.pdf.

SPARK/IGNITE (Albania)

Spark/Ignite implements six services that empower students and entrepreneurs to study, work and grow their own businesses including SME coaching, business support centres and entrepreneurial workshops/training.

<https://spark.ngo/about-us/>

INTERNATIONAL FORUM OF CULTURAL CREATIVE ENTREPRENEURSHIP (North Macedonia)

A two-day event aimed at promoting creative entrepreneurship and encouraging entrepreneurial skills among people who create and work in the field of culture and creative industries for greater cultural diversity and innovation.

<https://umpaci.com/creativeforum>

INSTITUTE FOR ENTREPRENEURSHIP & ECONOMIC DEVELOPMENT (Montenegro)

The Institute for Entrepreneurship and Economic Development (IPER) is an economic think-tank established to support the development of entrepreneurship and the private sector in Montenegro. Educational activities are an integral component of IPER's work as well as public awareness initiatives focused on various topics relevant to economic development.

<https://www.devex.com/organizations/institute-for-entrepreneurship-and-economic-development-iper-137640>

FACULTY OF DRAMATIC ARTS, UNIVERSITY OF ARTS IN BELGRADE (Serbia)

The Faculty of Dramatic Arts is Serbia's largest establishment for higher education in theatre, film, radio and television and other performing arts established in 1948. The Faculty is devoted both to the development of student's individual artistic voice and professional standard of student productions. Courses have a strong business/entrepreneurship focus, especially at Master and PhD level.

<https://www.arts.bg.ac.rs/en/university/members/faculty-of-dramatic-arts/>

Education still leans heavily towards the training of craft skills, rather than business elements. Other challenges include the limited integration of culture and creativity at all stages of education, with few clear ways to develop comprehensive cross-curricular educational programmes and/or to retrain teachers to harness creativity.

Policy recommendations for RCC to support the sector include:

- Ensure that entrepreneurship and business skills training is developed
- Support efforts to include creativity and entrepreneurship in official curricula and in private school programmes

6.3 SPILLOVER EFFECTS—PRIVATE AND PUBLIC, LOCAL AND INTERNATIONAL

6.3.1 INTERNATIONAL ACTIVITIES, ASSOCIATIONS AND PARTNERSHIPS

There is already a significant scope and scale of regional cross-border/boundary cooperation underway in the Balkans. The range of activities includes major events, developmental programmes, specific creative industries support initiatives, and business networking. These actions include:

ABAT—Culture & Tourism

The Association for Balkan Alternative Tourism and its activities include implementation of projects in the field of alternative tourism which enable promotion of the entire Balkans region as an attractive tourism destination with exceptional natural, historical, cultural and anthropological heritage.

AI-NURECC—Cooperation

The Adriatic-Ionian Network of Universities, Regions, Chambers of Commerce and Cities (AI-NURECC Initiative) is an initiative involving the key stakeholders of the Adriatic-Ionian Regions. One of its four preparatory actions is the AI-NURECC Creative and Cultural Industries Action.

AIC Forum—Culture & Economy

A non-profit voluntary and transnational association of the Chambers of Commerce and Economy in the Adriatic-Ionian Macroregion which aims at establishing and developing economic, environmental and cultural integration among the Chamber bodies of the Adriatic and Ionian Sea area.

BALKAN WRITERS PROJECT–Books & Literature

Brings together young artists from across the peninsula in various intercultural artistic exchanges and collaborative activities.

BIG–Creative Economy

BIG is officially an institution, Centre for Creative Economy of South East Europe, and in practice it is a big umbrella for a variety of compelling creative endeavours to bring strong creative practices closer to audiences everywhere in the larger region.

BIG SEE–Creative Economy

BIG SEE's annual programme brings people from the creative and business sectors from all 21 SEE economies together into the BIG SEE initiative—as part of awards, conferences, festivals, exhibitions and pavilions.

BIG SEE AWARDS–Creative Economy

BIG SEE Awards were launched as regional awards to systematically explore and promote the creative and business potential of the South East Europe.

CREATIVE MORNINGS–Creative Industries

CreativeMornings is the world's largest face-to-face creative community, including a free monthly breakfast lecture series designed for creative communities.

CREATIVE TOURISM NETWORK–Tourism/Culture

A non-profit organisation to promote destinations of all kinds that bet on creative tourism as a differential element to attract new generations of travellers as well as to create a value chain for the territory. The Creative Tourism Network® regularly organises and participates in conferences, seminars, and workshops on creative tourism that can take different forms and focus.

CULTURAL HERITAGE WITHOUT BORDERS–Culture

An independent Swedish non-governmental organisation dedicated to rescuing and preserving tangible and intangible cultural heritage affected by conflict, neglect or human and natural disasters.

ESPORTS BALKAN LEAGUE–Gaming

Esports Balkan League (EBL)—the largest prize pool league in the Balkans region to date. It offers an aggregate prize pool of more than €140,000 across three titles, namely League of Legends, Counter-Strike: Global Offensive and Dota 2.

HUB FOR THE EXCHANGE OF MUSIC INNOVATION (HEMI)—Music

A European initiative aiming to support Artists and Music Professionals from Central and South Eastern Europe (CSEE).

ILUCIDARE–Culture & Tourism

Offers interactive learning opportunities to exchange knowledge as well as networking spaces to engage with a variety of stakeholders and heritage professionals around the world.

INES–Music

The INNOVATION NETWORK OF EUROPEAN SHOWCASES, or INES, is a European cooperation project initiated by eight international showcase festivals and gigmit, the European digital platform for artist booking.

inSEEcP–ended in 2008–Culture

Informal Network of Cultural Portals of South Eastern Europe inSEEcP (2008)
Instrument for Pre-accession Funding.

KOOPERATIVA–Culture

A regional network of organisations working in the field of independent culture and contemporary art in South East Europe. Kooperativa was jointly founded by 21 independent cultural organisations from the economies in the region: Bosnia and Herzegovina, Montenegro, Croatia, Kosovo*, North Macedonia, Slovenia and Serbia, active in all areas of contemporary cultural and artistic practice.

MOST–Music

Boosts the music market of the Balkans by connecting and supporting actors of the world music scene; artists, managers, festivals and institutions.

POETIKA–Books & Literature

Writers and Literary Translators in Residence

READING BALKANS–Books & Literature

Residencies and an award scheme, encouraging Balkan writers to reach a wider audience through translation and festivals.

RISE–Creative Economy

RISE supports young change-makers in developing their impactful ideas into sustainable social businesses.

RUNDA–Music

The regional association of independent record labels from the Balkans. Work and membership covers the whole of ex-Yugoslavia (Slovenia, Croatia, Bosnia and Herzegovina, Serbia, Kosovo*, Montenegro and North Macedonia) as well as Albania.

SEE Cult–Culture

A non-governmental, non-profit association of citizens, founded in 2002 in Belgrade to contribute to the development of an open cultural and artistic scene in Serbia and South East Europe. It promotes multicultural and international cooperation in the region.

SEE WRITERS–Books & Literature

A non-profit organisation with the main mission to preserve, support and harness the language, literature and culture diversity in South East European (SEE) region.

SLOW FOOD–Wine & Gastronomy

Slow Food is a global, grassroots organisation, founded in 1989 to prevent the disappearance of local food cultures and traditions.

SOUTH EAST EUROPEAN HERITAGE NETWORK–Culture

South East European (SEE) Heritage is a network of non-governmental organisations from South East Europe, established in 2006.

SOUTH EAST EUROPEAN PAVILION at Cannes Film Festival–Film

In 2010/11, Bosnia and Herzegovina, Croatia, Bulgaria, Slovenia, Serbia, Albania, Cyprus and North Macedonia jointly presented their film initiatives together at the South-Eastern European Pavilion at the Cannes Film Festival.

THE BALKANS INTERNATIONAL WINE COMPETITION–Wine & Gastronomy

Showcases of regional wines while drawing attention to this interesting region.

THE EUROPEAN FUND FOR THE BALKANS–Creative Industries

The European Fund for the Balkans is a joint initiative of European foundations ([ERSTE Foundation](#), [Robert Bosch Foundation](#) and [King Baudouin Foundation](#)) that envisions, runs and supports programmes aimed at strengthening democracy, fostering European integration and affirming the role of the Western Balkans in addressing Europe's emerging challenges.

TRADUKI–Books & Literature

TRADUKI is a European network that connects South East Europe with the German-speaking world through the means of literature, namely books, translations, festivals, workshops and residency programmes for authors and translators.

UNESCO CREATIVE CITIES NETWORK–Creativity

The UNESCO Creative Cities Network (UCCN) places creativity and cultural industries at the heart of city development plans at the local level, cooperating actively at the international level.

Policy recommendations for RCC to support the sector include:

- Ensure that WB stakeholders can participate more effectively in the existing networks
- Support the development of new regional networks

6.3.2 CREATIVE INDUSTRIES EVENTS

See RCC Economy Overview: Creative Industries specific Meetings and Events, Major Events & Festivals, creative and cultural

The region's evident strength lies in the scope of creative events delivered all over the Western Balkans. From film festivals to art fairs, dance, ballet and theatre festivals to book fairs to music festivals of every genre, across all sectors, and across every economy surveyed, there are events targeted at both professional and leisure attendees—many of which have been operational for decades. These not only showcase and provide markets for local creative outputs, they also impact significantly domestic, regional and international tourism potentials.

However, in spite of the many and significant examples of cross-border/boundary activities, it appears that there has not been the subsequent development of ongoing networks and alliances between stakeholders within the economies themselves, within the subsectors, let alone in cross-border/boundary activities. Possibly it is the result of the low-income, survivalist existence of many events, where the cycles of fundraising and delivery preclude attention being paid to 'non-essential' actions like peer networking.

The key to both industrial and cultural success of the sector rests on the ability to connect with audiences—both off-line (in the real world) and on every conceivable digital device ranging from desktops to television to tablets and smartphones. This is supported via festivals and other events. In spite of this, little coordinated audience development work appears to be done throughout the region, and the events and festivals are left alone to sink or swim.

Also worth noting are efforts to build dedicated Creative Industry events that focus on raising the profile and potentials of creative industries, and on upskilling participants in the field. These include but are not limited to:

CREATIVE AND CULTURAL INDUSTRIES IN THE EUSAIR AREA (2018)

Training Workshop on CCI Start-up: Adriatic Start-up School model" was held at Tirana International Conference Centre.

<https://www.forumaic.org/creative-and-cultural-industries-in-the-eusair-area-ai-nurecc-training-workshop-on-cci-start-up-adriatic-start-up-school-model/?lang=en>

CONFERENCE IN SUPPORT OF THE CREATIVE INDUSTRIES, REPUBLIKA SRPSKA

To kick start efforts, create preconditions in all parts of Republika Srpska for development of a local community that will be recognisable as an incubator for creative industries.

TECHSTARS STARTUP WEEKEND

An annual event that lasts for 54 hours straight and gathers people that are inspired and have an idea about a service or a product which could be a base for development of a future business.

<https://ickosovo.com/events/all-events/techstars-startup-weekend-prishtina-2020>

CREATIVE MONTENEGRO FORUM

Brought together more than 400 participants to chart a new vision of cultural policies that will unleash the potential of youth and enable progress across the society.

<https://kreativneindustrije.me/en/montenegro-creative-forum-between-creativity-and-entrepreneurship/>

DEV9T FESTIVAL

Brings together all kinds of artists and free thinkers to create a parallel, creative reality. The event features several workshops, street art, literature, painting, sculpture, architecture, dance, photography, film and comic books, plus the festival visitors are encouraged to do their own art at the site which will be later exhibited.

<https://www.facebook.com/DEV9T/>

MIKSER FESTIVAL

An annual cultural event promoting innovative, sustainable and socially engaged ideas in design, architecture, urban planning, new technologies, art, music, and communications.

<https://festival.mikser.rs/about-us>

Given the strength of the festivals and events sector, there is obviously opportunity to develop markets and cross-border/boundary activities to an even greater level. Possible opportunities include business events that boost sector networking and cooperation whilst also showcasing the outputs of the various sectors, as well as focused Creative Industry events that demonstrate the importance of Creative Industries as a whole. Routes connecting similar events for visitors are also possible.

Policy recommendations for RCC to support the sector include:

- Promote and support the development of Creative Industries events in WB
- Assist the development of better connections between existing Creative Industries events
- Support events that develop business skills and audiences

6.3.3 TOURISM

Aside from the tourism draws of the many festivals in the region, there have been few obvious policy efforts that connect creative industries to tourism in any impactful way. In part this is connected to the curatorial approach of many public museums that appear to exist only to act as gatekeepers of cultural artefacts rather than as sharers of that culture with the world.

Cultural and creative tourism is one of the largest and fastest-developing global tourism market: an estimated four out of ten tourists choose their destination based on its cultural offering. They are increasingly attracted by intangible factors such as the atmosphere of a place, its association with famous people, ideas or events, its culture, history and traditions. Clearer visible connections between creativity and tourism should be crafted.

In 2018, the UNWTO expanded the definition of cultural tourism to cover many aspects of contemporary creativity and culture, including “arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries, value systems, beliefs and traditions.” The OECD has also defined creative tourism as a convergence of tourism and the creative economy generating “knowledge based creative activities that link producers, consumers and places by utilising technology, talent or skill to generate meaningful intangible cultural products, creative content and experiences.”

This marks a definitive change from conventional models of heritage-based cultural tourism to new models of creative tourism centred on contemporary creativity, innovation and intangible content. Creative Tourism in the Balkans is therefore most often seen as:

- Unique showcases of local creative outputs at festivals and events, but also at galleries, museums, ethno-villages, etc.
- Experiential and participatory activities with creativity at their root, including gastronomy, wine tasting, craft-making, language learning.

Tourism Organisations are increasingly incorporating contemporary culture and creativity (film, performing arts, design, fashion, new media, etc.) into cultural tourism. Adding creativity to tourism is a diversification strategy that can be witnessed in the Balkans. Developing new events and festivals, adaptive reuse of heritage buildings and adding activities and buzz to static attractions is increasingly common practice.

The growing symbiosis between tourism and creativity means tourism benefits from added symbolic value generated by creativity, and the creative economy benefits from greater tourism activity.

Creative Industry Benefits to Tourism:

- Develops and diversifies added value to tourism product
- Revitalises existing products
- Attracts new partners—both tourists and suppliers
- Improves and enhances audience engagement experience
- Adds atmosphere and buzz
- New ways of marketing and distributing information

Tourism Benefits to Creative Industries:

- Adds value to creative assets
- Expands awareness and audiences
- Supports innovation
- Enhances branding and image
- Unlocks export markets
- Supports networks and professionalism

There is, however, a requirement to balance the need for boosting economic and tourism growth with the need to preserve not only artefacts and historical sites, but also local traditions and ways of life. New demands for environmentally sound practice also affect the way cultural and creative industries produce and distribute their activities and products, and thus influence the policies required to support the sector.

The economies of the Western Balkans offer a rich cultural heritage as a basis for creative tourism, including museums, theatres, archaeological sites, historical cities and even industrial

sites. They also offer ongoing opportunities to experience contemporary creativity, including music, performing arts, films and gastronomy via festivals and other events. Furthermore, there is a huge scope to incorporate participation in creative culture - from learning languages or musical instruments, to preparing food and tasting wine – into the experiences offered by tourism. Harnessing these creative elements into a cohesive, marketable product helps generate economic growth, spurs employment and encourages social cohesion.

However, in order to achieve these outcomes, a range of measures are required, from building of awareness of cultural and creative tourism opportunities amongst local people and businesses, to product development support, connection and networking with peers locally and internationally, and improved marketing and audience development.

Recommendations for RCC to support the sector include:

- Highlight the benefits of Creative Tourism to local economies and introduce stakeholders to the opportunities available
- Make better connections between creative tourism products and programmes across the region
- Assist with awareness raising of Creative Tourism programmes across WB
- Ensure that the links between creative industries and tourism are understood and promoted

6.3.4 BRANDING AND MARKETING

An additional spill-over effect of creative industries development is that of regional branding, marketing and communications.

In this media environment, every separate promotion and communication contributes to the overall perceptions of the value and global attractiveness of the economies of the region—individually and collectively. Positive or negative, these perceptions impact the region’s ability to attract the best investments, global skills, lucrative research project collaboration, discerning tourists, film and TV productions and meetings, incentives, conferences, and other events.

The direct challenge for the economies of the WB is that media is not neutral. It contains embedded arguments, points of view, and messages. More than merely reflecting shared beliefs, customs and value-systems, the media plays a critical role in constructing identities and social ideology. The challenge is that the media messaging about the region is often negative, and the distribution of these negative messages about the region and its people create direct constraints to investment, trade, tourism and other activities. The region’s undeserved reputation for being—variously—aggressive, poor, thuggish, backward, dangerous and corrupt means that the onus is always on the citizens of the region to prove that they do not conform to negative media stereotypes.

What is more, influencing a positive change in perceptions has become even more complex and problematic in the era of social media, when people are increasingly turning away from formal communication and to their social networks for information.

Creative Industries has the potential to change this status quo, and shift stories and public perceptions about the region to something more positive, engaging and uplifting. Creativity is

therefore a viable strategy in the making of places, with cities in the WB seeking to increase their attractiveness to investors, tourists and taxpayers alike.

Recommendations for RCC to support the sector include:

- Direct connection of creativity and innovation with regional branding, marketing and communication
- Highlight positive news stories and individuals from the region

7. SUMMARY OF POLICY RECOMMENDATIONS

In light of the above research, a number of policy recommendations arise that may contribute to supporting RCC goals for the development of creative industries in the region. These include:

A: CREATING PRECONDITIONS

INSTITUTIONAL ENVIRONMENT

Policy recommendations for RCC to support this include:

- Raise awareness of and participation in Creative Industry development by key partners/ministries
- Share best practices with regional governments—including on the digitised industry
- CCI to be recognised by policy makers and creation of public budget lines

INTERNATIONAL FRAMEWORK

- Ensure that all WB economies are engaged, active and recognised as partners at international levels
- Use EU funds/grants for CCI sector projects
- Devise joint applications for international funds in the CCI space such as Eurimages, Creative Europe, IFCD

REGIONAL FRAMEWORK

- Re-engage with the Council of Ministers of Culture to revitalise dialogue and advocate the CI agenda as a vector of regional development
- Make strong partnerships regional to advocate CCI as a vector of development

POLICIES AND STRATEGIES

- Build awareness of Policy and Legislative Options through provision of best practice information
- Gather stakeholders together annually to share information and improve performance across the region
- Make regional expert pool or a programme such as an Ambassador Programme

MAPPING STUDIES & ECONOMIC IMPACT ASSESSMENTS

- Support best practices in data collection on the economic impacts of the sector in ways that can be used to track the size and scope of the sector across the region as a whole
- Encourage governments to participate in existing data collection and statistical pools/Compendium of Council Policies of the Council of Europe, UNESCO

B: STRENGTHENING CCIs

OFFICIAL AGENCIES AND INITIATIVES

- Support cooperation and collaboration between Creative Industries umbrella organisations within the WB and with those in Europe

SECTOR ASSOCIATIONS AND ORGANIZATIONS

- Ensure creative industries associations and bodies are better connected with each other
- Ensure creative industries associations and bodies are better connected with specialist European bodies

KEY STAKEHOLDERS ACTIVE IN THE FIELD

- Formally harness the specialist knowledge of key stakeholders to craft appropriate and effective policies and programmes

FINANCIAL SUPPORT

- Ensure WB creative industries stakeholders are better informed about the available funding opportunities

PHYSICAL INFRASTRUCTURE

- Ensure the Creative Hubs in the WB are collectively supported to develop the networks, pool resources, best practices, advocacy, policy, and opportunities that best support the sector

SKILLS AND TRAINING

- Ensure that entrepreneurship and business skills training is developed and promoted
- Connect training opportunities across the WB

C: SPILLOVER EFFECTS

INTERNATIONAL ACTIVITIES, ASSOCIATIONS AND PARTNERSHIPS

- Ensure that WB stakeholders can participate more effectively in the existing networks
- Support the development of new regional networks

CREATIVE INDUSTRIES EVENTS

- Promote and support the development of Creative Industries events in WB
- Assist the development of better connections between the existing Creative Industries events
- Support events that develop business skills and audiences

TOURISM

- Highlight the benefits of Creative Tourism to local economies and introduce stakeholders to the opportunities available
- Make better connections between creative tourism products and offerings across the region
- Assist with awareness raising of Creative Tourism products and programmes across WB
- Ensure that the links between creative industries and tourism are understood and promoted

BRANDING, MARKETING & COMMUNICATIONS

- Direct connection of creativity and innovation with regional branding, marketing and communication
- Highlight positive news stories and individuals from the region

8. NEXT STEPS

This mapping process has identified Creative Industry activity across all of the economies and in all of the sectors covered. Most notably, there are festivals and events in every sector – including film, music, performing arts, even literature and gaming – that connect practitioners with audiences on an annual basis. While the individual sectors are relatively well covered, there are comparatively fewer initiatives that address the Creative Industries as a whole. Further, stakeholders in both private and public sectors have not successfully worked well together strategically or operationally, resulting in raised expectations, gaps in delivery and services, and lack of sustainability. There is, therefore, significant opportunity to formalise partnerships and boost cross-border/boundary cooperation in ways that support not just the individual subsectors and tourism, but a broader umbrella understanding of the Creative Industries as a whole.

Looking ahead at possible solutions, there are several available options that might kick-start cross-border/boundary economic collaboration in the creative industries. These include gathering stakeholders together more effectively, improving business skills and the policy environment, and raising awareness of the best creative industries outputs from the region. Tools to achieve this might include:

- A dedicated portal of useful information
- Associations of stakeholders at their respective levels – e.g. Ministry, Creative Industries initiative, Creative Industries Hub, Creative Industries practitioners
- Events that bring each of these Creative Industry groupings together to build networks and share information in formal and informal ways
- Events that combine showcases of creative outputs with dedicated business knowledge and facilitated opportunities to create partnerships cross-border/boundary
- Connect these industry groupings with European/international best practice by facilitating memberships in bodies in their respective spheres of business
- Encourage collaborative participation in major international events and trade fairs
- Build business skills and capacity
- Support new events that showcase and capacitate sector activities

Policy recommendations arising from the research will be considered by RCC, together with the regional Working Group on Industrial Development, for further events, actions and interventions, as deemed fit and that fulfill several interconnected goals, namely:

- Boost cross-border/boundary economic activity
- Stimulate participation of stakeholders from all WB economies
- Showcase creative industries in ways that positively influence perceptions
- Drive tourism into and around the region

ANNEXURES

A. ECONOMY OVERVIEWS:

1. ALBANIA

Lead Ministry/Department	THE MINISTRY OF CULTURE OF ALBANIA. The main institution responsible for the implementation of 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. It has taken into account the objectives and principles of this convention in drafting policies and measures to achieve its mission.
Special Purpose Vehicle	
Policy Environment	<p>Strategy for Culture 2019-2025 approved in 2019</p> <p>The Culture and Heritage for Social and Economic Development (CHSED) Programme has been developed to support the efforts of the Government of Albania in harnessing the potential of Albania's cultural heritage in order to strengthen the economy's identity, create economic opportunities for poor and rural communities, enhance investment, and position the economy positively in Europe and the rest of the world. The programme has worked to develop effective government policies on culture, while ensuring that people's access to cultural heritage is improved.</p> <p>Culture Marketing Strategy for Albania</p> <p>The Culture Marketing Strategy provides a One-Year Action Plan and Marketing Tools to help make Albanian culture accessible to target clients abroad. (supported by Joint UNDP – UNESCO Culture and Heritage for Social and Economic Development Programme (CHSED-JD))</p> <p>http://shtetiweb.org/wp-content/uploads/2014/05/L3-Culture-Marketing-Strategy-for-Albania-2010-2013.pdf</p>
Economic Impact Assessment	According to a 2011 GIZ study, the contribution of the creative economy in Albania is around 0.5%- 1% of the GDP, while in most of the developed countries, the artisan economy contributes with around 3% of the GDP. The creative sector offers around 3500 jobs, or from 0.5% up to 1% of the labour force. 56% of all the employees in this sector are women, mostly concentrated in the clothing field (>90%) and handicrafts (78%). A large number of employees in this field are in the sector of crafts with 37%. (Gishti & Shkreli, 2016)

Key Activations	<p>Ministry of Culture aims to further support the creativity of Albanian artists and creators, to promote the activity of the independent cultural scene, and to stimulate the creative industry. The continuation of the participation of as many artists and creators in cultural activities abroad will be ensured, as well as the organisation of international activities in the economy. The creation of a stable legal and institutional environment will continue, working on drafting and approval of the law on pensions for difficult professions, the reform of the Law on Arts and Culture, as well as the Law on Cinematography, etc. The improvement of the infrastructure and the construction of new buildings for cultural institutions will continue, such as: the National Library, the Jewish Cultural Centre, revitalisation of the Spaç Prison as a cultural centre, etc. The programme of education through culture will continue and the involvement of young people will be encouraged both in creativity and in the enjoyment of arts and culture.</p> <p>http://shtetiweb.org/wp-content/uploads/2014/05/L3-Culture-Marketing-Strategy-for-Albania-2010-2013.pdf</p>
International Links & Relationships	<p>CREATIVE@CBC</p> <p>Cross-border/boundary exchange for the development of Cultural and Creative Industries project (2019 / 2022) is supported under Interreg IPA CBC Programme Italy- Albania - Montenegro and it aims to enhance cooperation of relevant actors in the programming area through the establishment of innovative cultural and creative centres with residential arts programmes and the creation of joint cross-border/boundary cooperation networks. By revitalising heritage through contemporary art the project will contribute to the integration of cultural sector in the project territories.</p>
Research & Mapping	
Creative Industries Infrastructure–Hubs, Incubators & Co-working	<p>ICTSlab – an Albanian Innovation Lab Centre ICTSlab is a regional centre of innovation, a multifunctional laboratory focused on informal education. https://ictslab.com/en/about-ictslab</p> <p>DESTIL Co-working & co-living multi-functional centre focused on social, cultural & artistic events. https://www.facebook.com/DestilAlbania</p> <p>INNOSPACE TIRANA Innospace Tirana offers a co-working space, private offices with balconies, training rooms, kitchen, skype room, meeting areas, lockers, and a stunning veranda. https://innospacetirana.com</p> <p>Argjiro Chamber of Commerce and Industry of Gjirokastra created Argjiro Innovation Hub for start-ups, SMEs, enterprises, and local stakeholders.</p> <p>COOLAB Co-working place for entrepreneurs, freelancers, business professionals and technologists who want to be part of an active community. https://coolab.al/about-us</p>

Creative Industries Events & Meetings	<p>CREATIVE AND CULTURAL INDUSTRIES IN THE EUSAIR AREA–Training Workshop on CCI Start-up: Adriatic Start-up School model was held at Tirana International Conference Centre on 21th November 2018, in Tirana (Albania). The event was organised by the Forum of the Adriatic and Ionian Chambers of Commerce in collaboration with the Chamber of Commerce of Durres – member of the AIC Forum.</p> <p>https://www.forumaic.org/creative-and-cultural-industries-in-the-eusair-area-ai-nurecc-training-workshop-on-cci-start-up-adriatic-start-up-school-model/?lang=en</p>
Entrepreneurs & Economy	<p>EMBRACE In 2018, Partners Albania started the implementation of the programme EMBRACE – Entrepreneurship Models Building Relations and Creative Economy.</p> <p>http://partnersalbania.org/wp-content/uploads/2020/05/Brochure_program_embrace_3_years.pdf</p> <p>IDEA https://idea.cefe.net/program</p> <p>ACADEMY FOR WOMEN ENTREPRENEURS AWE is an educational opportunity for women entrepreneurs which uses a facilitated online course DreamBuilder to help women enrich their experience, fostering the creation of a network, and help them to structure their idea into a business.</p> <p>https://www.facebook.com/awealbania</p> <p>OFIÇINA Ofiçina is a strategic initiative focused on supporting Albania’s transition to a knowledge-based economy. Ofiçina runs yearly incubation and acceleration programmes in partnership with various international support organisations and private sector companies.</p> <p>https://www.oficina.al</p>
CIs Specific Training	<p>ECAPITAL CULTURE A training path focused on the development of innovative start-ups working in the cultural tourism field and aimed to enhance the cultural heritage of the Adriatic-Ionian Macro Region. The primary objective of the project is to create the conditions so that the young people, making use of their skills and their creativity, can implement their own business idea.</p> <p>https://www.aii-ps.org/news/296-ecapital-culture-adriatic-start-up-school-call-for-applications-2019</p> <p>MA PROGRAMME IN CULTURAL RESOURCE MANAGEMENT Set up at the University of Tirana, Faculty of History and Geography</p> <p>https://www.al.undp.org/content/albania/en/home/operations/projects/poverty_reduction/culture-and-heritage-for-social-and-economic-development.html</p>

Creative Industry-specific Organisations	<p>ADRIAPOL INSTITUTE Adriapol looks at development through a triple lens that encompasses intelligent, creative and innovative ways to development. The Institute was founded in 2014 with the purpose of promoting innovation and growth both in Albania and South East Europe mainly through cooperation with neighbours and organisations. It provides research, training, courses, consultations, services and publishing activities in order to implement its projects with the view to better serve the public interests. Thanks to its activities, the Institute achieves its sustainability and versatile multisector integration as an indispensable demand for the urban, economic, cultural, technological development of the community and its life improvement. The Institute fulfils its mission in collaboration and partnership with specialised enterprises from the respective fields. The Institute strives to create an attractive and lively city based not only on the Innovation and Creativity but also on making this a daily philosophy. https://adriapol.al/about-institute/</p>
Public Institutions	<p>NATIONAL GALLERY OF ARTS The National Gallery of Arts is a public institution under the care of the Ministry of Culture. The beginnings of the National Arts Gallery can be traced back to the endeavours of a group of Albanian artists and the Arts Committee of 1946. The Gallery of Arts is the only public institution that exhibits, conserves, studies, restores, and publishes documents and archives the works of art in the economy. http://www.galeriakombetare.gov.al</p> <p>NATIONAL BOOK AND READING CENTRE The National Book and Reading Centre (NLC) was established by DCM. Nr. 24, dated 16.1.2019. The purpose of this is to follow and implement projects in the field of books, aiming to spread the culture of reading throughout the economy and abroad. NLC designs programmes, finances projects in the field of books, supports the publication of books and magazines in the field of literature and social sciences, creates the conditions to promote literary creativity, provides financial support and organises competitions for awarding literary prizes. https://qkl.gov.al</p> <p>NATIONAL CENTRE OF CINEMATOGRAPHY The National Centre of Cinematography (CCK) was established in 1997 to encourage, finance and promote cinematographic production in Albania. Through the administration of the public fund, the CCK enables the development of film industry in Albania. Since its establishment, CCK has supported the production, distribution and promotion of feature, short, documentary and animated films, and the key criterion in selecting the winning projects remains artistic value. CCK supports Albanian filmmakers especially regarding international co-productions. CCK is the representative of Albania at the international cinematographic structures such as Eurimages, SEE Cinema Network and European Film Promotion and organises Albanian film pavilions at the international film festivals in Cannes and Berlin. The National Film Centre, on the contrary, has been making use of its international alliances with Eurimages, European Film Promotion and SEE Cinema Network. http://nationalfilmcenter.gov.al/index.php/qkk-kush-jem</p>

Public Institutions	<p>AUDIOVISUAL MEDIA AUTHORITY. AMA is the regulatory institution in the audio and audio-visual market in Albania. The institution was established in 1999, pursuant to the law on audio-visual media, approved on 30 September 1998 by the Albanian Parliament.</p> <p>THE NATIONAL TOURISM AGENCY (AKT) Agjencia Kombëtare e Turizmit is the Ministry of Tourism and Environment. The main task of the agency is to promote Albania as a tourism destination internationally. AKT organises and manages the economy's participation in international tourism fairs and provides online promotional offers to various international tour operators.</p> <p>NATIONAL GALLERY OF ARTS The National Gallery of Arts is a public institution under the care of the Ministry of Culture. The gallery currently houses 4626 artworks and more than 600 registered artists in the archives. The Gallery of Arts is the only public institution that exhibits, conserves, studies, restores, publishes, documents and archives the works of art in the economy. http://www.galeriakombetare.gov.al</p>
City Institutions	<p>TIRANA FILM INSTITUTE An Albanian creative industry focused on promoting European creative industry products in Albania and cooperating with European organisations in order to share common audio-visual products such as feature and short fictions, animations, documentaries, experimental, video art and student film in various forms. TFI is also engaged in film and audio-visual production, design of publicity campaigns, various marketing activities, promotion and film distribution through various shows, screenings and publications. Tirana Film Institute also organises artistic, cultural and cinematographic film weeks, national and international festivals. http://tiranafilmfest.com/about/tirana-film-institute</p> <p>VISIT TIRANA Visit Tirana is the tourism platform of the City of Tirana. A public-private-partnership, it serves as an information portal for tourists and locals who want to visit and know better the capital of Albania. Visit Tirana started as a voluntary endeavour to promote the city. In 2013 it opened a Twitter and Facebook account to promote everything from Tirana. It soon became the strongest voice to post news about Tirana in English and to inform tourists on what to find and what to do in the city. Visit Tirana is today a unique tourism portal which follows best European models for city promotion. http://www.visit-tirana.com/</p>

Major Events & Festivals

TIRANA BOOK FAIR

Tirana Book Fair has taken place every November since 1997. Organised by the Association of Albanian Publishers, the event features more than eighty stands displaying the latest new outputs from the publishing sector. During the fair days there are also activities related to translation and promotion, among them about 60 book promotions. It is the literary event with the greatest impact in the area, including Albania, Kosovo*, North Macedonia and Montenegro.

<https://www.facebook.com/events/pallati-i-kongreseve-kati-1/tirana-book-fair/1493173307612451/>

POETKA

Poetka Int'l Festival of Poetry and Literature is an annual gathering of artists of the written word, writers, art critics, lecturers, essayists and performers from Europe and beyond. Focused first and foremost on the literature of neighbours – Balkans – in cooperation with TRADUKI and other partners Poeteka regularly organises literary and cultural events.

<https://poeteka.blogspot.com/>

ALBANIA FASHION WEEK

Albania Fashion Week is the fashion week in Albania where all Albanian performers but also those from Kosovo* and North Macedonia are welcome to present their fashion collections as well as Hair & Nail shows, boutique collections, etc.

<https://europaregina.eu/fashion-weeks/fashion-weeks-europe/albania-fashion-week/>

TIRANA INTERNATIONAL FILM FESTIVAL

TIFF is one of the most important cinematic events in the Balkans. The intention of TIFF is to bring filmmakers, producers and distributors from all around the world to Tirana in hopes of fostering future cooperation in this interesting scenic area. Since its inception, TIFF has received over 40,000 short and feature films from over 120 economies around the world. Out of all these applications more than 200 films can be chosen each year for the competition and the special programme.

<http://tiranafilmfest.com/about/>

UNUM

UNUM Festival is characterised by five simple elements of life; music, sand, pines, the sea and the mountains. The golden beach of Rana e Hedhun is the place where the festival hosts 50 international and local acts over the course of 5 days and 4 nights.

<https://unumfestival.com/>

KALA FESTIVAL

Kala Festival is a boutique festival that takes place in Dhërmi, Albania.

<https://www.musicfestivalwizard.com/festivals/kala-festival-2022/>

ANJUNADEEP EXPLORATIONS 2022

<https://www.musicfestivalwizard.com/festivals/anjunadeep-explorations-2022>

Major Events & Festivals	<p>INNER STATE FESTIVAL https://Innerstatefestival.com</p> <p>JAZZ IN ALBANIA https://www.Facebook.Com/Jazzinalbania</p> <p>IBUTRINTI THEATRE FESTIVAL The National Centre of the Mediterranean Theatre, in collaboration with the Ministry of Tourism, Culture, Youth and Sports and the Municipality of Saranda, succeeded in creating a new cultural institution with special values. https://www.annalindhfoundation.org/members/national-center-mediterranean-theatre</p> <p>ITF Tirana ITF aims to promote tourism, as well as to strengthen the cooperation among the tourism entities in the region and the rest of the world. ITF Tirana 2020 provides tourism professionals with an opportunity to meet industry colleagues, buyers, and suppliers through the exhibition, forums and B2B meetings.</p>
Organisations	<p>THE ALBANIAN PUBLISHERS ASSOCIATION Founded in 1992, based in Tirana, operates in all cities of Albania, but also abroad. https://shbsh.al/wp2/</p> <p>POETEKKA One of the most active cultural organisations and whats more, one of most influential movement in the field of art, culture and education in and through literature in Albania. https://poeteka.blogspot.com/</p> <p>PRO EKSPORT ALBANIA ASSOCIATION OF TEXTILES AND FOOTWEAR MANUFACTURERS Its role includes creating a favourable environment for the development of the business of production of textile garments, advocacy with government, and promoting the achievements of its members through participation and organisation of fairs and catwalk shows. http://fason.al</p> <p>APFA The Albanian Producers and Filmmakers Association represents and contributes to cinematographic forums in the economy and beyond. It organises sector training and various activities to promote cinematographic products in the economy and abroad. https://business.facebook.com/ApFa.al/</p>

Organisations

ALBANIAN MUSIC COUNCIL

The Albanian National Music Council coordinates public support for music education and music creation and performance, music education in the formal education system, government policies in support of music, including funding, legislation and regulation, etc.

<https://www.imc-cim.org/member/downloads/GA2011/members%20reports/NMC/Albania.pdf>

THE NATIONAL THEATRE OF OPERA AND BALLET AND THE NATIONAL ENSEMBLE (OR TKOBAP)

The ballet troupe performs classical and modern Albanian and international ballets.

ALBANIAN DANCE THEATRE COMPANY

The first independent contemporary dance company in Albania, founded in March 2002 on the initiative of choreographer and artistic director Gjergj Prevazi. The main aim of the company is to develop a contemporary dance repertoire, offering a new dance aesthetic in Albania by encouraging dancers and choreographers to reach more freedom on stage, through body language that is both individual and universal.

ALBANIAN CHEFS AND COOKS ASSOCIATION

An independent, non-profit, apolitical non-governmental organisation that extends its activity throughout Albania. It was established in May 2018 and has about 170 members, mostly cooks and chefs, thus being the largest professional association of chefs in the economy.

THE ALBANIAN CHEFS & COOKS ASSOCIATION

is a member of the World Association of Chefs' Societies. It aims to be the voice of Albanian cuisine and chefs to give another dimension and value to the art of cuisine and the chef profession. Through its programme the Association aims to motivate young people to opt for vocational education, maintain and cultivate the tradition of cuisine in Albania as well as to promote it abroad, to guide and advise on further professional qualifications of cooks and chefs, to promote domestic production, and participate in international cooking competitions and fairs.

<https://chefs.al/en/chef>

ALBANIAN SOMMELIER ASSOCIATION

Sommelieria Shqiptare is a non-profit organisation which has been and continues to be an active part of the social life of the economy, important support of Albanian producers in the technical field and the appropriate institution for development and updating of theory and didactics.

<http://www.sommelier.al/>

Notable Stakeholders

TOENA PUBLISHING HOUSE

One of the largest publishing firms in Albania, which started out in 1993 and has been bringing out an average of 200 books every year. It specialises in history, Albanian literature, teaching methods, children's literature and international fiction.

<http://www.toena.com.al/>

EKPHRASIS STUDIO

Ekphrasis Studio is a not-for-profit cultural organisation based in Tirana, Albania, that works to build an environment where ideas, individuals and management come together through research, communication and consultations to support creative ideas, projects, products, education and various activities, and to increase the artistic quality of life for everyone.

<https://stusu.com/users/ekphrasis-studio>

NJI MAR, NJI MRAPSHT

A craft shop that combines works of several lines and styles.

<https://www.facebook.com/NjiMarNjiMrapsht>

NENSI DOJAKA

Albanian fashion designer Nensi Dojaka won the prestigious LVMD Prize for Young Designers in its 8th edition

<https://exit.al/en/2021/09/08/albanian-fashion-designer-wins-the-fashion-worlds-biggest-prize/>

<https://www.vogue.com/article/bella-hadid-vma-look-albanian-designer-nensi-dojak-london>

ORAFILM PRODUCTIONS

Founded in Tirana, Albania in 1995 by Kujtim Çashku (producer, director, scriptwriter)

<http://www.orafilm.com/>

[@DUALIPA](#)

[@RitaOra](#)

[@avamax](#)

[@BebeRexha](#)

ALBANIAN DANCE THEATRE COMPANY

Albanian Dance Theatre Company is the first independent contemporary dance company in Albania, founded in March 2002 on the initiative of choreographer and artistic director Gjergj Prevazi. The main aim of the company is to develop a contemporary dance repertoire, offering a new dance aesthetic in Albania, by encouraging dancers and choreographers to reach more freedom on stage.

<https://www.linkedin.com/in/gjergji-prevazi-55303911>

Notable Stakeholders	<p>MULLIXHIU A restaurant that honours traditional dishes and methods — mullixhiu means “miller,” and the restaurant makes use of working millstones — while exploring inventive flavour combinations such as charred pumpkin with pomegranate molasses. Depending on the season, other dishes might include jufka (an Albanian pasta) with porcini mushrooms, quail roasted inside of clay or a bright salad of Jerusalem artichokes, pickled apple and cured goat tongue. (NYTimes Sept 2019) https://www.mullixhiu.al</p>
Skills & Education Providers	<p>DEPARTMENT OF ART DESIGN Professional Master's study programme in interior design. As an integral part of Albanian University this department has the primary task of processing and transmitting knowledge, contributing to progress of culture, and progress and appreciation in the field of design. https://albanianuniversity.edu.al/en/department-of-art-design</p> <p>DEPARTMENT OF TEXTILE & FASHION The Textile and Fashion Department (TFD) is a unit of the Faculty of Mechanical Engineering at the Polytechnic University of Tirana. Courses include Bachelor's Degrees, Master's and PhD programmes. http://www.upt-tekstilmoda.org/wp/en/home-2</p> <p>MARUBI ACADEMY The Marubi Academy of Film and Multimedia is a school that offers professional, creative, artistic and technical qualifications and education for students who aspire to be engaged in the Film and Television Industry in Albania. https://afmm.edu.al/studies/faculty</p> <p>FACULTY OF MUSIC The Faculty of Music of University of Arts Tirana offers Classical Music Education and Training, and also in jazz and pop music.</p> <p>ALBANIAN GASTRONOMY ACADEMY Where the basics of gastronomy are conveyed to young professionals. Culinary tradition and presentation of tradition in a moderate way, personalised for each province and culture. https://aga.edu.al/</p> <p>ALBANIAN CHEFS ACADEMY https://chefs.al/en/home-3</p>

Useful Media

POETEKA

Culture and literary magazine–EUROZINE's partner–founded in 2005, 48 issues to date (5 issues every year–annual more than 1000 pages). Poeteka is an Albanian quarterly culture magazine that mainly focuses on literature, arts, culture and debating of social issues. Since 2005, it has published four printed editions and a special issue every year.

EKINO – AFMME

Kino is a not-for-profit virtual cinema created by the Academy of Film & Multimedia Marubi & its partners. In order to watch a movie on eKino, users need to register on eTicket. Except premiering movies, movies on eKino can be watched any day/time. eTicket is completely free of charge.

<https://ekino.afmm.edu.al/about/>

2. BOSNIA AND HERZEGOVINA

Lead Ministry/Department	<p>Federation of Bosnia and Herzegovina: FEDERAL MINISTRY OF CULTURE AND SPORT</p> <p>The Ministry carries out the administrative, expert and other tasks as laid down by the legislation related to the competencies of the Federation of Bosnia and Herzegovina in the areas of: research and scientific activity in the field of safeguard and use of cultural-historical heritage; museums, archives, libraries, publishing, theatre, music, fine arts, film and show business activities, activity of organisations and associations of citizens in the field of arts, culture, sport and youth; improvement of sport and physical culture; establishes development strategies in the area of culture, sport and youth, as well as other tasks laid down by the legislation governing this field.</p> <p>https://www.fmks.gov.ba/</p> <p>REPUBLIKA SRPSKA: MINISTRY OF EDUCATION AND CULTURE</p> <p>Ministry of Education and Culture performs administrative and other specialised tasks in the field of culture which refer to:</p> <ul style="list-style-type: none"> • protection and preservation of cultural, historical and natural heritage; • work of museums, cultural archives, libraries, theatres, musical, artistic, film and other cultural institutions; • organisations and associations of citizens in the field of art and culture and technical culture; • keeping the register of public media; • development of programmes and agreements on cultural cooperation in accordance with the Constitutions of the Republika Srpska and Constitution of Bosnia and Herzegovina; • provision of information about its work to media and also performs other tasks in accordance with the relevant laws and regulations of the Republika Srpska and Bosnia and Herzegovina. <p>Merging tradition and heritage with the modern is the basis of cultural industries and the goal is to create and promote new ideas which creates new approach to the essence of cultural identity, i.e. heritage but also to new employment opportunities and thus economic development. Culture and art may in combination with other economic branches promote intercultural understanding and constitute the pillar of socio-economic development of the Republika Srpska.</p> <p>https://www.vladars.net/eng/vlada/ministries/MEC/Pages/default.aspx</p>
City	
Special Purpose Delivery Vehicle	

Policy Environment	<p>Development Strategy of Federation of Bosnia and Herzegovina 2010 - 2020, a strategic document which represents the first long-term projection of a comprehensive reform in the culture of Federation of Bosnia and Herzegovina. The objectives and priorities among others are: affirmation of cultural diversities and promotion of cultural expressions in the time of globalisation, preservation and promotion of heritage and arts, development of cultural tourism, digitalisation of development of cultural/creative industries, improvement of intercultural understanding in order to achieve inter-cultural dialogue as well as strengthening social cohesion of society in the Federation of Bosnia and Herzegovina.</p> <p>Republika Srpska The objectives and priorities of the Cultural Development Strategy of Republika Srpska 2010-2015 focus on three areas: modernisation of cultural management, mobility of arts and artists, and strengthening the potential of Republika Srpska for development of cultural industries. In that regard, the main objectives of the Strategy have been defined as follows: 1) Contribution to sustainable development of Republika Srpska through culture and art – creative industry; 2) Decentralisation – Cultural development of Republika Srpska (encouraging people in municipalities to get involved in art and culture more intensively, through creating new audience or active participants in development and promotion of cultural contents); 3) Sustainability of cultural organisations (public cultural institutions, associations, artists); 4) International and regional cultural cooperation; 5) Education in culture.</p>
Economic Impact Assessment	A significant contribution of the culture sector to GDP (5.72% of total GDP) and the high percentage of employment in cultural establishments (4.75% of the total employed population)
Financial Support	Republika Srpska. The share of the budget for culture in the domestic budget expenditure in the period 2010-2014 was approximately 1%. The percentage in 2015 and 2016 was even smaller, which is insufficient to implement all strategic goals, particularly those pertaining to the field of cultural industries.
Key Activations	Republika Srpska. Council for Creative Industry to be formed within the Office of the President of Republika Srpska In 2010 the Ministry of Education and Culture of Republika Srpska initiated the appointment of the Interdepartmental Group for Culture of Republika Srpska. The objective of the Interdepartmental Group for Culture is not only to integrate culture and cultural heritage in cohesion policies and various development strategies of Republika Srpska, and to implement specific measures aimed at integration of culture in the relevant areas, but also to integrate the policies and strategies of other ministries in the policy and the strategy of cultural development of Republika Srpska.

International Links & Relationships	<p>CREATIVE@CBC - Development of Cross-Border Cooperation Network of Creative Industries</p> <p>The main project objective is to develop and promote creative industries, which are not based on material resources, but on human resources, knowledge, specific skills and intangible products.</p> <p>In the framework of the project 3 Creative Centres are established and equipped in Prijedor (BA), Sisak (HR) and Podgorica (ME) with the aim of providing access to know-how, targeted services, new technologies (3D printing, CNC prototyping, etc.) and best practice methodologies to all the stakeholders relevant for development of creative industries in the target area. The 3 Creative Centres are the main pillars for establishment of the CREATIVE@CBC Network that will facilitate cooperation among the above-mentioned creative industry stakeholders. Two premises are renovated – one in Prijedor (BA) and one in Podgorica (ME) – in order to enable establishment of Creative Centres in those two cities. Ends 31.05.22.</p> <p>https://www.interreg-hr-ba-me2014-2020.eu/project/creativecbc</p>
Creative Industries Infrastructure	<p>The intention is to have at least two or three places in Republika Srpska for the development of creative industry.</p> <p>AABH CREATIVE HUB</p> <p>The first co-working space in Bosnia and Herzegovina aimed at gathering unemployed young architects, freelancers and start-ups for self-employment.</p> <p>https://aabh.ba/aabh-creative-hub-ko-su-nasi-korisnici</p> <p>INOVACIONI CENTAR BANJA LUKA I INKUBATOR</p> <p>https://icbl.ba/o-inkubatoru/</p> <p>MUSEUM VALTER</p> <p>https://sarajevo.travel/ba/sta-raditi/muzej-valter-brani-sarajevo/1260</p>
Creative Industries-specific Events & Meetings	<p>CONFERENCE IN SUPPORT OF THE CREATIVE INDUSTRIES, REPUBLIKA SRPSKA</p> <p>Ambition to create preconditions in all parts of Republika Srpska for a local community that will be recognisable as an incubator for creative industries.</p> <p>OK FEST</p> <p>https://www.okfest.net</p> <p>DAYS OF MATIC HRVATSKA - the Spring of Mostar</p> <p>https://www.facebook.com/MaticaHrvatskaMostar</p>

Entrepreneurship & Economy	<p>SPARK/IGNITE By uniting the private sector, local government and other key partners, it builds enabling environments that allow young people to start and scale up their own businesses. Their success boosts local economies and rebuilds communities. Together with local partners they implement six services that empower students and entrepreneurs to study, work and grow their own businesses including SME coaching, business support centres and entrepreneurial workshops/training. https://spark.ngo/about-us/</p>
CIs Specific Training	<p>AABH Creative HUB The first co-working space in Bosnia and Herzegovina aimed at gathering unemployed young architects, freelancers and start-ups for self-employment. https://aabh.ba/aabh-creative-hub-ko-su-nasi-korisnici/</p> <p>NB SCHOOL AND SCHOOL School & School is multidisciplinary school for kids and teens. The goal is to create a creative and stimulating environment and then, to observe, discover, develop and nurture talent in children encouraging them to knowingly find the source of their own inspiration and aspiration. https://schoolandschool.com/about-us/</p>
Creative Industry-specific Organisations	<p>AABH CREATIVE HUB The first co-working space in Bosnia and Herzegovina aimed at gathering unemployed young architects, freelancers and start-ups for self-employment. https://aabh.ba/aabh-creative-hub-ko-su-nasi-korisnici</p>
Public Institutions	<p>MUSEUM OF CONTEMPORARY ART Museum of Contemporary Art of Republika Srpska was previously known as the city's Art Gallery, only to be transformed into a museum in 2004. The museum follows, displays, documents and promotes events, styles, art, and developments in the realm of contemporary art. The collection department contains over 1300 art works (paintings, sculptures, graphics, aquarelles, drawings and multimedia art pieces) mostly from former Yugoslavian authors and foreign authors dating from the second half of the 20th century, considered to be essential for the museums work and existence. http://msurs.net/</p>

Public Institutions

MUSEUM OF LITERATURE AND PERFORMING ARTS OF BOSNIA AND HERZEGOVINA

Established in 1961 as the Museum of Literature, and sixteen years later as the Museum of Literature and Performing Arts of Bosnia and Herzegovina. Literary and theatre material preserved in the Museum collection is distributed into collections of some important writers and theatre employees (actors, opera and ballet principals, directors, set, costume), as well as Theatre houses of Bosnia and Herzegovina. The collections are being entrusted to curators, museum curators, and senior advisors, who systematically explore and prepare documentary materials for professionals and scientific study, use, public presentations, and other themed exhibitions.

<https://museu.ms/Museum/279/Museum-of-Literature-and-Theatre-Arts-of-Bosnia-and-Herzegovina>

THE NATIONAL FILM ARCHIVE OF BOSNIA AND HERZEGOVINA**FILM CENTRE SARAJEVO**

A public company with a mission of preserving the tradition and heritage of cinema. One of the basic goals of Film Centre Sarajevo is to work on the improvement of the film industry (production, distribution and development of film culture) and audio-visual section in the Federation of Bosnia and Herzegovina.

<https://fcs.ba/about-us>

FILM FUND SARAJEVO

The Sarajevo Film Fund is established with the objective to provide funds to stimulate, develop and improve film creativity, film production and film entrepreneurship in the Federation of Bosnia and Herzegovina.

<https://sarajevocityoffilm.ba/sarajevo-film-fund/>

VISIT SARAJEVO

Visit Sarajevo–Tourism Association of Canton Sarajevo was founded in early 2017 to best respond to the needs of development, preservation and protection of tourism and cultural values in the Sarajevo Canton. Tourism Association of Canton Sarajevo activities include planning and development of tourism in the Sarajevo Canton, preparation and organisation of events of importance for tourism, production, distribution and promotion of promotional material on tourism offer of the Sarajevo Canton, organisation and work of the network of tourist information centres, cooperation with all stakeholders involved in tourism offer in the Sarajevo Canton, and promotion of Sarajevo Canton at tourism fairs in the economy and beyond.

<https://www.visitsarajevo.ba/our-story>

Major Events & Festivals

SARAJEVO BOOK FAIR

Sarajevo Book Fair presents over 150,000 titles by more than 200 exhibitors, approximately 100 promotions are held and the Fair is visited by more than 50,000 people.

<https://www.eepg.org/index.php?shortCutUrl=Sarajevo-Book-Fair>

SARAJEVO POETRY DAYS

The goal of this event is to preserve and improve the literary-aesthetic and literary-ethical standards of the written word in Bosnia and Herzegovina.

https://en.wikipedia.org/wiki/Sarajevo_Poetry_Days

INTERNATIONAL SUMMIT OF THE BOOK

The International Summit of the Book and the Western Balkan Information and Media Literacy Conference (WBIMLC). The International Summit of the Book is a US Library of Congress initiative that discusses the development of books into electronic formats and its impact on reading; the challenges facing books and the publishing industry and the role of books and reading in societies.

<https://www.wbimlc.org/>

INTERNATIONAL FASHION STAGE SARAJEVO

IFSS is an annual premiere event that provides industry insights and supports fashion. IFSS welcomes approximately 2,000 visitors to three-day multiple events, which generate large attention of sponsors and designers.

<https://www.facebook.com/InternationalFashionStageSarajevo>

NIVEA BH FASHION WEEK

<http://www.sarajevo-tourism.com/36th-nivea-bh-fashion-week-sarajevo>

SARAJEVO FILM FESTIVAL

Sarajevo Film Festival is the leading film festival in South East Europe. The Festival gathers over 3,000 accredited guests and over 100,000 admissions of general audience.

<https://www.sff.ba>

CINELINK INDUSTRY DAYS

A regional platform for the development of high-quality projects, short and feature films, documentary films and TV series made by filmmakers in the region. The main objective of this platform is to enhance regional cooperation and co-production, but the CineLink Industry Days also host many film professionals from across the world.

<https://www.cinelinkindustrydays.com>

Major Events & Festivals

Other annual international film festivals include Al Jazeera Balkans Documentary Film Festival, the Mediterranean Film Festival in Siroki Brijeg, Neum Animated Film Festival, Human Rights Film Festival, Youth Film Festival Sarajevo, Viva Film Festival and WARM Festival.

BIH COLOR FESTIVAL, Brčko

<https://bihcolorfestival.com/>

DEMO FEST, Banja Luka

<https://www.facebook.com/Demofest/>

OK FEST

https://www.okfest.net/#about_festival

MOSTARSKA LISKA

Mostarska Liska, the Mostar Blues & Rock festival

MESS

Annual International Theatre Festival – MESS is the most prominent theatre festival in Bosnia and Herzegovina. The festival itself is actually comprised of several different programmes: World MESS is dedicated to plays from other continents; Mittel Europe MESS brings performances from Southeastern, Southern and Eastern Europe; Children MESS is intended for youngsters and Future MESS continues the tradition of the Festival of Small and Experimental Scenes by presenting the works of young and innovative theatre professionals.

<http://www.mess.ba>

SARAJEVO TOURISM FESTIVAL

Sarajevo Tourism Festival is held with the sponsorship of the Ministry of Economy of the Sarajevo Canton, the Tourism Board of the Sarajevo Canton and the City of Sarajevo.

WINE ROUTE OF HERZEGOVINA

INTERNATIONAL THEATRE DAYS IN TUZLA

THE INTERNATIONAL THEATRE FESTIVAL OF COMEDY

TUZLA FILM FESTIVAL

WEST HERZEGOVINA FEST

Organisations	<p>MODIKO MODIKO is a Sarajevo based Association of Fashion Workers and Costume Designers.</p> <p>THE ASSOCIATION OF FILM WORKERS OF BOSNIA AND HERZEGOVINA (UFRBIH) A professional organisation that brings together film workers, authors and artists, those who professionally perform work in the film industry. The association was founded in 1950, under the name of the Association of Film Workers of Bosnia and Herzegovina. Today it has 135 members. UFRBIH publishes the Location Guide for Bosnia and Herzegovina, and also the Filmmakers' Location Guide, which was successfully promoted at the Cannes Film Festival. Every year, the BiH Film Workers Association nominates one Bosnian film for the Academy Award of the American Film Academy. https://www.bhfilm.ba/</p> <p>INSTITUTE OF MUSICOLOGY Activities of the Institute of Musicology include the following: research in the field of musicology and ethnomusicology, collecting and processing the material; critical studying and documenting the collected material; work on professional and scientific projects; publishing scientific and professional papers; active participation at local and international conferences; organisation of international symposium Music in Society; participation in the work of expert commissions (folklore festivals); professional consulting and preparation of radio and TV programmes that present musical tradition; preparation and production of special editions. http://mas.unsa.ba/en/institute-musicology</p> <p>MUSEUM OF LITERATURE AND PERFORMING ARTS OF BOSNIA AND HERZEGOVINA Literary and theatre material preserved in the Museum collection is distributed into collections of some important writers and theatre employees (actors, opera and ballet principals, directors, set, costume), as well the Theatre houses of Bosnia and Herzegovina. The collections are being entrusted to curators, museum curators, and senior advisors, who systematically, explore and prepare documentary materials for professionals and scientific study, use, public presentations, and other themed exhibitions. https://museu.ms/Museum/279/Museum-of-Literature-and-Theatre-Arts-of-Bosnia-and-Herzegovina</p>
Notable Stakeholders	<p>ADNAN HAJRULAHOVIC Adnan Hajrulahović's fashion studio is based in Sarajevo. In 2013 Adnan Hajrulahović started his Get a game sports line, signing a kit sponsorship agreement with Bosnian football club FK Sarajevo. http://www.haad.ba/</p> <p>JASMILA ŽBANIĆ Film director, writer and producer, best known for having written and directed Quo Vadis Aida (2020), which earned her nominations for the Academy Award for Best Foreign Language Film, the BAFTA Award for Best Film Not in the English Language, and the BAFTA Award for Best Direction.</p>

Notable Stakeholders	<p>DEBLOKADA Documentary film company which has produced numerous documentary and short films that have had wide festival reception. This places Deblokada as one of the leading South East European companies in the market, with already established relationships with the world sales agents and distribution companies from all over the world. https://deblokada.ba/about-us</p>
Skills & Education Providers	<p>FACULTY OF FINE ARTS The Academy of Fine Arts in Sarajevo is the Bosnia and Herzegovina academy with the longest tradition in providing education and training in the field of Fine Arts. The teaching process takes place at six departments for art teaching, painting, sculpture, graphics, graphic design, product design, with copious offer of various elective subjects groups. Academy's spatial capacities—classrooms, laboratories, studios, workshops, galleries, libraries, multimedia spaces—provide quality teaching and artistic activity. https://upis.unsa.ba/en/ustanove/the-academy-of-fine-arts/</p> <p>THE SARAJEVO FILM ACADEMY Founded by the University of Sarajevo School of Science and Technology in 2010, Sarajevo Film Academy is the first private film school in Bosnia and Herzegovina and the only filmmaking school in South East Europe with a full curriculum taught in English. The programmes of the Sarajevo Film Academy are developed as an interactive platform with three basic sections: theoretical lectures, practical workshops, and, most importantly, film production. http://sfa.ba/programs</p> <p>Music Academy of the University of Sarajevo http://www.mas.unsa.ba</p>

3. KOSOVO*

Lead Ministry/Department	<p>The Ministry of Culture, Youth and Sports of Kosovo* is in charge of activities and events related to culture, youth, and sports. The Department of Culture of the Ministry of Culture, Youth and Sports of Kosovo* designs and implements policy development in the field of performing arts, music, visual arts, publications and libraries, considering culture as a mechanism for influencing democratic development of the economy as well as re-affirmation of Kosovo's* cultural identity in the region as part of the European cultural identity.</p> <p>https://www.mkrs-ks.org/</p>
Special Purpose Vehicle	
Economic Impact Assessment	
Creative Industries Infrastructure	<p>PRIZREN CREATIVE HUB Prizren is considered the cultural capital of Kosovo*. It is home to several cultural and creative industries (festivals, cinema and audio-visual, visual arts, crafts). After a scoping phase led by KU Leuven and CHwB Kosovo* during the ILUCIDARE coaching session (2-4 October 2019), Prizren was selected as the most promising location for the development of creative hub.</p> <p>ITP PRIZREN ITP Prizren offers an environment that fosters collaborations between innovation activities, research and development stakeholders, training and educational institutions, and start-ups and makerspaces. An important aspect of the ITP concept is the promotion of digitalisation through partnering with the Digital Transformation Centre.</p> <p>https://itp-prizren.com</p> <p>CREATIVE HUB Creative Hub is a professional tech hub in Pristina focusing on helping people find their dream job by giving aspiring professionals real-world skills in Front-end Development, Data Science, Digital Marketing, Human Resources and more.</p> <p>https://creativehubkos.com/</p> <p>INNOVATION CENTRE KOSOVO* (ICK) A centre whose aim is to connect research and development component of science with the business sector, focusing on creating new future-oriented job opportunities based on knowledge and new technology. Innovation Centre Kosovo* (ICK) was founded to support entrepreneurship, innovation and commercially based business development, with a focus on information and communication technology. The centre supports both start-ups and existing companies with the potential for growth.</p> <p>http://www.ickosovo.com</p>

Creative Industries Infrastructure	<p>AUTOSTRADA EDUCATION AND PRODUCTION SPACE AT ITP</p> <p>Education and Production Space has been established as a workshop and an open new educational premise in the former military base, now ITP (Innovation and Training Park) Prizren. The project is supported by the US Embassy in Prishtina and co-financed by Prizren Municipality.</p> <p>https://autostradabiennale.org/portfolio/autostrada-space</p>
Creative Industries Events & Meetings	<p>TECHSTARS STARTUP WEEKEND</p> <p>Startup Weekend Prishtina is an annual event that lasts for 54 hours straight and gathers people who are inspired and have an idea about a service or a product that could be a base of the development of a future business.</p> <p>https://ickosovo.com/events/all-events/techstars-startup-weekend-prishtina-2020</p>
Entrepreneurship & Economy	
Cis Specific Training	
Creative Industry Organisations	<p>THE NETWORK OF CULTURAL ORGANISATIONS OF PRIZREN</p> <p>An informal network of cultural organisations in the municipality of Prizren. The mission of this Network is to achieve a developed local economy in Prizren through the enrichment and structuring of tourism offer based on increasing the quality and volume of cultural activities. The basic objectives of the Network activities in Prizren include: enriching cultural life, raising the quality of existing cultural activities, structuring the cultural offer, improving cultural policies at the municipal level, decentralised cultural management, diversifying the financing of cultural activities and promoting active and responsible citizenship. The members of the Network are: EC Ma Ndryshe, Dokufest, Foundation for TK Legatum, Forum for Cultural Heritage, ATTA, EUIRC, N'GO, GreenArt, X40, Art Bridge, Durmish Asllano, ICEC, Old Timer Club Prizren, ShB Sharri, Leo's Art Organisation, Xhennet Comics, CAA Agimi, CAA Malësori, CAA Dogru Yol, CAA Prizren League, SHNSh Demastion and Pentagram.</p> <p>http://www.rrokprizren.net</p> <p>CULTURAL HERITATE WITHOUT BORDERS</p> <p>Cultural Heritage without Borders – Kosovo* (CHwb) is the most active NGO in the region in regenerating and preserving heritage sites and memory as a resource in reconciliation, peace building and economic development.</p> <p>http://chwb.org/kosovo</p> <p>ARTPOLIS is a Kosovo*-based NGO that promotes culture, arts and multi-ethnic co-existence through social dialogue and use of theatre as a tool for promoting diversity and social change.</p> <p>https://artpolis-ks.com/eng/about-us</p>

Public Institutions	<p>NATIONAL GALLERY OF KOSOVO* The National Gallery of Kosovo* was established in 1979, after the establishment of the Academy of Arts in 1973. Since its establishment, numerous artists have emerged from the Faculty of Arts, Prishtina University. They have graduated in various fields such as painting, sculpture, graphic design, graphics and applied arts. The founding artists have promoted their artworks in numerous prestigious centres through various individual and collective exhibitions. https://museumforall.eu/museum/pristina-the-national-gallery-of-kosovo</p> <p>THE NATIONAL LIBRARY OF KOSOVO* The umbrella library institution in Kosovo* established by the Assembly and located in Pristina. The mission of the library is to collect, preserve, promote and make accessible the documentary and intellectual heritage of Kosovo*. Inside, there are more than 2 million library items, including rare materials such as books, newspapers, manuscripts, maps and photographs. There are two reading rooms, an amphitheatre and a meeting hall. http://www.biblioteka-ks.org</p> <p>KOSOVO* CINEMATOGRAPHY CENTRE (KCC) A public film fund with the attributes of a central authority for cinematography. Its mission is to achieve goals related to public interest of cinematography matters. Each year KCC publishes an open call for subsidising short and long feature films, documentaries, animations, script development, post-production, international and minority co-productions. It also promotes Kosovo's* film industry in the world's largest markets and film festivals. https://qkk-rks.com/en-us/about-us/</p> <p>THE KOSOVO* NATIONAL TOURISM ORGANISATION (KNT0) A proposed organisation whose role will be to provide a bridge between industry and the government making them effective partners. Previous attempts by the current Tourism Department within the Ministry of Trade and Industry (DT/MTI) to engage industry have provided some progress but it did not earn a credible and respected role as the united voice of the industry or as the government's strategic partner.</p>
Major Events & Festivals	<p>PRISHTINA BOOK FAIR Prishtina Book Fair is an annual book fair held in Prishtina since 1999. It gathers around 100 participating publishers, mostly from Kosovo*, Albania, North Macedonia, Montenegro, diaspora, etc. https://en.wikipedia.org/wiki/Prishtina_Book_Fair</p> <p>POLIP International Literature Festival Polip is organised every year in Prishtina. It is founded and run by Qendra Multimedia, a cultural production company based in Prishtina. Polip organises not only readings, but also a special programme of concerts, street poetry, workshops on translation and poetry-writing, discussions and debates about literary networks and translation practice. https://polipfestival.wordpress.com</p>

Major Events & Festivals

FESTIVAL OF LITERATURE, ORLLAN

Kosovo's* Festival of Literature in Orllan is held annually in July by Lake Batlava, bringing together local and international writers and artists. Last year's theme was Writers and Writing in Exile.

<https://www.facebook.com/worldlittoday/posts/kosovos-festival-of-literature-in-orllan-is-held-annually-in-july-by-lake-batlav/10153209217577391>

AUTOSTRADA BIENNALE

Autostrada Biennale has been established as a non-governmental organisation with the mission to play a key role in understanding today's society through contemporary art, strengthening the local community and stimulating creative ideas for a more inclusive and a more sustainable future. The vision of the Autostrada Biennale is to become a meeting point for people, creative ideas, cultures, communities, and to create an open platform for contemporary art and education in connection with the Balkans region and beyond.

<https://autostradabiennale.org>

URA E ARTIT INTERNATIONAL ART FESTIVAL

Organised in Prizren, annual Ura e Artit International Art Festival celebrates Kosovo's* cultural diversity. Artists set up easels and paint their version of river and Prizren city scenes, with visitors looking at the work as it is being developed.

HAPU FESTIVAL FOR PUBLIC ART

Local and intentional artists present their performances in the squares and public spaces in Prishtina, and hold art workshops for the audience.

www.hapu.me

REDO International Graphic Design Conference

Hub-platform dedicated to promoting the field of graphic design.

INTERNATIONAL FASHION WEEK KOSOVO*

<https://www.facebook.com/Kosova-International-Fashion-Week-GfG-182956175138543/>

PRISHTINA INTERNATIONAL FILM FESTIVAL

The most important film event held in Kosovo*. The festival consists of four competition programmes: the European film competition programme, the Balkan film competition programme (also known as Honey and Blood Cinema), the Middle-length competition programme (comprised of 25-60 min length films) and as of this year, the Documentary film programme will also be competitive. PriFest also has non-competitive programmes, like the Focus programme, and the Let It Be programme, which is a result of cooperation with Outfest LA.

<https://filmmakers.festhome.com/en/festival/prishtina-international-film-festiva>

Major Events & Festivals

DOKUFEST, INTERNATIONAL DOCUMENTARY AND SHORT FILM FESTIVAL

The largest film festival in Kosovo*. Founded in 2002 with the aim of revitalising cinema and cultural life in Prizren, DokuFest grew and expanded into the most important documentary and short film festival in South East Europe.

<https://dokufest.com/en/info>

ReMUSICA

Prishtina International Festival ReMusica is an annual festival which promotes the contemporary music and conveys innovative expressions in the art of music through channels of different stylistic tendencies of the XX century.

<https://www.remusicafestival.com>

PRISTINA JAZZ FEST

Prishtina Jazz Festival is the only jazz festival in Kosovo*. It focuses on promotion of quality jazz bands from Kosovo* and from the Balkan economies.

<https://www.facebook.com/prishtinajazzfest/>

SUNNY HILL FESTIVAL

(Owned by Dua Lipa)

<https://sunnyhillfestival.com>

PEJA JAZZ, Peć

<https://www.facebook.com/pejazzfestival>

The International Festival of Young Musicians

DAM Festival Pristina

<http://damfest.com>

HAPU FESTIVAL FOR PUBLIC ART

Local and intentional artists present their performances in the squares and public spaces in Prishtina, and hold art workshops for the audience.

www.hapu.me

THE TRAVEL AND TOURISM FAIR

Organised by CEO - Congress & Event Organisation since 2004. It is open to trade visitors and public with participants coming from tourism information offices, tourism agencies, tourism associations, ministries, municipalities, travel organisers, hotels and gastronomy, providers of equipment for hotels and restaurants, tourism resources, skiing equipment, ski lifts, sport equipment and outfits, outdoor sports, IT and software services for travel arrangements, fitness, fashion, cosmetics, etc.

CULT BRIDGE EXPO III, Association of Visual Artists

Major Events & Festivals

MITROVICA ART COLONY, Association of Figurative Artists

INTERNATIONAL FESTIVAL - STRIP AND CARTOONS, Xhennet Comics Organisation

HARDH FESTIVAL, NGO Hardh Fest

ZAMBAKU I PRIZRENIT - MUSIC FESTIVAL, Zambaku i Prizrenit

MUSICAL ART CENTRE DAM FESTIVAL, NGO DAM

VIHUELA GUITAR FESTIVAL, Guitar Association Vihuela

PIANO FESTIVAL, KOSOVO* Association Chopin

INTERNATIONAL ANIMATED FILM FESTIVAL ANIBAR

RAINBOW - HYJNESHA NE FRON - FILM FESTIVAL

INTERNATIONAL FILM FESTIVAL - FERFILM

OLD TIMER FESTIVAL IN PRIZREN, OLD TIMER CLUB

FEMART FESTIVAL, ARTPOLIS - Centre for ART and Community

MUSIC FESTIVAL LYRA FEST, NGO NEO MUSICA

MUSIC FESTIVAL, MUSICIAN ASSOCIATION IN MITROVICA

MIREDDITA - DOBARDAN FESTIVAL, NGO INTERGA"

INTERNATIONAL ROMA DAY 08 APRIL, NGO MULTIETHNIC CULTURE OF KOSOVO*

INTERNATIONAL THEATRE FESTIVAL IN FERIZAJ CITY, SWOK KOSOVO*

ETNOFEST, SYTHI - Association of Performing Arts

GREEN FESTIVAL, NGO - 7 ARTE

MUSICAL FESTIVAL NGOM FEST, NGO - N'GO

EUROPEAN SUMMER MUSIC ACADEMY GUITAR BRANCH MITROVICA, NGO KOSOCA ARS

INTERNATIONAL FESTIVAL - SPIRITUAL ORCHESTRA, Corpo Art

PRISTINA INTERNATIONAL VOCAL FESTIVAL, ATTACCA

BALKAN FESTIVAL, NGO PLEJADA

Major Events & Festivals	<p>CARTOONS FESTIVAL, KARGI CARTOONS AND ARTS OF KOSOVO*</p> <p>HOME, MURAL FEST</p> <p>DOCUMENTARY FILM FESTIVAL MOBIKINO,</p> <p>INTERNATIONAL FILM FESTIVAL OPEN AIR, IMMMAV</p> <p>DOKU TECH, IPKO FOUNDATION</p> <p>MEETING OF STYLES IN KOSOVO* - INTERNATIONAL FESTIVAL, Q'ART CENTRE</p> <p>EURO KOSOVO* ART, EXART</p> <p>TAKIMET E POETESHAVE, YOUTH CENTRE HAREJA</p> <p>PEN CENTRE OF KOSOVO*</p> <p>FERIZAJ BOOK FAIR, DE RADA</p>
Organisations	<p>ASSOCIATION OF KOSOVO* PUBLISHERS - SHOQATA E BOTUESVE TË KOSOVËS</p> <p>Association of most publishers in Kosovo*: Academy of Science and Arts of Kosovar, Artini, Association of Kosovar Writers, Buzuku, Dukagjini, Elta BS, Faik Konica, Focus, Institute of Albanology, Koha, Libri Shkollor, PEN, Rozafa, Shpresa. It organises the traditional Book Fair in Prishtina.</p> <p>https://www.facebook.com/PanairiPrishtine</p> <p>XSPO-ARTI</p> <p>Association of artists working in the field of comic and cartoon. It organises festivals, publishes Stript magazine and carries out other activities.</p> <p>http://xhennetcomics.blogspot.com/</p> <p>KOSOVO* APPAREL MARKETING ASSOCIATION</p> <p>Kosovo* Apparel Marketing Association (KAMA) promotes networking among local and international businesses in the apparel sector. The activities of KAMA seek to facilitate the exchange of professional knowledge and experience. Also, KAMA promotes Kosovo* apparel industry domestically and internationally, with the ultimate focus on increasing exports.</p> <p>https://www.facebook.com/kamakosovo/posts/2403889349712281/</p>

Organisations

KOSOVO* PRODUCERS ASSOCIATION

The Kosovo* Producers Association aims to represent, protect and promote the interests of all members of the production team in film, television and the new media. The Association and its members work together to protect and improve their careers, industry and community by providing members with encouraging enforcement of labour and cinematographic laws in the economy, implementing financial facilities, creating fair standards, and providing impartial access to film credits, as well as other education and advocacy efforts.

<https://qkk-rks.com/en-us/film-associations/218/kosovo-producers-association/>

ANIBAR

ANIBAR is an organisation founded by a group of young and active artists working in the field of animation. Every year ANIBAR organises its Animation Film Festival in Peja which includes film screenings, workshops, discussions, concerts and other activities.

<https://www.anibar.org>

KOSOVO* CENTRE FOR NEW MUSIC (KCNM)

A project dedicated to promoting new expressions and cultivating new tendencies in music: exploring new fields in music education, computer sound manipulation, editing and production of sounds. Its primary aim is to promote contemporary music in the economy and abroad, and stimulate creation and performance of Kosovo* contemporary music.

<https://ecpnm.com/member/95/kosovar-center-for-new-music-kcnm/>

REMUSICA

<https://ecpnm.com/member/95/kosovar-center-for-new-music-kcnm/>

NATIONAL THEATRE OF KOSOVO*

The National Theatre of Kosovo* was founded in October 1946 in Prizren. It was the first professional theatre in Kosovo* after World War II. After few months, the theatre moved to Kosovo's* capital Pristina.

NATIONAL BALLET OF KOSOVO*

A public institution overseen by the Ministry of Culture, Youth and Sports (MCYS). The National Ballet became member of the International Dance Council in 2014. The National Ballet has participated in several international festivals (Italy, Austria, etc.).

KOSOVO* TOURISM ASSOCIATION (TAK)**NORTH KOSOVO* TOURISM ASSOCIATION (TANK)****GASTRONOMY ASSOCIATION KOSOVO***

Notable Stakeholders

QENDRA MULTIMEDIA

A cultural organisation based in Prishtina, Kosovo*. Qendra produces and coproduces fresh and innovative theatre performances and other literature and cultural events for local and international audiences. Artistic exchanges with international partners are crucial in the work of Qendra Multimedia.

<https://qendra.org/>

STACION - CENTRE FOR CONTEMPORARY ART

Centre for Contemporary Art Prishtina is the only project institution for contemporary art and architecture in Kosovo*. Stacion is a space for artists, architects, thinkers, critics and other socio-political workers committed to reflecting on and responding to relevant challenges of the contemporary society with an active, critical and emancipatory approach.

<http://www.stacion.org>

LAMDALAMDALAMDA

LambdaLambdaLambda is the first international gallery for contemporary art in Prishtina that started as a project space in early 2015. Its aim is to provide artists and audience with an intimate and informal environment conducive to experimentation, discussion and learning, especially by bringing together international and local artists.

<http://www.stacion.org/>

VJOSA BERISHA

Co-owner and chief executive of the film and television production and public relations company established in Kosovo* in 2003 as B2 – PR & Media Solutions, with offices in Kosovo* and Albania (2005). She is also co-founder of Prishtina International Film Festival which was founded in 2008.

<https://eave.org/network/35585#:~:text=Vjosa%20Berisha%20is%20co%20owner,which%20was%20founded%20in%202008>

[@DUALIPA](#)

[@RitaOra](#)

[@avamax](#)

[@BebeRexha](#)

ODA

Founded in 2002, ODA is an independent organisation committed to professional development of the theatrical art, encouraging inter-relationships with other arts, building strong arts and culture foundations for the coming generations.

Notable Stakeholders	<p>BE IN KOSOVO*</p> <p>BE in Kosovo* is a private venture established with the aim of providing high quality tourism services and promoting Kosovo* globally as remarkable and desirable destination for tourism, business, and foreign investment, all the while supporting the social and economic development of the economy.</p> <p>www.beinkosovo.com</p>
Skills & Education Providers	<p>AUTOSTRADA EDUCATION AND PRODUCTION SPACE</p> <p>The space with its two studios, the Atelier and the Technology LAB, along with its education programme employing experts in their fields, will have a long-term impact on young people for future jobs related to art, technology and innovation. More specifically there will be ongoing production skills workshops on: Wood and Metal Shaping, Design and Fabrication; Communication and Multimedia; Robotic, Coding and Electronics Workshop; and 3D Modelling & 3D Printing Workshop.</p> <p>https://autostradabiennale.org/portfolio/autostrada-space</p>
	<p>GRAPHIC DESIGN ACADEMY</p> <p>Academy for creative people that want to express their thoughts through designs. It offers internationally recognised degrees and access to global hiring platforms. In Creative Hub Graphic Design Academy you can apply for CPD Certification and EU Certificate with ECTS credits. CPD is an internationally recognised diploma.</p> <p>https://creativehubkos.com/graphic-design</p>
	<p>FASHION DESIGN</p> <p>Fashion Design topics including illustration and portfolio skills, CAD, computer-aided modelling and production, design research and contextual studies, technical skills in clothing production, and presentation and communication skills.</p> <p>https://www.universum-ks.org/en/fashion-design</p>
	<p>MITROVICA ROCK SCHOOL</p> <p>The Mitrovica Rock School started in 2008 as a project of Musicians without Borders (MwB) and Community Building Mitrovica (CBM), with the support of Fontis Rockacademie, a pop-rock music academy in the Netherlands.</p> <p>https://www.facebook.com/MitrovicaRockSchool</p> <p>KORABI INNOVATION CENTRE</p> <p>A new state-of-the-art pastry training centre which will provide hundreds of people with the full toolbox of pastry/bakery techniques and impact the whole market of bakery and pastry industry in Kosovo*.</p>

4. MONTENEGRO

Lead Ministry/Department	<p>MINISTRY OF EDUCATION, SCIENCE, CULTURE AND SPORTS</p> <p>Responsible for legislation in the fields of cultural heritage and the media; public broadcasting laws and services; strategies and policies; centralised cultural activities and issuing tenders for cultural projects; arts and creative projects legislation; regulating library activity and the public archives; regulating museums; programmes for preservation and protection of cultural sites and items; international cooperation in the cultural sector; cooperation with NGOs for oversight of theatres; freedom of information requests and facilitating a working group as deemed by the Law on Free Access to Information (consisting of NGO members); coordination of Culture and the MEDIA Sub-programmes under Creative Europe and management of EU funds.</p> <p>https://www.gov.me/en/mpnks</p>
City	
Delivery Vehicle	<p>CREATIVE MONTENEGRO–ECONOMIC VALORISATION AND CREATIVE INDUSTRIES PROJECT</p> <p>It will foster economic revitalisation through restoration of cultural heritage and promotion of cultural and artistic creativity through development of creative industries. The overall objective of the project is to support Ministry of Culture and municipalities in economic revitalisation through reconstruction of cultural heritage and enriching the tourism offer at the local level, bringing it in line with the principles of sustainable development. The goal is to advance the cultural & artistic creativity and further develop sustainable cultural tourism.</p>
Policy Environment	<p>Montenegro completed the implementation of National Programme for Development of Culture 2011–2015 and prepared the next medium-term Programme 2016–2020, with strategic determinations and basic measures conducted primarily by the Ministry of Culture during further development and affirmation of cultural identities and diversities.</p> <p>Regional Development Strategy of Montenegro for the period 2014–2020 is strongly supporting creative industries and public-private partnerships, enabling the re-use of cultural heritage facilities and its environments. This integrates urban development through sustainable cultural tourism and efficient local economic development.</p> <p>Ministry of Culture's Programme Creative Montenegro: Identity, Image, Promotion 2017–2020, and Action Plan, proposed new activities to build on existing Government interventions for sustainable management of the cultural heritage of Montenegro with the aim of developing cultural tourism through economic revitalisation of cultural heritage and launching the development of cultural-artistic creativity.</p>

Economic Impact Assessment	<p>11 sectors, 40 fields and 57 occupations related to CCI's have been identified. According to the survey, in 2017, the CCI's accounted for 1.5% of gross value added (GVA), engaged 4.4% of economy's workforce, and generated 1.4% of the total revenues of business entities. CCI's total revenues in 2017 amounted to EUR 127.2 million. The research has also shown that cultural consumption represented 2.3% of total household expenditure in the same year. During the period of 2014-2017, the number of business entities in the culture sector showed a steady increase. These figures suggest that the Montenegrin cultural sector possesses a reliable growth potential, which can be reinforced by evidence-based cultural policies. Publication link here: https://kreativneindustrije.me/wp-content/uploads/2020/04/Mapping-of-Cultural-and-Creative-Industries-in-Montenegro.pdf CCI's contribution in 2017 is reflected in the following parameters: • 1.5% of gross value added (GVA) compared to the GVA of Montenegro; • 3,5% of registered business entities (legal entities and entrepreneurs) in relation to the total number of business entities in Montenegro; • 4.4% of employees engaged in cultural and creative occupations at the level of Montenegro; • 3.2% of the total number of employees in business entities at the level of Montenegro; • 1.4% of the total revenues of business entities at the level of Montenegro; • 1.7% of total exports of services; • 2.3% of total household expenditure on culture and related activities.</p>
Financial Support	<p>Total appropriations for cultural activities from the budget in 2017 amounted to EUR 27.1 million, or 1.5% of budget expenditures.</p>
International Links & Relationships	<p>Cross-border/boundary exchange for the development of Cultural and Creative Industries project (2019 / 2022) is supported under Interreg IPA CBC Programme Italy- Albania - Montenegro and it aims to enhance cooperation of relevant actors in the programming area through the establishment of innovative cultural and creative centres with residential arts programmes and the creation of joint cross-border/boundary cooperation networks. By revitalising heritage through contemporary art the project will contribute to the integration of cultural sector in the project territories.</p>
Creative Industries-specific Infrastructure	<p>ŠPANJOLA FORTRESS CREATIVE HUB The fortress Španjola in Herceg Novi aspires to become an international creative hub, with potential to attain global visibility. By sharing creative space and knowledge with other residents, artists will have the opportunity to test and fully implement their ideas within this innovative ecosystem. Contemporary solutions for repurposing of this immovable cultural heritage were canvassed through the international innovation challenge which attracted architects, architectural associations, institutions and companies. The best 3 innovative solutions were awarded.</p> <p>JUSOVACA CREATIVE HUB Technical documentation for revitalisation of the former prison Jusovaca is under preparation with an aim to repurpose it into a creative hub. The new concept combines art, ICT and entrepreneurship, which can open a wealth of new opportunities. The aim is to advance the contemporary creative scene in Montenegro and make it more receptive to both authors and audiences.</p>

Creative Industries-specific Infrastructure	<p>CEROVO REGIONAL CREATIVE HUB Centre for development of creative industries in Bijelo Polje was explored at a public discussion. The concept was further developed through an innovation challenge, canvassing ideas on how to convert the former military complex Cerovo into a Regional Creative Hub.</p> <p>BIJELO BOLJE 100 entrepreneurs and creators from the territory of Bijelo Bolje, Mojkovac, Berane and Petnjica took part in the research of creative industries, assessing its capacities to boost economy and stimulate growth. This has charted the way forward and shaped the future goal of opening a regional creative hub for the North.</p>
Creative Industries-specific Events & Meetings	<p>CREATIVE MONTENEGRO FORUM: The Creative Montenegro Forum: A step forward brought together more than 400 participants from all over the world. They teamed up to chart a new vision of cultural policies that will unleash the potential of youth and enable progress across the society. https://kreativneindustrije.me/en/montenegro-creative-forum-between-creativity-and-entrepreneurship</p>
Entrepreneurship & Economy	<p>INSTITUTE FOR ENTREPRENEURSHIP & ECONOMIC DEVELOPMENT Institut za preduzetništvo i ekonomski razvoj (IPER) The Institute for Entrepreneurship and Economic Development (IPER) is a private non-profit organisation established in Montenegro in 1993 to support entrepreneurship and economic development. IPER conducts research on key social and economic issues, prepares recommendations, drafts and evaluates legislative proposals, and assists government institutions by advising them on how to better implement the free market principles in Montenegro. https://www.devex.com/organizations/institute-for-entrepreneurship-and-economic-development-iper-137640</p>
CIs-Specific Training	
Creative Industry-specific Organisations	
Film Funding & Incentives	<p>NB. Foreign producer is entitled to a refund of 25% of the amount spent in Montenegro for the production of a cinematographic work</p>
Public Institutions	<p>THE NATIONAL LIBRARY OF MONTENEGRO ĐURĐE CRNOJEVIĆ (NLM) A public institution that preserves written, printed and publications in other media published in Montenegro and abroad. As part of its own publishing production, NLM publishes retrospective and current Montenegrin central bibliography. NLM is the parent library to all libraries in Montenegro and the National Agency for the assignment of ISBN, ISSN, ISMN and other international bibliographic numbers. Key goals include: to serve knowledge, education, memory and literacy; and to provide general access to information as well as professional, educational and cultural content. https://www.nb-cg.me/</p>

Public Institutions	<p>THE FILM CENTRE OF MONTENEGRO A public institution, established in 2017, to improve and develop the Montenegrin cinematography. The Film Centre is a member of the European Film Promotion, EUFCN – European Film Commissions Network, European Audiovisual Observatory, EFAD, Creative Europe – MEDIA, SEE Cinema Network, Eurimages and Film New Europe Initiative. https://fccg.me/</p> <p>NB. Catalogue of Montenegrin Films 2021 http://fccg.me/wp-content/uploads/2021/07/KATALOG-2021-ONLINE-SPREAD.pdf</p> <p>FILM IN MONTENEGRO is the official programme of the Film Centre of Montenegro aimed at encouraging foreign film and TV productions to discover Montenegro as a new film destination. A web platform implemented within the European project CIRCE - Joint Initiatives for the Promotion of Cinematography between Italy, Albania and Montenegro was funded by Interreg IPA CBC Italy-Albania-Montenegro Programme 2014/2020.</p> <p>NATIONAL TOURISM ORGANISATION OF MONTENEGRO The National Tourism Organisation of Montenegro is responsible for marketing tourism globally, as well as developing the Montenegrin product, both as a brand and destination. The organisation's tasks include market research; nurturing cooperation with domestic and foreign tourism bodies and the travel industry; and planning and carrying out domestic and global public relations exercises and advertising. https://www.montenegro.travel</p> <p>CENTRE FOR MODERN ARTS The Centre for Modern Arts was established in 1995 by integrating two institutions of culture: the National Cultural Centre and the Gallery of the Non-Aligned Countries Josip Broz Tito. The permanent display of the gallery includes around 1,000 items originating from some 60 economies of the world. http://csucg.co.me</p>
Major Events & Festivals	<p>PODGORICA BOOK FAIR The International Book Fair is a cultural event implemented by the Capital Podgorica - Secretariat for Culture and Sports. https://www.facebook.com/podgoricabookfair/</p> <p>INTERNATIONAL FASHION FESTIVAL PORTOMONTENEGRO https://www.facebook.com/iffportomontenegro</p> <p>FASHION WEEK MONTENEGRO https://www.facebook.com/fashionweekmontenegro</p>

Major Events & Festivals

Herceg Novi Film Festival

Montenegro Film Festival is the most important film festival in Montenegro. Now more than three decades old, the international programme consists of competitive selections: feature films, student films and selections of the Adriatic Region Festival Network.
<https://filmfestival.me/o-festivalu>

UNDERHILL FILM FESTIVAL

A documentary film festival with three programmes: the main film and the accompanying educational and music programme. The film programme includes international and regional competition selection, as well as out-of-competition films. The festival's educational programme is dedicated to students, young creators, professionals and the widest audience that enjoys the specifics of this film genre. The aim of the lectures and workshops is to introduce the participants to the phenomenon of documentary film: creative, organisational and financial processes in contemporary documentary film, how a documentary is made, how to find topics, the role of the author, etc.
<http://www.underhillfest.me>

SEA DANCE

Living Culture stage at the Sea Dance festival to present Montenegrin music and art to more than 60,000 visitors from all over the world.
<https://www.seadancefestival.me/en>

CITY GROOVE

https://www.instagram.com/citygroove_podgorica/?hl=en
<https://www.citygroove.me>

SOUTHERN SOUL

Southern Soul is a three-day jazz, funk, disco and soul festival that takes place each year on Ulcinj Copacabana Beach. Southern Soul's lineup typically includes over 40 artists that collectively play for more than 70 hours across the festival's three stages.
<https://www.facebook.com/SouthernSoulFestival>

LAKEFEST

Held every summer at Lake Krupac in the city of Niksic, Lake Fest attracts over 20,000 music fans over three nights. The lineup typically favours local bands and usually features a number of old Yugoslav favourites, giving the festival a distinctly retro feel.
<https://www.facebook.com/lakefestniksic>

BEDEM FEST, NIKŠIĆ

<https://www.facebook.com/bedemfest>

Major Events & Festivals	<p>PURGATORIJE–Festival of Mediterranean Theatre Purgatory is held in the summer (from mid-June to late August) and features very high-quality domestic and foreign theatre troupes, plays, performances, literary evenings and art exhibitions as part of the the Tivat Cultural Summer programme. http://www.czktivat.me/category/purgatorije</p> <p>TIVAT CULTURAL SUMMER A traditional event which lasts from the end of June to the end of August. It consists of a versatile theatrical, musical, literary and artistic programmes. Tivat Cultural Summer is organised by the local Cultural Centre.</p> <p>CETINJE NIGHT OF MUSEUMS</p> <p>ADRIA FEST Music & Folk Dance festival presents the cultural tradition of different economies and provides an opportunity for the members of groups to get together, establish friendships and make culture presentation through dance and music. https://festival-association.eu/fest/297</p> <p>KOTORART KotorArt, in the UNESCO World Heritage city, gathers an impressive number of international artists and with over 200 programmes at numerous venues in Kotor and throughout the Bay attracts tens of thousands of visitors, which makes it one of the most visited festivals of this type in the region. https://www.kotorart.me/en</p>
Organisations	<p>INSTITUTE OF CONTEMPORARY ART The Institute of Contemporary Art – ISU is a non-profit, non-governmental association for research, education, and production in art, whose goals are to develop content, which reflects and analyses events and processes in the artistic and social discourse in Montenegro, connecting them with related contemporary art practices internationally. https://ica-me.org/</p> <p>THE MONTENEGRIN ASSOCIATION OF DIRECTORS AND PRODUCERS The goals of the Association are focused on promotion, development, and improvement of work of film directors and producers. The Association also gears its activities toward raising public awareness on the importance of film as one of the most important segments of Montenegrin culture. https://afpd.me/</p> <p>Member of FERA https://screendirectors.eu/</p> <p>CHEFS ASSOCIATION OF MONTENEGRO https://www.hosco.com/en/association/montenegro-3731631</p>

Organisations

ASSOCIATION OF WRITERS OF MONTENEGRO (UKCG)

Montenegro's official writing association. The Association was established on 8 July 1952.

<https://ukcg.me>

PEN INTERNATIONAL - MONTENEGRO

PEN International is a worldwide association of writers, founded in London in 1921 to promote friendship and intellectual cooperation among writers everywhere. The association has autonomous International PEN centres in over 100 economies.

<http://crnogorski-pen-centar.me>

NATIONAL FASHION CHAMBER OF MONTENEGRO

NGO National Fashion Chamber of Montenegro has developed into one of the best Montenegrin organisations dealing with fashion and fashion events. They traditionally organise Fashion Week event each year in spring and autumn, where designers and fashion houses present their latest collections. Events include Royal Fashion Week (now Montenegro Fashion Week).

<https://www.facebook.com/National-Fashion-Chamber-of-Montenegro-314384572046582>

SHOPPING NIGHT PODGORICA

MONTENEGRO FASHION AWARDS

PUNE DORE NENA

Organisation working with traditional textile and embroidery.

NGO MONTENEGRO CHAMBER OF SKILLED CRAFTS AND ENTREPRENEURSHIP – ZANAPREDAK and PUBLIC CHAMBER OF SKILLED CRAFTS ZAKOM

Members of both associations (18) are business owners and physical persons registered as entrepreneurs. Although they are two different legal entities with their own statutes, they share goals and membership, and act together through the NGO ZanaPredaK and the joint office - the Crafts Bureau in Podgorica. Montenegro Chamber of Skilled Crafts and Entrepreneurship - ZanaPredaK is the umbrella organization, representing the interests of professional (guild) associations and their member enterprises across 152 skilled crafts. ZanaPredaK also organizes the preparation and taking of master's exams according to European standards, professional training and craftsmen specializations, and offers development services for including information, consulting, networking, market readiness, procurement, public relations, events, fairs and marketing. They also foster international cooperation and network with similar chambers and professional organisations.

NGO Montenegro Chamber of Skilled Crafts and Entrepreneurship/ Public Chamber of Skilled Crafts

<http://www.zanapredak.jimdofree.com/>

Notable Stakeholders	<p>DELICIOUS MONTENEGRO A collective brand and web platform developed by UNIDO to promote market access of Montenegro's typical products and improve the visibility of Montenegro as an attractive tourism destination. Working in collaboration with Montenegro's Business University, over 150 producers from the agri-food, tourism and creative industries sectors have been mapped and listings created on the Delicious Montenegro Platform. http://deliciousmontenegro.me/</p>
Skills & Education Providers	<p>FACULTY OF DESIGN & MULTI MEDIA Faculty of Design and Multimedia with its department of multimedial-graphic design completes a unit called "visual communication", which is part of the applied arts. Its justification is based on the need to define the visual problems in Montenegro. Graphic and multimedia design is a combination of theory and practice, which will enable young people to do the work of designers. https://www.udg.edu.me/en/faculties/FDM</p>

5. NORTH MACEDONIA

Lead Ministry/Department	Responsibility for the field of culture is shared between the Ministry of Culture, the Government and the Parliament. The Ministry of Culture drafts laws and documents for the Government, which passes them on to the Parliamentary Committee for Culture for discussion and enactment. The Ministry of Culture appoints directors of public cultural institutions, approves their programmes and activities, allocates funds, etc.
City	<p>According to the Law on the City of Skopje, the City of Skopje is responsible for:</p> <ul style="list-style-type: none"> • institutional and financial support to the cultural institutions and projects of importance for the City of Skopje • fostering folklore, tradition, old craftsmanship and similar cultural values • organising cultural events, encouraging various specific forms of creativity • recognising events and persons of importance for the City of Skopje <p>In 2012 the City of Skopje adopted the Strategy with the Action Plan for Development of Culture in the City of Skopje 2012-2015. The document contained several strategic goals (development of plural and democratic model of cultural policy, transparency, expertise and efficiency in cultural actions; cooperation between all cultural actors; educational programmes, development of creative industries, etc.).</p>
Special Purpose Delivery Vehicle	
Policy Environment	<p>National Strategy for Cultural Development 2018-2022</p> <p>National Strategy for Cultural Development 2018-2022 foresees new mapping of potential resources for creative and cultural industries on economy, local and urban level along with an integrated strategy for development of creative and cultural industries (rapid decentralisation, reforms and depoliticisation of cultural institutions, their revitalisation, etc.) and their inclusion in cultural politics on economy and local levels. Except for the National Strategy for Cultural Development 2018-2022, there are no other official strategies concerning public cultural institutions.</p> <p>There is no overall legal framework to specifically promote and develop cultural and creative industries. The legal provisions related to cultural industries refer to specific cultural sectors (book production, music, audio-visual products, etc.) and to economic sectors, e.g. micro and small-medium sized enterprises, activities.</p>

Economic Impact Assessment	Macedonian culture and creative sector provide as follows: • Cultural employment is 3.1% (23.000 people) of Macedonian total employment. 60% of cultural employees have a tertiary level of education, compared to 25% of the total (Eurostat 2018). • Cultural enterprises comprise 3.8% of the non-financial business economy. Cultural enterprises' total value added at factor cost is €86 million, 2.3% of the total nonfinancial business economy. The turnover is €213 million, 1.2% of the total in nonfinancial business economy (Eurostat 2015). • The largest percentage (70%) of CCI products is intended for foreign markets, while 29.4% products are focused exclusively on the domestic market. Export is realised through institutions (25.9%), individually (20.7%) or through companies (19%). • In 2015, 25% of Macedonian citizens participated in cultural activity in the preceding 12 months (Eurostat). The economy's cultural heritage infrastructure includes 11 200 buildings registered as part of the immovable cultural heritage (4 421 archaeological sites; 1 726 churches and monasteries with over 150 000 square meters of mural fresco paintings; etc.) and 500 000 museum pieces. The economy has 32 museums (21 national) (2018), 27 theatres (2017) and 14 cinemas.
Financial Support	33 NGOs will receive 19.8 million MKD (325 000 EUR) from the government for their activities in 2021. Public cultural institutions are usually founded by the government and very rarely by municipalities. In general, both types (economy level and local) institutions are financed by the government (Ministry of Culture).
Key Activations	
International Links & Relationships	<p>The Ministry of Culture (in cooperation with the Ministry of Foreign Affairs) is the main body responsible for international, bilateral and multilateral cultural cooperation, implemented through international conventions, international agreements, bilateral agreements and programmes for cooperation.</p> <p>10 cultural ambassadors were appointed during the previous government. They did not have full diplomatic status and due to a lack of actual results and verified benefits, the Ministry of Culture cancelled this practice in 2017.</p> <p>Since January 2008, North Macedonia (as a candidate for full EU membership) has access to European Union funds for culture. A Culture Contact Point was established (as part of the Ministry's Department for EU Integration) to inform and advise Macedonian institutions on accessing these funds.</p>
Research & Mapping	Initial mapping of the creative industries in North Macedonia was done between 2006 and 2009, and again in 2012 in cooperation with the Ministry of Culture and the British Council. However, these initiatives were far from any real practice.
Creative Industries-specific Infrastructure	<p>SCS CENTAR-JADRO</p> <p>An inclusive space that nurtures inclusive, democratic, progressive culture through creating programmes, affirmation and education, and development of artistic and socio-cultural practices in collaboration with individuals, formal and informal groups, civil sector, local government and citizens.</p> <p>https://centarjadro.mk/</p>

Creative Industries-specific Infrastructure	<p>YCC</p> <p>The sole purpose of YCC is to produce, stimulate and promote contemporary cultural events and works by various domestic and international creators and to encourage linkages between them. In addition to its own annual programme, which includes more than 300 events (exhibitions, theatre plays, promotions, workshops, concerts, debates, and film screenings), the YCC also works as a service to numerous NGOs and individual artists in the field. In addition to individual events, the YCC is behind the organisation, planning and full implementation of three international festivals and events—the international theatre festival MOT, the European film festival CINEDAYS, and the new music festival–ZDRAVO MLADI.</p> <p>https://mkc.mk/en/about-ycc</p>
Creative Industries-specific Events & Meetings	
Entrepreneurship & Economy	<p>AGENCY FOR PROMOTION OF ENTREPRENEURSHIP OF NORTH MACEDONIA</p> <p>INTERNATIONAL FORUM OF CULTURAL CREATIVE ENTREPRENEURSHIP</p> <p>A two-day event aimed at promoting creative entrepreneurship and encouraging entrepreneurial skills among people who create and work in the field of culture and creative industries for greater cultural diversity and innovation. The idea is to hold the event every year and to cover new trends and topics in the field of creative industries in order to promote creative entrepreneurship as an innovative model for development of creative industries in North Macedonia. Desired outcomes include:</p> <ul style="list-style-type: none"> • Understanding the model of creative entrepreneurship and strengthening the entrepreneurial spirit of the participants; • Promotion of creative entrepreneurship; • Establishing partnerships for possible future collaborations in cultural and creative industries; • Encouraging stakeholders to invest in creative cultural entrepreneurship; • Coming closer to attaining EU goals in the creative industries and entrepreneurship by sharing practical examples and exchanging experiences of international partners. <p>https://umpaci.com/creativeforum</p>
CIs-Specific Training	<p>CREATIVE AND ACTIVE</p> <p>NGO Creative and Active is a non-profit organisation established in 2009, a place where all unusual, artistic, varied, creative, bold, urban, revolutionary, modern minds gather together under one roof through culture and art, educational activities, youth development, and fundamental human rights and freedom actions.</p> <p>Creative and Active aims to assist young people to accomplish their goals through culture and art, educational activities, youth development, and endorsement of fundamental human rights and freedoms actions.</p> <p>http://creativeactive.org/about-us</p>

Creative Industry-wide Organisations	<p>UMPACI Union of Macedonian Professional Associations in the Creative Industries. Members of the Union can be representative professional organisations in the field of creative industries that meet the criteria set out in the separate Rules on Membership and Membership. https://umpaci.com/en</p> <p>JADRO Association of independent cultural scene launches an initiative to establish a mixed hybrid institution that will be the first example of public-civil partnership in North Macedonia. https://centarjadro.mk/</p> <p>CREATIVE MACEDONIA Arts and Crafts focused development. "Through various types of workshops, courses, counselling and discussions, we will enable you to become a person to inspire and a person that will move their own world." https://creativemacedonia.mk/</p>
City Institutions	<p>VISIT SKOPJE Department for local and economic development - Tourism unit https://skopje.mk/</p>
Film Funding & Incentives	<p>In 2020, the Film Agency financed the organisation of 22 film festivals / events and production of 4 feature films with a majority share, 6 feature films with a minority share, 4 debut feature films with a majority share, 13 short films with a majority share, 8 documentary films and 2 short animated films with a majority share. The economy produces around 10 feature films per year—the great majority (80%) are financed through international coproduction. The market share of MK's top 3 film distributors is over 60%.</p>
CI Projects	<p>ART EXPLORATION CENTRE 42 The Art Exploration Centre 42 of the Faculty of Fine Arts was established in 2010. Its aim is to promote contemporary art and its production. The Centre houses a library (encompassing the learning material of the Faculty of Fine Arts and the Faculty of Drama), a gallery and 2 apartments offering accommodation for the visiting professors.</p> <p>MODULAR Modular encourages creation, connects creative people, enables creative exchange of art works and designed gifts, celebrates people who love original creations. To engage talented artists, designers and together to provide a pathway for well-being and happy life and environment by exchanging creative consciousness, products with all people/ Modular platform are currently being developed in and for Macedonian market, so the content should be written in Macedonian language. With further development, there will be an opportunity for placing content in English, which artists, designers and curators will be responsible to develop. https://modulartdesign.com/en/</p>

Public Institutions

MUSEUM OF CONTEMPORARY ART

The Museum of Contemporary Art is the most competent and influential institution in North Macedonia. It houses a precious international collection and provides a representative insight into modern Macedonian art. In addition to its collection, the Museum organises major exhibitions and events of Macedonian and foreign art, discussions with artists, panels, film and video presentations, lectures and a variety of other activities.

<https://msu.mk/home/>

THE NATIONAL AND UNIVERSITY LIBRARY ST. KLIMENT OHRIDSKI IN SKOPJE

One of the first institutions established by the decision of the Anti-Fascist Assembly of the National Liberation of Macedonia (ASNOM) on 23 November 1944. Departments include:

Bibliographic Centre (1949) as a unit responsible for producing the Macedonian National Bibliography;

The Library Headquarters and Librarianship Development (1954);

Microfilm laboratory (1966);

The Laboratory for Conservation and Restoration (1970);

Referral Centre (1976), which later launched initial activities related to the automation of library processes.

Special collections include: Old printed material and rare books, Old Slavonic Manuscripts, Oriental Manuscripts, Fine Arts, Cartographic Materials, Music, Archival, Doctoral and Master's Theses, etc.

<http://nubsk.edu.mk>

NORTH MACEDONIA FILM

A governmental body, established under the Film Industry Law, officially began its operation in 2014 as a legal successor of the Macedonian Film Fund. The overall responsibility of the agency is to ensure growth of Macedonian film industry, film tradition and film culture through continuous support to its development, production, distribution, exhibition and promotion.

<http://filmfund.gov.mk/>

THE AGENCY FOR PROMOTION AND SUPPORT OF TOURISM

An institution established by the Government of North Macedonia. The main function of the Agency for Promotion and Support of Tourism is promotion of tourism resources of North Macedonia in foreign markets, as well as management and support of projects aimed at developing tourism in general. APST was founded in 2008 under the Law Establishing the Agency for Promotion and Support of Tourism in the Republic of North Macedonia (Official Gazette No. 103/2008; 156/2010; 59/2012; 187/2013 and 41/2014).

<https://tourismmacedonia.gov.mk>

Organisations

SOKOM

SOKOM was founded in 1947 and it gathers over 40 members (composers, musicologists and ethnomusicologists). Its primary aim is to promote contemporary Macedonian music in the economy and abroad, and stimulate creation and performance of Macedonian and contemporary music. SOKOM possesses the largest library of scores and performance materials of Macedonian composers which are available on demand. It also regularly publishes scores, promotional CDs with music by Macedonian composers, magazines (such as Muzika available in English as well) and books on contemporary music.

<https://sokom.mk/mk/home>

COMIC CENTRE OF MACEDONIA

Established in 2002 as a continuation of the Association of Comic Enthusiasts Comic Art (established in 1995). It aims to revive and affirm Macedonian comics in various environments and communities in the economy and beyond, and organise comic actors in North Macedonia. Comic Centre of Macedonia successfully operates in the following sectors: library activity, publishing, exhibitions, educational activities, international activities and advocacy activities.

NB Macedonian Language Day, a new public holiday on 5 May, the anniversary of the day when the Macedonian alphabet was officially adopted in 1945.

ASSOCIATION OF GRAPHIC ARTISTS OF MACEDONIA

<https://m.facebook.com/Associations-of-Graphic-artist-of-Macedonia-383049775145627/>

MACEDONIAN FASHION ASSOCIATION (MFA)

A non-profit association to support of Balkan designers, Macedonian design heritage and craftsmanship tradition. The mission is to coordinate, support and initiate local and international economic promotion of Macedonian artists and to enhance cooperation between cross-creative, business, and industries in order to develop a stronger Macedonian identity. Annually MFA organises major projects, included workshops, business programme and skills exchanges, to promote Macedonian artists.

<https://mfa.mk/en>

INTERART CULTURE CENTRE

Offers a broad programme for development of contemporary dance in North Macedonia including education, production and presentation. Interart has established a complete infrastructure for contemporary dance in North Macedonia, including Skopje Dance Academy, Skopje Dance Theatre, the new dance stage ZEBRA, and a new educational programme with children from age 4 and up, under the name Risimkin Research Centre which gathers more than 100 children per year.

<https://dancefestskopje.com.mk/taste-of-dance>

MACEDONIAN WRITERS ASSOCIATION–no information**MACEDONIAN ASSOCIATION OF PUBLISHERS–no information**

Major Events & Festivals

SKOPJE BOOK FAIR

Skopje Book Fair - no information

ANOTHER STORY FESTIVAL

The Another Story Festival (Macedonian: Друга приказна, tr. Druga Prikazna) is an annual three-day literary event, taking place in Skopje, North Macedonia. The name of the festival refers to the idea of affirming the local and global faces of otherness in culture and literature. The main subject of Another Story is short fiction, however, the festival also covers hybrid literature forms, as literary forms that combine written word with music, graphics, media, theory, etc. The main objective of the festival is to popularise literature and culture.

<https://www.facebook.com/DrugaPrikazna/>

FASHION WEEKEND SKOPJE

FWSK represents a platform for promotion, integration and development of Macedonian fashion culture. Being the only event of its kind in Skopje and held twice per year, FWSK gathers established, as well as young and emerging fashion brands and designers, educational institutions, photographers, fashion agencies, journalists, buyers, consumers and other fashion contributors to present their work, exchange ideas and strengthen the fashion scene.

<https://fashionweekendskopje.mk/>

SKOPJE FILM FESTIVAL

Skopje Film Festival is the leading non-competitive film festival in North Macedonia and also the fastest growing one. Last edition screened more than 70 long features, short films programme, several workshops and presentations and was visited by 25000 people.

<http://www.skopjefilmfestival.com.mk/>

MANAKI BROTHERS FILM FESTIVAL

The Manaki Brothers Film Festival is one of the world's oldest film festivals, celebrating the work of cinematographers from around the globe. It was established in 1979.

<https://manaki.com.mk/>

SKOPJE JAZZ FESTIVAL

Skopje Jazz Festival is one of the leading music events in North Macedonia with 40 years of tradition. The festival enjoys excellent reputation in Europe and the world.

<http://www.skopjefest.com.mk/about.asp>

Major Events & Festivals

OFF FEST

OFFest was established in 2002 as a second festival, which grew up from the long-established tradition of Skopje Jazz Festival. The main idea was to create another important music event in a different period of the year, and in terms of music genres, more wide-oriented. OFFest presents a variety of music from all continents, focusing on different categories, from traditional, ethno, folk, roots, to urban, contemporary and experimental music styles. A lot of renowned artist from all over the world performed throughout OFFest history.

<http://www.offest.com.mk>

STRUMICA OPEN FESTIVAL

<http://sof.mk>

ALARM FESTIVAL, OHRID

<https://www.facebook.com/AlarmFest>

OHRID SUMMER FESTIVAL

Ohrid Summer Festival is one of North Macedonia's biggest and most well-attended events, welcoming thousands of visitors from all over the world to join in the festivities. A festival of music, theatre and dance, the event takes place over the course of one month.

<http://ohridskoletto.com.mk>

INTERNATIONAL MOT FESTIVAL

The international MOT festival has traditionally been held in the last week of September and early October in Skopje. Open to experimental theatre, contemporary dance, new circus forms and street theatre, this festival has already featured more than 500 performances from 50 economies.

<https://mkc.mk/>

DANCE FEST SKOPJE

A unique festival of contemporary dance in North Macedonia. The festival has become known for its programme quality and outstanding mission and vision. It is a bridge between North Macedonia and the world, an opportunity for artists to communicate and a place where everyone can be what they are.

<https://dancefestskopje.com.mk/taste-of-dance>

INTERNATIONAL TOURISM FAIR IN SKOPJE

TIKVESKI GROZDOBER

Kavadarci, a small town 100 km away from Skopje, has been the heart of Macedonian wines for a long time.

<https://www.facebook.com/Tikveski-Grozdober/>

Notable Stakeholders	<p>TAMARA KOTEVSKA AND LJUBOMIR STEFANOV Directors of Honeyland / Medena zemja, nominated in the Best Documentary Feature and Best International Feature Film categories at the Academy Awards 2021. It was not only the first time that a Macedonian film got two Oscar nominations, but also the first time a documentary was nominated at the Oscars in the two categories. https://www.instagram.com/tamarakotevska</p> <p>GEORGI M. UNKOVSKI Director of short film Sticker / Nalepnica which premiered in the International Narrative Short Films at the Sundance Film Festival and won the Best Narrative Short Prize at the Brooklyn Film Festival. The film received over 40 awards (at over 170 festivals) and qualified for a further Oscar nomination. https://www.linkedin.com/in/georgi-m-unkovski-344b62a0</p> <p>RISIMA RISIMKIN One of the leading Macedonian choreographers and artistic director of Dance Fest Skopje and Skopje Dance Theatre https://dancefestskopje.com.mk/risima-risimkin/</p>
Skills & Education Providers	<p>FACULTY OF ART & DESIGN The Faculty of Art and Design trains specialised personnel in three major art departments: Graphic, Fashion and Interior Design. https://www.eu.edu.mk/en/fad-mission/</p> <p>SKOPJE/SHTIP DANCE ACADEMY From October 2021 Skopje/Shtip Dance Academy at the Goce Delchev University, which otherwise operates in Skopje and is run by full-time Professor Risima Risimkin, PhD, will start with Master's Degree in Contemporary Dance Choreography and Education, one-year or two-year programme, depending on previous education. http://fa.ugd.edu.mk/index.php/mk/</p>

6. SERBIA

Lead Ministry/Department	<p>MINISTRY OF CULTURE AND INFORMATION OF SERBIA</p> <p>As a public administration body, established by Article 22 of the Law on Ministries (Official Gazette of the Republic of Serbia No. 128/2020) the Ministry is dedicated to: development and promotion of culture and contemporary art; monitoring and research in the field of culture; providing a material basis for cultural activities; development and promotion of literature, its translation, music and stage art, fine arts and applied arts and design, film and arts in the field of other audio-visual media; protection of immovable, movable and intangible cultural heritage; library, publishing, cinematographic, music and stage activity; establishment of digital research infrastructure in the field of culture and arts; endowments and foundations; public information system.</p> <p>https://www.kultura.gov.rs/</p>
City	<p>VOJVODINA PROVINCIAL SECRETARIAT FOR CULTURE, PUBLIC INFORMATION AND RELATIONS WITH RELIGIOUS COMMUNITIES</p> <p>The Provincial Secretariat for Culture, Public Information and Relations with Religious Communities performs tasks of the provincial administration in the field of culture, protection of cultural heritage, cinematography, endowments, funds and foundations, library services, publications, and interregional cooperation in the field of culture.</p> <p>https://www.vojvodina.gov.rs/en/sekretarijati/provincial-secretariat-for-culture-public-information-and-religious-communities</p> <p>CITY OF BELGRADE - SECRETARIAT FOR CULTURE</p> <p>The Secretariat for Culture performs tasks related to the direct application of legislation in the field of local government affairs relating to cultural activity; research, protection and use of cultural heritage and the establishment, provision of working conditions and supervision of the work of institutions and other entities in the field of culture that perform cultural activities of importance for the City of Belgrade.</p> <p>http://www.beograd.rs/en/city-authority/201998-secretariat-for-culture_2/</p>
Delivery Vehicle	<p>Serbia Creates is creating an umbrella, interdepartmental body in charge of international promotion of Serbia through the export potential of creative industries, innovations and knowledge-based economy. The concept of Serbia Creates emphasises the importance of creative industries, science and economy based on knowledge, provides support to artists and creators to enter the international scene and affirms the highest contemporary values - creativity, innovation, authenticity, knowledge and talent. Guided by the belief that everything starts with one creative idea and a talented individual, the Serbia Creates platform creates a brand of modern Serbia, relying primarily on internationally recognised, talented and exceptional individuals, who inspire with their achievements, innovations, and creative ideas.</p> <p>https://serbiacreates.rs/</p>

Policy Environment	<p>The creative industries do not have an umbrella strategy that regulates their development and strategic framework, but the Government has recognised the creative industries as one of the priority growing sectors of the economy and established the Creative Industries Council in 2018, as a special Council of the Prime Minister.</p> <p>In 2019 the Sector for Development, International Cooperation and Promotion of Digital, Innovative and Creative Activities was established within the Office for IT and E-Government. The main activities of the Sector include policy proposals in the area of digital and creative activities; planning, analysis and coordination and monitoring of development of relevant activities; as well as coordination and providing support for international cooperation and doing business on the global market. One of the segments of work of the Sector is planning, analysis and coordination of initiatives for improvement of legal and business environment for growth of digital, innovative and creative activities; including active connection of public and private sector in the areas of digital, innovative and creative economy, with the aim of creating sustainable and integrated economic growth.</p> <p>Other supporting strategies include: Strategy for Development of Information Society in the Republic of Serbia; Strategy for Development of Electronic Communications in the Republic of Serbia 2010-2020 enabling the development of e-government, e-healthcare, e-justice, e-commerce and the use of ICT in education, science and culture. Next Generation Networks Investments in the electronic communications sector are one of the most significant drivers of GDP growth, reducing unemployment and modernising society. In April 2018, the Government adopted the Strategy for Development of the Next Generation Networks by 2023.</p>
Economic Impact Assessment	<p>Creative industries are a significant sector in the Serbian economy, with a share between 3.4% and 7.1% of GDP (depending on whether it is viewed in a narrower or broader sense) and grow faster than the rest of the economy. This sector comprises of over 30,000 registered enterprises, employing more than 115,000 workers, of which almost 70% are between the age of 25 and 44, half have graduated from faculty, and a large number are women. The sector of creative industries includes publishing, print media, graphic industry, IT and software development, advertising, music and film industry, design, radio and television, fashion, old crafts.</p>
Creative Industries Infrastructure	<p>LOŽIONICA</p> <p>The Multifunctional Centre for Creativity and Innovation Ložionica is a Serbia Creates project focused primarily on activities in the field of creative industries, innovation and knowledge-based economy. The idea is for Ložionica to become a symbol of Belgrade—an attractive destination for locals and tourists alike, both domestic and international. The place to be for creators and talents. A powerhouse of creativity and authenticity that will lead the way in following creativity trends and new developments in knowledge-based economy systems.</p> <p>https://en.serbiacreates.rs/projekat/the-new-era-of-lozionica</p>

Creative Industries Infrastructure	<p>CHINESE QUARTER CREATIVE DISTRICT NOVI SAD The Creative District in Novi Sad, located in part of the city called Great Liman, will encompass a total of 12 objects, and represents a model for restoration and preservation of industrial heritage, not just in Novi Sad but the rest of Europe as well. In addition to the Creative District, Novi Sad has developed a model of culture unique in the region – a network of cultural stations that opened their doors to artists and local citizens long before the title year. Besides the Petrovaradin Fortress, Almaš Neighbourhood, City Centre and cultural stations, the space of Great Liman is one out of five cultural hubs of Novi Sad, mapped so as to emphasise cultural, historical and tourism potential of the city. https://kaleidoskopkulture.com/en/novi-sad-creative-district-new-centre-of-contemporary-creation 6 accelerators, 15 co-working spaces and 8 organisations dealing with start-ups.</p>
Creative Industries Events & Meetings	<p>DEV9T FESTIVAL Interactive festival Dev9t brings together all kinds of artists and free thinkers to create a parallel, creative reality. The event features several workshops, street art, literature, painting, sculpture, architecture, dance, photography, film and comic books, plus the festival visitors are encouraged to do their own art at the site which will be later exhibited. Dev9t aims to grow from an art colony into a leading platform for networking artists with event organisers, audiences and commercial sponsors. https://www.facebook.com/DEV9T</p> <p>MIKSER FESTIVAL Mikser Festival is an annual cultural event promoting innovative, sustainable and socially engaged ideas in design, architecture, urban planning, new technologies, art, music, and communications. It was founded in 2009 by a group of enthusiasts coming from the fields of architecture, design, theatre, communications and music, eager to expand exchange with artists and experts from other creative and innovative disciplines. Mikser Festival features lectures, competitions, workshops, exhibitions, concerts, films and theatre plays and it takes place once a year in Belgrade at the end of May or the beginning of June, and usually lasts three days. Organising 12 editions of the festival, Mikser initiated revitalisation and further development of four locations, representing more than 6000 professionals and artists from around the world through more than 650 projects, which attracted a total of almost 500 000 visitors. https://festival.mikser.rs/about-us</p>
Entrepreneurship & Economy	<p>UNIVERSITY OF ARTS IN BELGRADE The Faculty of Dramatic Arts is Serbia's largest school of higher education in theatre, film, radio and television and other performing arts. Outstanding in all areas, the Faculty is devoted both to the development of student's individual artistic voice and professional standard of student productions. Courses have a strong business / entrepreneurship focus and include cultural policy and management. https://www.arts.bg.ac.rs/en/university/members/faculty-of-dramatic-arts</p>

Entrepreneurship & Economy	<p>INSTITUTE FOR CREATIVE ENTREPRENEURSHIP & INNOVATION</p> <p>The Institute for Creative Entrepreneurship and Innovation deals with basic and applied research and encourages innovation activities in the creative sector. Through research and other activities, the Institute connects science and practice and creates innovative solutions in the creative sector and public policies sensitive to the protection, promotion and economic sustainability of cultural expressions.</p> <p>https://kreativnaekonomija.com/o-nama</p>
Film Funding & Incentives	<p>The Film Centre budget for productions in 2021 was 2,046,811 EUR / 240.7 m RSD</p> <p>https://www.filmneueurope.com/grants/serbia/item/121845-serbia-announces-grants-june-2021</p> <p>The Ministry of Culture and Information of the Government of Serbia adopted a Regulation for film and TV incentives on 14 January 2021 that are open year round. The programme provides a 25% cash rebate on qualified Serbian spend for feature films, TV series, animation films, documentaries and visual effects, 20% for TV commercials and 30% cash rebate on qualified Serbian spend for feature films whose budget is minimum 5.000.000 EUR.</p> <p>https://www.filminserbia.com/incentives</p>
Public Institutions	<p>MUSEUM OF CONTEMPORARY ART</p> <p>Since its founding in 1965, MSUB has based its exhibition policy on presenting the most important artists, periods, movements and tendencies of Yugoslav, Serbian and foreign art of the 20th century. The museum also participates in the presentation and promotion of local art abroad, and has often had the opportunity to organise performances by local artists at international biennials and triennials (Venice, Sao Paulo, Paris, etc.).</p> <p>https://msub.org.rs/o-muzeju</p> <p>MUSEUM OF CONTEMPORARY ART, VOJVODINA</p> <p>Museum of Contemporary Art of Vojvodina is a regional centre for contemporary art in South East Europe. The Museum devotes special attention to multicultural model of society and culture in Vojvodina, using it as a base for building relations with other cultures – Hungarian, Slovakian, Romania, Ruthenian, and German. It is focused on building the art collection dedicated to the artworks produced during the 20th and 21st century in Vojvodina and Serbia and presentation of the essential correspondence between the art of Vojvodina, Serbia, ex-Yugoslavia, Central Europe and international art scene.</p> <p>http://www.msuv.org</p>

Public Institutions	<p>THE NATIONAL LIBRARY OF SERBIA The National Library of Serbia is the biggest library, and oldest institution in Serbia. It is the legal deposit of materials published in Serbia; materials about Serbia or materials published by the people of Serbia residing abroad; selected foreign scholarly publications and other materials. The goals of the modern library are: incorporation into the world's information flows, recognition within the world's family of central libraries, as well as becoming an information resource and drive of the development of Serbian society. https://www.nb.rs</p> <p>FILM CENTRE SERBIA Film Centre Serbia is a governmental institution that provides professional assistance to filmmakers. It organises competitions for financing and co-financing of preparation, development, production, distribution and display of domestic films and minority co-productions. FCS develops cooperative efforts with kindred institutions abroad, such as foundations, festivals, markets, promoters, film buyers and reputable associations and individuals. Supports and organises festivals, promotions, conferences, publications and thematic cycles dedicated to promoting Serbian films at international festivals and other similar events. http://www.fcs.rs/</p> <p>KINOTEKA The Yugoslav Kinoteka was founded in 1949 by the Committee for Cinematography of the then Federal People's Republic of Yugoslavia. The mission of Kinoteka is to collect, arrange, process, store, but also show films, as well as accompanying film material, objects and other materials from the film history.</p>
Major Events & Festivals	<p>BELGRADE INTERNATIONAL BOOK FAIR The International Belgrade Book Fair is one of the oldest and most important literary events in the region. Its basic objective is to enable publishers, authors, booksellers, librarians, book distributors, multimedia companies and other participants to establish contacts, exchange experiences, make business deals and establish other forms of business and cultural cooperation. All publishers from Serbia and the most prominent ones from the region feature their annual publishing production at the Fair. In addition to the publishing programme, extensive side events are also organised at the Fair: conferences, round table conferences, meetings with authors, public discussion panels and workshops. https://sajamknjiga.rs/en/</p> <p>BELGRADE POETRY & BOOK FESTIVAL Belgrade Poetry and Book Festival Trg ni se! Poezija! is the biggest international poetry festival in Serbia that has been organised by Treći Trg association since 2007. http://trgnisepoezija.blogspot.com</p>

Major Events & Festivals

CGA CGA Belgrade

is an international gathering that brings together artists, leaders, innovators and game-changers to foster connections, build global networks and unpack latest trends and developments in the world of VFX, gaming, VR and digital arts.

<https://cgabelgrade.com/about-2/>

OCTOBER SALON

October Salon is the biggest international exhibition of contemporary art in Serbia, established by the City of Belgrade in 1960. It started as an exhibition of the best works of fine arts, and went on to become, by 1967, an important review of current tendencies in applied arts, as well.

<https://www.oktobarskison.org>

DEV9T FESTIVAL

Interactive festival Dev9t brings together all kinds of artists and free thinkers to create a parallel, creative reality. The event features several workshops, street art, literature, painting, sculpture, architecture, dance, photography, film and comic books, plus the festival visitors are encouraged to do their own art at the site which will be later exhibited. Dev9t aims to grow from an art colony into a leading platform for networking artists with event organisers, audiences and commercial sponsors.

<https://www.facebook.com/DEV9T/>

ART WEEKEND BELGRADE

Art Weekend Belgrade is a nine-day event initiated by KC Grad with an aim of promoting and developing the local contemporary art scene, presenting local artist's works to the wider audience, as well as enabling meeting and collaboration with foreign curators.

<https://awb.rs/>

YOUNG BALKAN DESIGNERS

Mladi Balkanski Dizajneri is a regional talent platform founded by Mikser in 2011 with the support of partners from across the region, with the aim of identifying, promoting and developing the Balkans creative potential in the field of industrial design and motivating young designers to explore the role of design in sustainable development and social inclusion. The initiative also aims to unify the regional design scene, bringing it closer to the international market, strengthening its potential by providing additional education and practice, while at the same time contributing to the restoration of multi-cultural cooperation in the Balkans region. Participating designers, selected by the world's prominent design figures through a regional YBD competition, are given the opportunity to express their idea, realise their concepts, learn about production processes and expand their experience and network through diverse educational activities – lectures, workshops, residencies and exhibitions.

<https://festival.mikser.rs/young-balkan-designers>

Major Events & Festivals

BELGRADE FASHION WEEK

Belgrade Fashion Week is a commercial, promotional and artistic fashion event on the Balkans, created and inspired by similar established international events. Established in 1996, it is organised twice a year at the end of October and in March.

BFW focuses on both economy and international levels by enabling each season the exchange of ideas and know-how from different designers and brands.

<https://www.belgradefashionweek.com/about-us/>

SERBIA FASHION WEEK

Serbia Fashion Week is a fashion show held twice a year in Novi Sad, Serbia. Taking place in April and November, the event attracts local and international fashion designers. In addition to runway shows, seminars and exhibits, the Fashion Talent Design Competition helps promote young Serbian designers by showcasing their collections. The seven-day festival also highlights the works of applied artists, musicians, interior decorators, multimedia experts and architects.

<http://serbiafashionweek.com/>

FEST

Belgrade International Film Festival - FEST – has operated for nearly five decades, boasting four million visitors and nearly 4000 international films, which have had their Yugoslav/Serbian and often regional premiere on the Festival. In 2015 FEST was transformed into an official competition festival with four distinct competition selections: the main competition programme - international selection; Serbian Film-home selection; Frontiers - subversive, controversial and arthouse films that move borders and boundaries in a thematic and aesthetic sense; and movies from the region that compete for Nebojša Đukelić Award.

<https://www.fest.rs/en/about-fest/about-fest>

CGA

CGA Belgrade is an international gathering bringing together artists, leaders, innovators and game-changers to foster connections, build global networks and unpack latest trends and developments in the world of VFX, gaming, VR and digital arts.

<https://cgabelgrade.com/about-2/>

NIŠ FILM FESTIVAL

The Festival of Acting Achievements of Domestic Feature Film in Nis is the oldest event dedicated to domestic feature film, but also one of the oldest film festivals in the region. The task of the festival is to present and affirm film (primarily acting) achievements in the entire region, mainly through cooperation with productions (Croatia, Republika Srpska, Slovenia, North Macedonia and Montenegro) which were once an integral part of Yugoslav cinema. At the Film Meetings in 2021, at least eight official festival awards were given to domestic actors, with at least two potential awards for successful performances of foreign actors in domestic film, as well as a number of unofficial festival awards.

<https://www.filmskiskusreti.rs/festival>

Major Events & Festivals

KUSTENDORF

14th Kustendorf International Film and Music Festival took place between 22 and 25 January 2021. It is organised by Rasta International under the auspices of the Ministry of Culture and Information of Serbia and the town of Mečavnik. Kustendorf is founded by film director Emir Kusturica and usually takes place in his village at the Mt. Mokra Gora. Each year, Kustendorf focuses on bringing together emerging filmmakers and the greats of world auteur film.

<http://kustendorf-filmandmusicfestival.org/>

VIDEOMEDEJA

Videomedija is an alternative cultural event, which presents a real reflection of social status and individuals in relation to governing systems and global politics through contemporary art forms of authors from around the world. It is a festival of different perceptions, different customs and primarily avant-garde social culture, shown through a variety of new alternative art forms. The selection phase of the competition focuses on artistic works that question political, social and cultural constructs.

<http://videomedija.org/o-nama/o-festivalu/>

EXIT FESTIVAL

Founded in 2000, it has won the Best Major Festival award twice at the European Festivals Awards, for 2013 and 2017. EXIT has also won the Best European Festival award at the UK Festival Awards in 2007. In March 2018 Regional Cooperation Council awarded EXIT Festival as Champion of Regional Cooperation for 2017.

<https://www.exitfest.org>

NO SLEEP FESTIVAL

No Sleep is an autumn music festival which is held at 11 locations in the city of Belgrade, Serbia. The festival was founded in 2017 in Novi Sad as a part of the EXIT Festival.

<https://www.nosleepfestival.com/en>

BEER FEST

The Belgrade Beer Fest is an annual festival of beer in Belgrade, Serbia. Started in 2003, the festival is held annually over five days each August as a showcase event for various beer producers. In addition to domestic and foreign brews, the festival features live music performances each evening.

<https://www.belgradebeerfest.com>

BEER GARDEN

<https://www.facebook.com/belgradebeergarden>

ARSENAL FEST, Kragujevac

<https://arsenalfest.rs/en/>

LOVE FEST, Vrnjačka Banja

<https://lofefest.rs/>

Major Events & Festivals

GITARIJADA, Zaječar

<http://gitarijada.rs/>

ROCK VILLAGE, Banatski sokolac

<http://rockvillage.org/>

OVERLOAD, Vladičin Han

<https://www.facebook.com/events/893829451198152>

MOUNTAIN MUSIC FEST, Divčibare

<https://mmf.rs>

MUSICOLOGY, Belgrade

<https://musicology.rs>

DE9T, Belgrade

<https://www.facebook.com/DEV9T>

BELEF, Belgrade

Belgrade Summer Festival

<https://www.belef.rs>

BEMUS, Belgrade

Belgrade Music Festival - BEMUS, founded in 1969, is the oldest and most important music festival in Serbia and one of the most recognisable art music festivals in South East Europe, enjoying the status of a cultural event of special importance for the city of Belgrade.

<https://www.bemus.rs/sr>

GUITAR ART FESTIVAL

<http://www.gaf.rs/en>

BEER DAYS Zrenjanin

<https://www.facebook.com/danipiva.zrenjanin>

OKTOBERFEST, Novi Sad

<https://www.facebook.com/ns.oktoberfest>

MISOMNIA, Niš

<https://www.facebook.com/festivalnisomnia>

Major Events & Festivals

ARLEMM, Arilje

<http://arlemm.rs>

International Trumpet Festival in Guča

<https://www.guca.rs/en>

Matinee Fest, Belgrade

<https://www.facebook.com/matineefestserbia>

Topljenje, Belgrade

<https://www.facebook.com/topljenje/>

Strong Jazz Music Festival Scene: Belgrade Jazz Festival, Pančevo Jazz Fest, Nišville, Valjevo Jazz, etc.

Showcase Festivals: Kontakt Beograd, Indirekt

BITEF

The Belgrade International Theatre Festival (abbr. BITEF) is a theatre festival that takes place every September in Belgrade, Serbia.

<https://www.bitef.rs>

BELGRADE DANCE FESTIVAL

The Belgrade Dance Festival, on its twelfth edition, will present an attractive selection of titles from the world scene.

Discovering contemporary dance through its cutting-edge achievements, Belgrade festival has quickly gained a large audience.

So far almost 200 top pieces were performed, created by the most important choreographers of our time, while each edition is followed by more than 18,000 spectators and 120 accredited journalists from the economy and abroad.

<https://belgradedancefestival.com/en>

SUBOTICA INTERNATIONAL FESTIVAL OF CHILDREN'S THEATRES

Subotica International Festival of Children's Theatres is an annual event dedicated to children's/puppet theatre (selection priority being given to the latter). Held in Subotica, the Festival attracts international theatre professionals, directors, producers, performers, cultural tourists and prominent members of Serbia's theatre scene, not to mention plenty of appreciative locals (children with their parents, teachers, etc.). The programme includes visually/multi-sensory expressive performances which either reflect and deliberate on issues important to children growing up in contemporary world, push artistic boundaries by creating innovative theatre that is exhilarating, stimulating, and emotionally moving for audiences and performers alike, or are bearers of tradition and cultural heritage found in the folk tales, myths, legends, songs.

<https://www.lutfestsubotica.net/en/main-programme>

Major Events & Festivals	<p>INFANT The International Festival of Alternative and New Theatre - INFANT and the Days of American Culture presents a rich programme in the open space of Chinatown (CULTURAL DISTRICT) as part of the Kaleidoscope of Culture. https://www.infant.rs/</p> <p>KONDENZ Kondenz Festival of Contemporary Dance and Performance offers new formats of festival production, artistic expression and direct action. https://www.facebook.com/events/belgrade/14-kondenz-festival-savremenog-plesa-i-performansa/594299994951265/</p> <p>BELGRADE TOURISM FAIR Belgrade Tourism Fair / Sajam Turizma is the most important meeting point for business in South East Europe for the tourism industry. The Belgrade International Tourism Fair aims to provide a considerable scientific contribution in the domain of marketing and management regarding tourism destination competitiveness, with an emphasis on Serbian market, and further broadening of knowledge necessary for better understanding of the key concepts related to the area of destination competitiveness. The largest tourism event in South East Europe includes: 900 exhibitors 650 domestic exhibitors within "Serbia in one place" programme 250 foreign exhibitors from 50 economies 12,500 business visitors https://beogradskisajamturizma.rs/en/</p> <p>SMEDEREVO AUTUMN Smederevo Autumn has been one of the most important tourism events in the city of Smederevo and one of the oldest in Serbia. It originates from 1888 and the tradition has been preserved till modern days.</p>
Organisations	<p>PUBLISHERS AND BOOKSELLERS ASSOCIATION OF SERBIA The Association of Publishers and Bookstores of Serbia is an economy level association of publishers and bookstores which includes almost all major publishers in the economy. The association has 140 members, whose total annual turnover exceeds 70 million euros. UIKS is the representative of Serbian publishing in the European Federation of Publishers and the International Association of Publishers. http://www.izdavaci.rs/</p>

Organisations

SGA

The Serbian Games Association (SGA) is a non-governmental, non-profit organisation dedicated to development of Serbian gaming industry. Its members are teams, companies and individuals engaged in the production of video games in Serbia, as well as other services related to the currently most developed entertainment industry in the world. Its goal is to increase the competitiveness of its members on the global market, to create the best possible conditions for creating and publishing video games in Serbia, and to improve the talent and creativity of people involved in the sector.

<http://sga.rs/>

KROKODIL

KROKODIL is dedicated to the production of literary, cultural and socio-political programmes and projects with the aim of developing literary audiences among those that are interested in culture as such. KROKODIL is also dedicated to the promotion of dialogue, reconciliation and reconstruction of broken links, particularly in the region of the Western Balkans, as well as deepening mutual understanding and acceptance of differences within the wider European and global context.

<http://www.krokodil.rs/eng/about-us/>

THE ASSOCIATION OF WRITERS OF SERBIA

Serbia's official writing association was founded on 26 May 1905. Its main goals include gathering Serbian authors in the same community, protecting the professional interests of its members, working on their interpersonal relationships, working on relations with publishers and the general public, making their job(s) easier and helping its members or their families in poverty. The Association of Writers of Serbia has more than fifteen hundred members and its communities are operational across Serbia.

<http://www.ukrbije.org.rs>

THE SERBIAN LITERARY GUILD

Serbian Literary Cooperative is Serbia's oldest writers' organisation and the second oldest still existing publishing house after Matica Srpska. Founded in Belgrade on 29 April 1892 it has edited works by both Serbian and international authors and contributed to promotion and dissemination of Serbian and other translated world's literature.

<https://srpskajnizevnazadruga.rs/>

ULUPUDS

The Association of Applied Artists and Designers of Serbia, ULUPUDS brings together the most eminent artists (about 1500 members, of which 600 are independent artists) who are grouped in nine different sections: architecture, painting and graphics (applied painting, applied graphics, illustration, caricature, comics, conservation and restoration), textiles and contemporary clothing, scenography and costume design, design (graphic, industrial and visual communications), art photography, ceramics and glass, sculpture section and section for theory, criticism and art history.

<http://www.ulupuds.org.rs>

Organisations

BFW DESIGN COLLECTIVE

The Association has created a network that connects more than 80 independent Serbian designers. These designers are focused on contemporary fashion and production of small series. The main goal of BFW Design Collective is to support independent designers as generators of Serbian fashion and cultural scene.

<https://bigsee.eu/profiles/designers-association-belgrade-fashion-week-design-collective>

SFC

Serbia Film Commission is an independent association of Serbia's film industry. Members are leading film professionals, production and post-production companies working on feature films, TV commercials, television and animation projects as well as trusted partners in business and tourism that complete the industry supply chain. The Commission is dedicated to serving as a liaison between business, public and civil sector, as it nurtures up-to-date film production practices, organises continuous industry training and fosters film-friendly environment in Serbia. It offers support to international filmmakers who choose Serbia as their next filming location by providing them with all the relevant and detailed information about filming locations, production and post-production companies, freelancers, accommodation, equipment rental companies and other industry suppliers.

<https://www.filminserbia.com/about-sfc>

MUSIC IN SERBIA/MUSIC EXPORT OFFICE

It promotes Serbian music industry along its value chain, and builds awareness of Serbian musicians and their products in export markets in ways that create jobs, revenues and sustainability in the sector. Its role internally is to coordinate stakeholders and advocate for the kinds of regulations, processes and policies that will support sector development, based on international best practices and comparisons to successful models elsewhere.

www.musicinserbia.com

COMPOSERS ASSOCIATION OF SERBIA

The Composers Association of Serbia was founded in 1945. It has continuously worked as one of the most renowned and most important institutions in Serbia ever since it was founded by the Serbian Ministry of Culture. Members of the Association are composers (contemporary and popular music) and music writers. The principal activities of the Association are promotion of pieces by Serbian composers both at home and abroad, taking care of composers and their material and social status, stimulating musicians to participate in contemporary music performance, publishing scores and audio editions as well as musicological studies dedicated to the music of Serbian composers.

www.composers.rs

Organisations

HORES - Business association of hotel and restaurant Industry - Serbia

The Business Association of Hotel and Catering Industry - HORES has existed for almost half a century and created conditions to become a professional and convincing partner to the public sector and other social partners in creating a general economic and legal framework that affects the business and development of hotel and catering. The Association aims to be a professional business association that unites hoteliers, restaurateurs, casinos, schools and colleges that educate staff for the hotel industry, suppliers and other stakeholders, who have an interest in associating to promote and develop hospitality, protect guild profession, ethics and increase the competitiveness of company members globally.

<http://www.hores.rs/onama.html>

YUTA

The National Association of Travel Agencies of Serbia - YUTA - was founded on 16 April 1954 and has been operating as a professional non-profit organisation. Its members include registered travel agencies with their headquarters in Serbia. Today, most travel agencies in Serbia are members of YUTA and over 95% of domestic and foreign organised tourism traffic goes through them.

<http://www.yuta.rs/yuta/o-nama/o-nama-1>

KFS

Culinary Federation of Serbia (KFS) is an association of professional chefs of Serbia. Its main goal is to improve the level of knowledge of chefs, and also to improve the overall culinary profession in Serbia. It works to achieve this through continuous education and practical workshops.

Others include: Culinary Association of Serbia (KAS) and the Serbian Chefs Association (AŠKS).

https://serbianchefs.weebly.com/about_us.html

The Association of Winemakers and Winegrowers of Serbia

was founded on 22 July 2019, as an umbrella association. The goals include development of wine and viticulture sector and positioning of Serbia on the global map. The plan is to map wine producers which entails providing signage and construction of access roads, protection of geographical origin, regionalisation and elaboration, definition and establishment of standards, efficient implementation of quality control, cooperation with relevant institutions that will work to improve the law and support domestic associations and wineries in development processes.

<https://savezvinara.rs>

SERSA Serbian Sommelier Association

The Association of Sommeliers of Serbia - SERSA is a non-profit association founded in 2003 in Belgrade. At the very beginning, the Association consisted of only a few members, just enough to meet the legal minimum. A small group of experienced and accomplished professionals, driven by great enthusiasm and love for wine and the profession of sommelier have set high standards in professional training of sommeliers, access to wine, organisation of competitions and wine evaluation.

<https://www.sommelierserbia.com>

Notable Stakeholders	<p>SKY MUSIC CORPORATION</p> <p>Almost three decades in the field of organisation and technical production of events, distribution, and sale of music devices and AV equipment, an innovator in the fields of publishing, multimedia, video production, and education.</p> <p>https://skycorp.rs</p>
Skills & Education Providers	<p>FASHION DESIGN (MODNI DIZAJN)</p> <p>is a four-year Bachelor programme (240ECTS) of academic studies offered by the Metropolitan University in Belgrade.</p> <p>https://www.metropolitan.ac.rs/en/</p> <p>Master 4.0 [GAMING] is the first multidisciplinary master's studies that combines the latest knowledge and experience in the field of programming and art. The Master 4.0 programme Art and Design of Video Games offers students a large number of guest lectures by experts from the gaming and creative industries, workshops on game deconstruction and narrative design for video games, tours of gaming companies and familiarisation with their work processes. At the end of the practical programme, students will work on their final papers with the support of a mentor, and will have access to many other professional development programmes organised by Nordeus Hub and the Association of the Video Game Industry of Serbia (SGA). Offered in two campuses:</p> <p>Art and design of video games, Belgrade Development of computer games, Kragujevac</p> <p>https://www.dsi.rs/master-40-kreativne-industrije-gaming/kompanije/</p> <p>Video Game Design (DIZAJN VIDEO IGARA)</p> <p>is a four-year Bachelor programme (240ECTS) of academic studies offered by the Academy of Arts in Novi Sad.</p> <p>http://en.akademija.uns.ac.rs/</p>
Useful Publications	<p>KROKODIL</p> <p>Regional Literary Gathering that Alleviates Boredom and Lethargy. Krokodil Festival premiered in Belgrade in 2009 and has become a regular, annual event hosted in the open-air arena in front of the Museum of Yugoslavia. Along with regular performances by prominent and established authors from Serbia, the region and abroad, the festival is characterised by an innovative use of multimedia that aims to enrich the experience of public reading, as well as engage the large, very loyal and involved audience of over 1000 people per evening.</p> <p>http://www.krokodil.rs/eng/about-us</p> <p>STREETLIB</p> <p>StreetLib is a global gateway distributor of digital books, based in Italy, and serving authors and publishers worldwide. Established in 2006, StreetLib has the widest international reach of any digital distributor. Authors and publishers can make their books digitally available to readers in almost every economy in the world, and get paid for every sale. There are no upfront fees - StreetLib simply deducts a 10% commission from net and pays you the rest.</p> <p>https://www.streetlib.com/serbia/</p>

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