

Marketing Communication and Events Plan for Creative Cultural Industries



Co-financed by EU INTERREG IVC Program

<u>Introduction</u>	3
<hr/>	
<u>Preface to the creative business marketing plan</u>	5
<hr/>	
<u>Concept and elaboration of the Klaipeda CCI marketing communication plan</u>	15
<hr/>	
<u>CCI situation analysis</u>	18
<hr/>	
<u>Sectors (CCI industry) analysis:</u>	20
Market characteristics	
Trends and drivers	
Legal, political and economic factors	
Socio-cultural factors	
Technological factors	
<hr/>	
<u>Sales analysis:</u>	29
Economic growth and profitability	
<hr/>	
<u>Competitive analysis</u>	30
<hr/>	
<u>Customer analysis</u>	30
<hr/>	
<u>Strengths and Weaknesses analysis for CCI marketing</u>	31
<hr/>	
<u>Analysis of marketing activities/ connection to existing city marketing strategies</u>	34
<hr/>	
<u>CCI marketing objectives and marketing communication strategy(ies)</u>	36
<hr/>	
<u>Marketing advertising program</u>	38
<hr/>	
<u>Choice of media type:</u> print, radio, TV, outdoors, public relations, events, publicity, online	40
<hr/>	
<u>CCI sector events description</u>	45
<hr/>	
<u>Ideas and measures for transnational marketing activities</u>	65

INTRODUCTION

In the recent years, culture and creative industries have grown to be more than just image factors; they are now perceived together as an economic branch with its own standing, a permanently established growth industry. Cultural and creative industries are part of a knowledge and content-oriented society and play a ground-breaking role towards a knowledge-based economy.

This study introduces important points on CCI sector marketing and communication concept issues for Klaipeda city and the international networks of the UCP project partners.

The cultural and creative industries include all of the cultural and creative enterprises that are mainly market-oriented and deal with the creation, production, distribution and/or dissemination through the media of cultural/creative goods and services.

Therefore, learning about the CCI representatives' marketing planning is a very important part of UCP activities and a recommendation for that is included in chapter B. There are many ways to develop and format a marketing plan. The recommendation for a marketing plan for separate businesses is included in this chapter and can be used as learning (as well as e-learning) material for UCP partners.

The choice of communication strategy to reach this sector of the creative business market can have a great impact on customer response. A decision as to whether the operational marketing technique is going to be more promotional or informative should be made and how the public sector can implement the marketing communication concept for the CCI sector of all cities internationally.

CCI marketing at the city level is poor or missing in Klaipeda. It is mainly present only in the context of tourism promotion and the promotion of big events (festivals). There is poor cooperation within the city's municipality and no CCI support policy or programs, plus complicated legal regulations to observe when developing protected urban territories.

**CCI marketing
communication
activities aim**

To increase the visibility of creative industries and their market potentials, to highlight the importance of creative industries for economic growth and to act as poles of innovation with regard to transformation towards the clusters:

- Promote CCI at the local level and raise awareness for CCI
- Increase the transnational awareness of the CCI of the UCP cities
- Promote local initiatives and CCI entrepreneurs

Preface to the Creative Business Marketing Plan

Cultural and creative goods marketing problem

The real meaning of marketing is not about advertising and selling, but choosing the right customers in the first place, being prepared to put them at the centre and build your business around their requirements, listen to them and respond to their changing needs.

'Marketing' isn't just a posh word for 'selling'. It's much more radical than that. Marketing in its widest and best sense is about aligning your whole business to the changing needs of your customers. Some people say that their business is fine – the problem is the customers! Usually a lack of them. The 'marketing problem' they claim to have is that they cannot convince people to buy their things. Their real problem is that their business is built around themselves and their products or services, not around customers' needs. They do their thing in a customer free zone, a kind of creative vacuum. They are product focused, not customer focused. Then they hope that some marketing magic will sell it. It's as if they believe marketing is a kind of magic dust that clever marketers can sprinkle onto any old product or service to 'make it sell like hot cakes' to anyone.

Successful creative enterprises are truly customer focused, not in the sense of putting customers in their sights (as if firing products at them), but putting the customer at the centre of their universe so that their entire business revolves around them. It's a fundamentally different philosophy. It's a shift of thinking; from how can we sell what we want to create, to how can we use our creativity to provide what customers want to buy?

The word 'marketing' encompasses both science and art as well as a wide range of skills, but essentially it can be separated into strategic marketing and operational marketing.

Operational Marketing

The strategic marketing formula includes decisions about which customers to serve. If you get your strategic marketing right, then operational marketing becomes much easier. In other words, if you have devised a business formula around a natural fit between selected customers and the products they want, at the right price, then advertising and promotion becomes more a matter of informing them rather than coercing them. There's no need for cold calling or hard selling if you've listened to customers all along and they've been included in the project from the start. On the other hand, even the most persuasive (or 'creative') advertising will not sell a product if it's not what the customers want and at the right price.

Operational marketing is the more visible side: advertising, PR and selling that is about communicating towards customers, telling them about products and services.

Strategic marketing concerns itself with deciding what products and services to produce in the first place, based on customers' changing needs. It is responsible for aligning the whole organization around the needs of particular customers. It's crucial that strategic marketing comes first because unless your initial business formula is right – matching particular products and services with selected customers profitably – then operational marketing will fail, no matter how clever (or creative) the advertising.

Operational marketing is designed to attract and keep customers by satisfying their needs with prompt customer service, at the highest level of quality and to do so in the shortest amount of time. Operational marketing is founded in meeting and then exceeding customer expectations. Operational marketing must also have its customer orientation balanced by efficiency in cost and time frame. Operational marketing must be incorporated into the marketing mix and forms of advertising in order to make sure that its processes remain of the highest quality while still allowing the company to handle a large number of transactions in as short a time as possible.

There are two main rules of operational marketing. They are that operational marketing is only effective when there are prospects worth advertising too. Operational marketing may involve sending letters or advertisements to the

same group of people in the hope that those forms of marketing will eventually produce a customer who has read through the information. Thinking of operational management on more of a micro-management level, creative people can work as a team to satisfy the requirements of goals set for performance. Every member of the team has an important contribution to make to the overall operation. Individuals' working to their full potential also translates into minimized production costs. The process of approving ideas is prompt as all parties involved in the decision making progress are constantly communicating with each other.

The choice of communication strategy to reach this sector of creative business market can have a big impact on customer response. It should be decided whether the operational marketing technique is going to be more promotional or informative. Different customers and attitudes in specific areas of the market are looking for either one type of information distribution or the other. The ultimate role of operational marketing in creative business is to create relationships and to generate leads for sales forces to then focus their efforts on. Operational marketing seeks to find solutions on how to improve the operation that takes place prior to the implementation of the actual marketing strategies.

Operational marketing is always limited by budgets and that budget can be very small indeed, especially for new creative businesses. Sometimes, however, the cheapest is the best – word of mouth recommendations, for example – so encourage this to happen and reward it when it does. When adopting an attitude to customers as partners rather than passive targets, interactive forms of marketing come to mind.

For example, websites that people can interact with (not just read) and printed materials that invite a response all treat customers as active participants. Rather than thinking of expensive and relatively untargeted mass marketing (which in any case would be inappropriate for most creative businesses), turn this approach on its head and decide which single customer would be perfect if you could only have one. Then track down this ideal customer, then find one more, then another and so on.

Customer Focus

Selecting the right customers in the first place is an essential element of any successful business formula. Then organizing your enterprise around the changing needs of these selected clients or market segments is what marketing really means. In other words, putting customers first at the beginning of the business process, not at the end. Customers' needs have to be the whole point of the business from beginning to end. That's why David Packard, co-founder of Hewlett Packard famously said: "Marketing is too important to be left just to the marketing department." Marketing is the responsibility of the whole business, not just the sales people at the end of the line.

The most strategically focused businesses have a list of target clients that they have identified as fitting in with their business strategy. David Ogilvy, founder of the advertising agency Ogilvy and Mather wrote in his book Confessions of an Advertising Man how he built up his business by targeting clients and focused on getting their accounts at all costs. Ogilvy and Mather's client list over 50 years includes names such as American Express, Ford, Shell, Barbie, Kodak, IBM, Dove and Maxwell House.

Market Segmentation

Marketing is definitely not a matter of trying to 'please all the customers all the time', but selecting the customers you can partner with most effectively and profitably, matching their needs with your creative skills. Just as business strategy includes deciding what not to do, strategic marketing includes deciding which customers not to deal with. Not all customers are good customers.

Market Segmentation is the process of dividing potential customers into groups with similar characteristics – perhaps geography, gender, age, needs, industry, or whatever is most useful or relevant. Analyzing customer segments allows clear decisions to be made about prioritizing target segments and deciding which types of customers to avoid because they do not fit the specification of your business formula. It can also help with operational marketing as each segment's similar characteristics can help to identify the most effective media channels to use to

approach each group. One particularly useful way of segmenting customers is based on the media they read and watch, since this also automatically indicates which advertising media to use.

Existing customers are a useful resource, because analyzing their characteristics can help you understand which market segments you can work with best. Despite the strategic approach advocated here, your customer base may have developed more by accident than by design. And the current customers may help you to understand your business strengths and weaknesses – if you ask them.

Furthermore, it's easier and cheaper (up to five times as much, it is said) to win more business from existing clients compared to winning new customers. In addition, existing customers can be the route to new clients. Word of mouth is the best advertising (and the cheapest), so encourage it to happen if it leads to the right kind of customer.

Listening to Customers

So if customers are the whole point of the business, from beginning to end, it's clearly not enough simply to talk at them at the end, but to listen to them from the beginning. Marketing is a dialogue, not a monologue. Listening to customers has many dimensions, but it is primarily an attitude towards customers as active partners, not passive targets. This involves looking at things from the customers' point of view. Marketing can be described as 'being close to the customer' and it includes market research, but not only the stereotypical market research.

The research

As well as direct (primary) research, market research also includes secondary (desk) research using published data from industry analyses, government statistics and trade journals, much of which is available in libraries or on the Internet. More directly you can visit customers, invite them to focus groups, and watch them use your product (or a competitor's). Visit them to see how they work. Get customers involved in new product development as New Mind does. Explore how you can help their businesses develop. Last but not least, listen to them and establish a dialogue through feedback mechanisms, focus groups,

suggestion boxes, or over a lunch. In return you'll get their good ideas and loyalty.

Ask yourself: What do you know about your current customers, lost customers and target customers? What would you ideally like to know? Devise a way of finding out.

Four Ps of Marketing

The Marketing Mix is a blend of the Four Ps of Marketing:

Product, Price, Promotion and Place. (Place really means distribution) These four controllable elements can be blended in different ways to maximize sales – so long as the product is right for the carefully selected target market. Promotion is actually just one aspect of the marketing mix but it's what people often mean when they use the term 'marketing' as shorthand for advertising, public relations (PR) or other channels of marketing communications including direct mail and attending trade shows. All of these are essentially about getting the right message to the right people in the most effective way, emphasizing benefits not features.

Key Points for creating a good marketing plan

1. Marketing is not just a posh word for selling. It's much more radical than that.
2. Sort out your strategic marketing (part of your business formula) before planning your operational marketing.
3. Target specific market segments or specific customers. Draw up a target list of clients to win.
4. Marketing is a dialogue, not a monologue. It includes listening to customers as well as talking to them.
5. Not all customers are good customers. Decide which are good and bad for your enterprise.
6. Are you truly customer focused or still product focused?
7. Build your business around customers' changing needs. Be prepared to change as customers' needs do.
8. How much do you know about your current customers, lost customers and

target customers? What would you like to know? Devise a way of finding out what you need to know, through various means including direct and indirect market research.

9. Help and encourage existing customers to recommend you to new customers – so long as they are the right kind.
10. Define the ideal customer, and then find one. Then another one and so on.

There are many ways to develop and format a marketing plan. The recommendation for a marketing plan includes:

1. Purpose and mission
2. Situational analysis
3. Marketing strategy and objectives
4. Marketing programs
5. Budgets, performance analysis and implementation
6. Additional consideration

This plan should be aimed at individual products and product lines, however, it can be adapted fairly easily for use in planning one or more strategic business units (SBU). The page length suggested for each section represents a single-spaced typed format for a plan focused on a single product or services. Obviously, for multi-product or services plans, lengths will be somewhat longer.

Structure of a detailed marketing plan:

- 1) Situation analysis
 - a) Sectors analysis
 - b) Sales analysis
 - c) Competitive analysis
 - d) Customer analysis
 - e) SWOT analysis
 - f) Analysis of marketing activities
- 2) Objectives
 - a) Corporate objective
 - b) Marketing objective
- 3) Marketing strategy

- a) Market segmentation strategy
 - b) Targeting strategy
 - c) Product life cycle
 - d) Potential strategies
- 4) Marketing programs
- a) Marketing mix
 - b) Loyalty programs
 - c) Customs, services and supports
 - d) Market research
 - e) Personal selling
 - f) Promotion
- 5) Implementation plan
- a) Product design and development
 - b) Marketing and sales
 - c) Distributors
 - d) Resource requirement
 - e) Scheduling
- 6) Performance evaluation and monitoring
- a) Monitoring ad campaigns
 - b) Sales analysis
 - c) Profit and lost statement
 - d) Customer profiling
- 7) Financial information
- a) Financial assumptions
 - b) Budget
 - c) Sales projection (5 years)
- 8) Contingency plans
- a) Symptoms of failure
 - b) Alternative strategies

The subject above should contain the following questions:

- Who (who is your company? Who is your target customer?)
- What (what is the service/product offered?)
- Where (where is your market located?)
- When (when will your plan be implemented? When do you expect results?)
- How much (how much profit, sales or ROI) do you expect?

Concept and Elaboration of Klaipeda CCI

Marketing Communication Plan

The marketing communication and event plan are elaborated to outline how campaigns for transnational cluster and location marketing are implemented. The plans describe the timing, scope and nature of communication tools as well as sub-sector - specific events.

Marketing communication and event plans will highlight the creative industry sector of the city to increase their recognition as innovation-friendly business locations.

The concept of marketing and event plans should function as guidelines for local and international actions in terms of the promotion of the creative industry location. It mainly focuses on local public strategies to promote CCI in a partner's city. Nevertheless, it is essential that it also states possible fields for a joint international marketing of all the partner cities. The plans are based on the recommendations of the local SWOT, the overall aims of the UCP Project and the Joint Action Plan.

Klaipeda CCI marketing communication activities aims

CCI marketing communication activities aims - to increase the visibility of creative industries and their market potentials, to highlight the importance of creative industries for economic growth and to act as poles of innovation with regard to transformation towards the clusters:

1. Promote CCI at the local level and raise awareness for CCI
2. Increase the transnational awareness of the CCI of the UCP cities
3. Promote local initiatives and CCI entrepreneurs.

In more specific detail for Klaipeda city, this means:

- Making the town more recognizable and visible as a creative and innovative town where creative ideas emerge and a number of creative initiatives, both individual and group, are undertaken
- Developing cooperation among creative industry enterprises, traditional business and freelancers on the national and international level
- Building the image of the town as supporting creative industries
- Increase brand awareness in the local economy segment from 3 % to 5 % in

year 3

- Extend the reach of communication to 50% of the target customers for each communication,
- Create brand awareness for a new CCI location (Cultural Factory) to be launched in year 2
- Make our CCI brand synonymous with rational/economic/market elements
- In addition to cluster marketing strategies, actions to emphasize the creative potentials of the partner cities as creative industry locations shall be realized closely linked to city marketing strategies, aiming to encourage more entrepreneurs to start their business activities in the partner cities
- To develop the infrastructure of a “Cultural factory” that enables creative businesses to collaborate – with one another and with the rest of the economy. It is particularly important here to nurture much more open and interactive relationships between the arts and more commercially driven Creative Industries
- Linking CCI development with city images
- Linking CCI marketing communication with other cities' politics
- Suggesting activities to support creative industry enterprises at the local and international levels.

The target groups of CCI marketing communication events and PR measures are: local businesses, politicians and members of the municipality, community, potential clients and tourists.

The beneficiaries of CCI marketing communication actions are:

- CCI representatives: creative companies, artists, stakeholders, cultural institutions and CCI practitioners, local CCI initiatives (non-profit)
- City in general (image).

Klaipeda is a port city with a great cultural vibe and is located in one of the best and most attractive regions to work and live in. Klaipeda is also a university town – there are two universities and five colleges in Klaipeda. Due to its unique geographical position, Klaipeda is the largest regional transport and distribution hub and connects land, sea and rail routes.

The physical structure of Klaipeda has undergone a great amount of change over the centuries. The city was fundamentally transformed after World War II when the city was rebuilt to a large extent. Due to the use of red bricks in construction, the image of “red Klaipeda” was formed that also distinguishes Klaipeda from other cities in the region. The next big wave of development started in the 1990s, and was marked by an intensive expansion of the city towards coastal areas. Today the focus in urban planning is increasing the density of the central areas of the city.

The economic structure of Klaipeda has mostly been shaped by port activities: manufacturing, transportation and other activities related to port services. Manufacturing (furniture, wood processing), food and beverage industries and tourism also account for an important share of the overall economy of Klaipeda.

Sectors (CCI industry) analysis

Market characteristics

Several cultural institutions are located in Klaipeda – art galleries, concert halls, music theatres, libraries and museums. It also offers many different venues for all kinds of cultural activities. However, Klaipeda considers its position in the CCI sector as rather modest. Klaipeda is the third city of importance for CCI in Lithuania according to the concentration of CCI enterprises located there – 6% (470) of CCI companies are located in Klaipeda. The major CCI sectors are architecture, advertising and new creative activities, but this also includes the visual arts.

Regarding its approach to CCI, Klaipeda combines different approaches. In general, a distinction is made between a ‘cultural sector’ consisting of traditional art fields and cultural industries, whose outputs are exclusively ‘cultural’, and those of a ‘creative sector’ which gathers the remaining industries and activities that use culture as an added-value for the production of non-cultural products. The following sub-groups can be distinguished in Klaipeda: cultural areas, crafts, traditional cultural expression, performing arts, visual arts, books and publications, audio-visual media, new media, design, architectural creative services, advertising, creative R&D, recreation, IT and digital creation. It is worth noting that in Klaipeda tourism is not included, although it is in other regions of Lithuania.

The CCI sector took the economic turndown quite well when compared to other sectors in Lithuania. For example: the income of LR industries fell around 10% during 2007-2009 (including the work scope of construction companies falling almost 47%), while the share of CCI companies’ gross income in the Vilnius region increased almost twofold from 4.7% to 7.9%. Another important peculiarity of the sector is the share of employees that independently create workplaces for themselves out of the whole workforce of the professional group. In all of the older EU member states, the creative workers (writers, artists, performers, fashion creators and entertainment industry personalities) create workplaces for themselves (around 40%), plus, a large amount of the employees in the creative sector work according to fixed-term contracts or part-time (this has been confirmed by research done in the Klaipeda regional sector).

This means that they only use their acquired creative competency when creating

their own output in limited value creation clusters and don't use all of their potential. These statistics show that the creative sector in Lithuania and the Klaipeda region could achieve its full potential – inclusion in the creation of traditional industry products, creative clusters, art incubators and the establishment of various associations allows such representatives of the CCI sectors to swarm into communities, increase their employment rates and, most importantly, integrate into mutual value creation clusters.

The biggest concentration of creative businesses is in Vilnius – almost half of the CCI companies have been established there - 46.2%, Klaipeda has only around 6%. The share of CCI companies only increased in Vilnius, while it decreased in other large cities of Lithuania during the period analyzed.

In Klaipeda, like the rest of Lithuania, the CCI company share in the entire economy is two times greater when compared with the number of employees working in the sector, and this shows that micro companies dominate the sector. This is especially true for Klaipeda because there, like in other cities, the CCI market is dominated by CCI companies that have less than 10 employees, but the number of such CCI companies is the greatest and accounts for 85.5% of the companies there. The revenue of the CCI companies in Klaipeda is quite poor as well – 6% of all Lithuanian CCI companies are situated in the region, but only generate 3% of the total CCI income. This illustrates the one-sided economic development of Klaipeda directed towards the port and traditional industrial companies once more.

Almost 470 enterprises (not counting freelancers) comprised the CCI sector of Klaipeda city in 2010. The revenue of the CCI companies in Klaipeda compared with the total Lithuanian sector is quite poor – 6% of all Lithuanian CCI companies are situated in the city but only generate 3% of the total CCI income of Lithuania. They are mostly small companies, the total turnover of which makes up about 2.5% of the added product as created in the city, and the employed about 2% of all the employed. This data does not include independent artists, the number of which is quite high according to actively working professional units – there are almost 100 artists working in Klaipeda according to the Klaipeda branch of the Lithuania Union of Artists and also about 100 members in the Union of Architects.

According to research that was done in Klaipeda in 2009 by KEDA, the percentage

of CCI private and public enterprises is 58% in the private sector and 42% in public enterprises. The Joint Stock Company is the dominant type of company that is present in the Lithuanian creative sector as well as in Klaipeda – it makes up almost 63% of all Lithuania CCI companies - more than in the Klaipeda sector. Individual (privately owned) companies take second place in popularity and account for 20% of all CCI companies. More than 10% of Lithuanian CCI companies are public companies, while other legal types of company aren't popular among CCI enterprises. A small percentage of CCI companies are controlled by national or local governments (less than 7%), which means that almost all of the creative sector is represented by private capital.

The municipal financing of culture occupies an important place in the artistic sphere. About 160 cultural employees work at Klaipeda city municipality cultural institutions. The municipality takes care of 8 budget enterprises that provide cultural services with almost 2.9 million Euros of financing from the city budget. There are also institutions of the Ministry of Culture in the city: Klaipeda State Music Theatre, Drama Theatre, Gallery of P. Domsaitis, Lithuania Marine Museum and Delfinarium, Museum of Clocks. Almost 40 public institutions and unions, 20 non-governmental organizations and almost 1200 artists with the status of creators are active in Klaipeda. Young artists are educated in the 8 art schools of the city (2 of them are higher education schools). More than 900 students study in the higher art schools, and about 300 students graduate from them each year.

Market potential CCI enterprises are located mostly in the central areas of the cities. Klaipeda has suitable places available for CCI companies. In Klaipeda, meeting places for creative people are more visible. The people active in the CCI sectors are adaptive and enthusiastic; their job is very often also their hobby, so they really love what they are doing. Formal and informal open networks are in place, but mainly in the sub-sector specialities. Klaipeda has strong visual arts and architectural associations, and a new creative association for creative industries started activity in 2011.

Entrepreneurial skills are weak or missing among creative people. Often the entrepreneurial prestige and culture is also missing, especially in sectors which have been publicly funded for a long time (performing arts, music, literature, art). Furthermore, there are big budgetary institutions like theatres and museums

which have become used to getting support from the public sector – this mentality is also present among the young people of the sector.

Plus, marketing skills among CCI people and enterprises are very poor in general. There is a great demand for professional managers in the field, but the creative persons or small companies are not able to pay for that service. Well educated marketing people are needed to sell and export creative products.

Six main CCI sectors were excluded on the Klaipeda map:

- (1) Performing Arts, (2) Visual Arts, music; (3) New media and creative services;
- (4) Sound and audio-visual media; (5) Architecture; (6) Non-formal creative communities/Other activities.

Regarding its approach to CCI, Klaipeda combines different approaches. In general, a distinction is made between a ‘cultural sector’ consisting of traditional art fields and cultural industries, whose outputs are exclusively ‘cultural’, and those of a ‘creative sector’ which gathers the remaining industries and activities that use culture as an added-value for the production of non-cultural products. The following sub-groups can be distinguished in Klaipeda: cultural areas, crafts, traditional cultural expression, performing arts, visual arts, books and publications, audio-visual media, new media, design, architectural creative services, advertising, creative R&D, recreation, IT and digital creation. It is worth noting that in Klaipeda tourism is not included, although it is in other regions of Lithuania.

The strongest subsectors in Klaipeda are ones with long-term business activity traditions like architecture and publishing and the traditional direct budget assignation-based culture like performing arts, visual arts and classical music. The strong presence of traditional cultural subsectors makes Klaipeda very similar to Tartu, Zielona Gora and Linköping. Also, the hope to develop IT relations with the CCI and gaming sectors makes Klaipeda similar to all other cities under the study. The city doesn’t have any film production traditions. Plus, product and fashion design activities have never developed into separate CCI sub-sectors.

Trends and drivers

Level of

Creative professions are very popular among young people. They are highly motivated in regards to working in these fields, but because of the big corporate

competition	structures that now dominate these fields; they must create new enterprises themselves. The old economic structure is not sustainable in CCI and restructuring is needed.
The main trends of CCI	<ul style="list-style-type: none"> - Small number of big leading enterprises ("engines of growth"), low level of local competition , except in the advanced architectural sector
competition	<ul style="list-style-type: none"> - High importance for competition of CCI SME and networks - Higher innovation potential for the competitiveness of players - Very motivated people providing added value to other businesses and the environment - Spill-over effects.
The main trends of drivers	<ul style="list-style-type: none"> - The main competitive advantages - getting starting and working capital - Whether to start to invest into expansion: chains, new companies? - Lifestyle company (or "forced" company for surviving) or expanding the activity - Usually, CCI entrepreneurs work as freelancers and do not want to hire many more employees - Not easy to export in many CCI sectors; the product may be connected with local context or culture and the local market is too small - To create a company or to continue as an individual enterprise - Part-time entrepreneurship/hobby entrepreneurship versus serious full time entrepreneurship.

Legal, political and economic factors

Cultural and creative industries (CCI) have only started receiving political attention recently – only a few years ago, and this attention is growing given the importance of CCI's contribution to Lithuania's GDP (more than 6 % and growing). Nonetheless, in Lithuania there is no concept such as "politics of cultural and creative industries" or "creation and cultural politics" - Lithuanian cultural politics only foster a portion of all CCI sector activities – starting from

cultural areas and ending with creative areas, but mostly associated with art and publishing.

The Government of the Republic of Lithuania prepared “The strategy for stimulation and development of cultural industries” in 2007 (2007 03 28 law No. JV-217) and it’s the only document of this kind to date, intended as the sector’s stimulation strategy and action plan. In 2009 this strategy was renewed – the strategic goals were corrected and a new action plan was prepared. The policy for CCI in Klaipeda is still in the stage of formation. The main strategic documents for developing CCI are at the state level where the development of CCI is seen as part of innovation policy priorities and is included in Lithuanian export strategy.

At the municipality level, one of the main activities is the development of a cultural factory or incubator, where support for creative start-ups is also provided. Thus, we may assume that Klaipeda’s CCI policy has a strong economic, but also structural orientation. CCI is also fostered via cultural policies that are again more social oriented. Attracting tourists is also one of the focuses, so we may notice an outward orientation in CCI related policies.

Klaipeda has some strengths coming from its traditions and the historic activities of the city. These strengths are mainly related to its cultural buildings like museums or subsidized collectives like orchestras or festivals with long traditions and international recognition.

Cultural companies and artists are more able to apply for national and local budget grants and support schemes. City level support structures seem to be more often provided for cultural than for creative industry companies. What kind of support will be available for the “Klaipeda Cultural Factory” incubator has not been decided yet.

Because the cities under study have main priorities other than CCI, they do not have any direct CCI development policy. Plus, the competence of the city administration in this area is rather low or missing. In most cities, there is no one specific contact or a CCI sector representative in the city administration. City financing support for the CCI sector is small and on a narrow scale (mainly cultural events and/or city theatre, education).

CCI marketing at the city level is poor or missing in Klaipeda. It is mainly present only in the context of tourism promotion and the promotion of big events

(festivals). There is poor cooperation within the city's municipality and no CCI support policy or programs, plus complicated legal regulations to observe when developing protected urban territories.

EU support is difficult to get because of the lack of information and the administrative burden of such projects. Centralized cultural financing doesn't reach the creative source directly (and CCI is based on individual talent and activity).

Legal and tax basis
inadequacies for certain specifics of the CCI sector

There's no social guarantee system or consciousness (in regards to social guarantees)

- a) No legal system with adequate taxation for short-term/project work
- b) Insufficient intellectual rights protection.

It is difficult for the government and local administration to form an expedient CCI development policy, as various and very specific encouragement means and forms are necessary because of the sector's heterogeneous nature. Because of the heterogeneous nature of the sector, it's very difficult to measure its size and performances.

The city has explored how best to connect local politics in arts, culture, economy, community and education so that a holistic yet actionable Creative Economy policy can be established.

Socio-cultural factors

Lifestyle as a result of suburban expansion has been orientated to moving away from the city centre – for a weekend's entertainment and for a reprieve from constant living in city surroundings. The city's development planning lessons, suburban expansion and emptying of the Old Town are being reconsidered and harmonious development foundations are now being built. Because of the increased financial opportunities for long-term lending and the desire of city residents to buy new homes, intensive residential building and construction started towards the Baltic Sea beaches and the coastal forests in the north. This building expanded with the economic upturn, and suburbs were developed in the former agricultural land in the east. Individual finished and under-development districts appeared far from the main body of the city. All those factors influenced

cultural and creative goods consumption, lifestyle, environmental concerns, level of social mobility and the degree of rural migration.

Klaipeda's strength is its availability of plenty of creative places (art galleries, concert halls, music theatres, libraries, museums and various cultural venues for all kinds of cultural activities) and events. About 30 different festivals are held in the city annually (e.g. the Sea Festival, the Klaipeda Castle Jazz Festival, and Street Musicians Day). Klaipeda is the 3rd largest city in Lithuania according to its concentration of CCI enterprises. It has an active summer tourist-cultural season and it is a city which can offer people sandy beaches. Klaipeda has started to use its port city image for the sake of CCI development quite well.

Technological and innovation factors

Some companies have an incorporated culture with habitual working methods - there is a certain way to do things, so to speak. In order to create innovation, artists can provide the production or marketing work with new ways of thinking and different perspectives. In some ways their work might resemble that of an industrial designer, but the (non designing) artist's 'palette' is different. Painters and set-designers bring a different new perspective from that of a graphic designer when helping a company with their visual profile; musicians can add to the branding of a company by developing a sound profile, including waiting music on the phone and customized sounds to the website; and a screen writer will create a strong narrative based on the background and products of the company.

The 'Co-creation' innovation process is increasingly used for processes where a group of people interact in innovation processes. Artists can help companies understand and prepare the physical and mental frame for establishing a creative working environment that supports and enhances the collaboration. This can be done through idea-generating workshops or at kickoff seminars for longer innovation processes that focus the mindset and activate all participants' motivation for great results. Each art form has methods that can train and stimulate interaction and develop the group's synergetic potential in the well-known formula: 1 + 1 = 3 ... The artist states the specific rules, good practices and different phases in the creative and collaborative work, leads the processes and ensures that results and knowledge are picked up from the workshops.

Sales analysis

Economic growth and profitability

From an economic point of view, the strongest cultural industries companies come from naturally business-oriented sub-sectors like architectural, design, publishing and advertising companies. Institutions with budgeted funding also have quite strong positions. As to its purchasing power and level of salaries – Klaipeda has the second highest status in Lithuania.

It is quite easy to start a business in the CCI field. Usually the companies have small-scale operations, which allow a lot of mobility and adaptability. Small private entities constitute the majority of the CCI sector in Klaipeda and account for 85.5% – this adds flexibility, dynamics and diversity to the cultural ecosystem, which is especially important during the years of a downturn in the economy.

Klaipeda is an especially good example of small enterprise segregation because, like in other cities, the CCI market is dominated by CCI companies that have less than 10 employees, but the amount of such CCI companies is the greatest in Klaipeda, and are quite poor as well – while 6% of all Lithuanian CCI companies are situated in the region, they only generate 3% of the total Lithuanian CCI income. They are mostly small companies, the total turnover of which makes up about 2.5% of the added product as created in the city, and the employed about 2% of all the employed. This data does not include independent artists, the number of which is quite high according to actively working professional units – there are almost 100 artists working in Klaipeda according to the Klaipeda branch of the Lithuania Union of Artists and also about 100 members in the Union of Architects.

The creative economy is more successful in the capital, Vilnius – where close to 13% of the companies are creative and the same percentage of the total workforce is employed in these companies.

Competitive analysis

According to research that was done in Klaipeda in 2009, the percentage of CCI private and public enterprises is 58% in the private sector and 42% in public enterprises. The Joint Stock Company is the dominant type of company that is present in the Lithuanian creative sector as well as in Klaipeda – it makes up

almost 63% of all Lithuania CCI companies - more than in the Klaipeda sector. Individual (privately owned) companies take second place in popularity and account for 20% of all CCI companies. Almost 470 enterprises (not counting freelancers) comprised the CCI sector of Klaipeda city in 2010. The local markets are small. The demand is insufficient to allow the companies to grow. The export business is practically missing. Because these micro-sized companies prevail alongside big budgetary institutions, their turnovers and wages are small. Therefore, there is a lack of financial resources for developing the CCI institutions (either private or public). Moreover, marketing skills among the CCI people and enterprises are very poor in general. There is a great demand for professional managers in the field, but the creative persons or small companies are not able to pay for that service. Well educated marketing people are needed to sell and export these creative products.

Customer analysis

Customer needs and preferences are very important to companies, but can be difficult to identify, especially if the customer isn't fully aware of their own needs or has difficulty in expressing them. In the first case, an artist with a non-verbal approach can help the customer acquire new insights about their own needs and preferences, and in the second case, help the customer verbalize their prior tacit knowledge of what unconscious agendas govern their preference and actions. With this knowledge, companies and institutions are more likely to solve their problems correctly and satisfy their customers.

This area is rather new and complex in the context of Artists in Business, and not that well expressed yet. It is closely related to the competence of different kinds of artists in identifying and expressing human values.

Strengths and weaknesses analysis for CCI marketing

Weaknesses

-
- No film traditions, products or fashion designs have ever developed into a separate sub-sector; there is a narrow understanding of the arts: only visual, performing and music
-

- Lack of entrepreneurial prestige, culture and skills
- Practically no export of CCI, micro companies, small turnovers; small local market; grey economy
- The city has no CCI support policy; it is difficult to get EU support; the legal and tax base is inadequate for the specifics of CCI; the city's priority is the port and Free Economic Zone
- There is no CCI incubator or info centre yet
- Lack of a business support infrastructure
- Networks for cooperation, clustering and marketing are missing. The public, private sectors and sub-sectors cooperate poorly
- Lack of marketing, management and product distribution training; little information about possibilities for financing
- No strong publicity or coordination of marketing
- No adequate method to collect and analyse CCI statistics
- There's no strong general publicity of CCI or it isn't seen
- There's no strong coordination or marketing of the sector
- There's a decline in trust, with a shrinking consumer market
- Illegal actions and tax manipulation don't allow the ability to advertise and publicize
- Small local Lithuanian market
- The platform for CCI product export/import is absent
- Entrepreneurial and marketing skills are weak or missing among creative people. Often the entrepreneurial prestige and culture is also missing, especially in sectors which have been publicly funded for a long time (performing arts, music, literature, art). Furthermore, there are big budgetary institutions like theatres and museums which have become used to getting support from the public sector – this mentality is also present among the young people of the sector.
- There is a lack of inter-sectoral cooperation and networking. Very often, the cooperation is limited to only one project. The private and public sectors,

including universities as well as branches of the CCI sub-sectors, cooperate poorly. The CCI sector itself is weakly organized – as small, micro-sized companies or freelancers prevail, and these companies and creative workers tend to work alone.

Strengths

- Culture festivals
- The strong sub-sectors are architecture, publishing, and direct budget assignation based cultures; these are flexible, dynamic and fast growing sectors; the sectors contribute 2.5% to the GDP of the city
- A cultural education exists from the lowest to the highest level (music, fine arts)
- Formal and informal networks are present, with meeting places and internet platforms in sub-sector specializations
- There is a growing number of CCI-associated studies in colleges and universities
- Nationally renowned artists
- A flexible work market (creative jobs are growing via short-term activity licenses)
- Creative work creates a higher added value, thus providing a long-term competitive advantage and the possibility for fast income growth
- The implementation of cultural projects doesn't necessarily require high capital investment
- The 5% expansion of the sector during the years of the economic crisis shows that the cultural sector is capable of adjusting to difficult conditions – culture economics truly adds to the economic stimulation of Lithuania
- Private entities (including private and public companies) account for more than 90% of the entire CCI sector
- There is no strict dividing line between CCI enterprises and many enterprises from the hospitality industry, service sectors, new high tech industries, etc. for example.
- A special CCI incubator will have a very good effect on CCI development in the

city. Klaipeda is putting a great amount of effort into the new infrastructure of a “Cultural factory” – the opening of the CCI incubator. Great opportunities are seen in a new infrastructure for boosting the cooperation and networking between:

- a) Sub-sectors inside the CCI
 - b) CCI and other enterprises in other sectors
 - c) CCI and (higher) educational institutions
 - d) CCI and public administration.
- Digital networks and information-communication platforms need to be established, both inter-sectoral and intra-sectoral for developing cooperation. The development of digital information technology will provide very good possibilities for that.

Analysis of marketing activities/connection to existing city marketing strategies

To improve the understanding of CCI and boost the enterprises in this sector, a “Cultural Factory” incubator is being established in Klaipeda’s old tobacco factory in the coming years. The incubator is planning to rent premises for different kinds of cultural and creative industries. The “Cultural factory” will be developed as a creative pool for the aesthetic indulgence of theatres, cinemas, exhibition and

arts centres, hubs for creative business, intersections of knowledge exchange and marketing, and enablers of innovation and new technologies.

This means art organizations and artists operating more entrepreneurially to open up revenue streams and reach audiences in deeper and more meaningful ways. This also means creative businesses uniting more productively with the arts – to co-create ideas, cross boundaries to develop new content and experiences, and ensure that excellence is honed as a basis for growth and competitiveness.

The arts and the cultural infrastructure have an important role to play here – moving beyond platform-specific and building-based approaches to become real hubs of creative production and consumption where the artistic and commercial enterprises grow together. The best artistic and cultural infrastructure is seamlessly digital and physical, operating as a broker of flows and experiences, a facilitator that allows audiences, practitioners and businesses to encounter excellent art, co-create the meaning of that art, and collaborate to create new art.

The policy for CCI marketing is still in the stage of formation. The main strategic documents for developing CCI are at the state level where the development of CCI is seen as part of the innovation policy priorities and included in Lithuanian export strategy. At the municipality level, one of the main activities is the development of a cultural factory – an incubator; support for creative start-ups is also provided. Thus, we may assume that Klaipeda's CCI policy has a strong economic, but also structural orientation. CCI is also fostered via cultural policies that are again more social orientated. Attracting tourists is also one of the focuses, so we may notice an outward orientation in CCI related policies.

About 30 different festivals are held in the city annually (e.g. the Sea Festival, the Klaipeda Castle Jazz Festival, and Street Musicians Day).

CCI marketing objectives and marketing communication strategy(ies)

Regular promotion of CCI is absolutely relevant for this sector's development. It helps to create understanding of the sector and increases the value of the CCI products and services.

According to the UCP project's transnational marketing concept, Klaipeda can be recognized as a "culturally creative city" and a "city with a new face". Being known as a culturally developing, vibrant and open city with plenty of creative places and events indicates that Klaipeda has strong preconditions for becoming a "culturally creative city". This is also supported by Klaipeda's approach to focusing on the CCI sector as a whole. These characteristics also make Klaipeda similar to Amsterdam. The combination of different approaches to CCI, including the development of CCI in innovation and export strategies in clustering aspirations brings out Klaipeda's similarities to Birmingham and Barcelona. Due to the need for several 'rebuilds' over the past during different decades, and observing examples where CCI is used for raising the quality of the area indicate Klaipeda's closeness to Birmingham.

The importance at the state level in developing CCI (e.g. inclusion of CCI into state level strategy documents) is also characteristic of the 'city with a new face' model – meaning that decisions made at the state level have an important influence on the development of CCI at the city level.

Klaipeda is lucky to have the promotion that is provided for its CCI sector by its nationally well-known artists and festivals. In general, cities only promote their CCI sector for the city's image and for tourist purposes, so the big festivals and larger organizations provide more interest for the CCI sector as a whole.

New CCI marketing strategies

- To go to international markets or to join with international (mainly Nordic) value chains. In the latter case, you usually do not maintain your own product.
- To specialize in products which have some foundation in your locality or culture.
- To create some very new solutions to fulfil the current needs of traditional business companies.

Marketing advertising program

Types of marketing advertising programs (ads) which support new CCI marketing strategies

- Emotional (triggering emotional responses through psychological appeals to humour, love, hate or fear)
- Based on facts (stating facts/scientific evidence/lab test results)
- Imaginative (use of symbolism, imagery, art)
- Comparative (compare your product with a competitor's)

Marketing of the events in sub-sectors is mainly done via social media. Identify and justify the core of marketing strategies that will be employed to achieve marketing goals (all of them are possible for Klaipeda CCI):

- Traditional marketing (print, radio, TV, outdoors, public relations, etc.)
- Interactive marketing, digital marketing
- Relationship marketing
- Urban marketing
- Lifestyle marketing, experiential marketing, events marketing, youth-oriented marketing.

Branding marketing strategies based on positioning is not recommended for CCI. Therefore in this concept, we only analyse possibilities for traditional marketing strategy measures like:

- Traditional marketing communication PR campaigns and CCI events, including promotion of the pilot project in each partner city.
- Promotion of flagship projects
- Road Show (e.g. joint presentation of CCI entrepreneurs in international fairs and events).

The aims of events as marketing strategies

- Making the city more recognizable and visible as a creative and innovative city where creative ideas emerge and a number of creative initiatives, both individual and group, are undertaken
- Developing cooperation among creative industry enterprises and the self-employed on the national and international level among representatives

- of different creative sub-sectors
- Building the image of the city as supportive of creative industries and promoting the cities as creative cities
 - Explain to the city residents in general as to what CCI is and its value
 - Specific goals of the city marketing strategy at the local and international levels
 - Suggesting activities to support creative industry enterprises at the local and international levels
 - Defining the space available to the creative industry, while promoting the old town businesses
 - Promoting all the relevant sub-sectors of the creative industries, including the partner cities as attractive locations for innovations in enterprise
 - In marketing communication and Event Plans, details were elaborated that specify how local and transnational cluster marketing activities are realised (concept I).

Choice of media type for traditional marketing strategies

Choice of media in combination with types of ads (advertising):

Print, radio, TV, outdoors, public relations, events, publicity, online.

We explain in a table how each type of media is used in Klaipeda CCI in terms of timing, sequencing and synergy and how to provide the desired advertising goals by media in terms of: reach, exposure, frequency, continuity, awareness, specific response.

Media plan (2012)

	Print	Radio	TV	Outdoors	Public Relations	Events	Online
February							
March							
April							
May							
June							
July							
August							
September							
October							
November							
December							
	Ad Type A (emotional)				Indicators for monitoring:		
	Ad Type B (based on facts)				Circulation Number of clicks Number of		
	Ad Type C (imaginative)				impressions Number of installations Air		
	Ad Type D (comparative)				time+ share of audience Number of events		

Suggested tools for achieving marketing

communication goals

- | | |
|--------------------|---|
| On-line tools | <ul style="list-style-type: none">- Online discussions in social groups (facebook group)- CCI webpage and CCI representatives e-portfolio- Banners promotion- e-mapping for integrating creative industries locally and internationally |
| Printed tools | <ul style="list-style-type: none">- Materials promoting the city as a creative place, so-called gadgets (social advertising, calendars, etc.)- Advertisement in national creative industry magazines- Map for CCI enterprises or creative places- Postcards for CCI events and branding |
| Large format tools | <ul style="list-style-type: none">- Billboards on the main streets- Posters about events |
| PR tools | <ul style="list-style-type: none">- Press conferences/ press announcements- Cycle of thematic articles and interviews- CCI sub-sectoral and big cultural events with the participation of the media- Interviews with local radio and television stations- Advertisement campaigns in the media (press, radio, television) and promotional film creation |

Marketing the “IKRA Week” communication campaign promoting all the relevant sub-sectors of the creative industries as attractive locations in Klaipeda for creative

“IKRA Week” press release

The first creative industries festival, IKRA Week, occupied downtown Klaipeda with events representing various creative industry sectors May 22-26. The biggest opportunity of the festival was not only the chance to receive praise or criticism, but to also receive requests to join the newly established creative industries cluster, the Klaipeda Regional Association of Creative Industries, IKRA.

The association was founded in October last year and brings together representatives of creative industries (design, architecture, IT, media, music, filmmaking and others) from Klaipeda. The impulse to get creative people together came from a 2011 summer school in Cottbus, Germany, in which creative entrepreneurs from Klaipėda (Lithuania), Zielona Gora (Poland), Tartu (Estonia), Linkoping (Sweden) and Cottbus (Germany) worked together. Impressed by the examples of good practices from abroad, Klaipėda's delegation decided to establish a creative industries association.

Theatre, film, design and business events were on the IKRA Week schedule, although the main focus of the festival was on stage art, architecture and fashion, which have not received much attention recently.

The idea for the festival came from the Klaipeda Economic Development Agency, partner of the Baltic Sea Region program project, “Urban Creative Poles”. The project aims to foster the activity and new forms of cooperation between local creative businesses.

IKRA Fashion was the event which attracted the largest number of participants. Held in the industrial Švyturys Art Dock which has served as a yacht dock for many years, the fashion show provided an opportunity to see 15 collections created by designers from Vilnius and Klaipeda with a wide range of themes and inspirations which varied from the economic crisis to the conquest of space, and modern interpretations of masculinity utilising traditional materials and silhouettes. A priority was given to collections which reflected the need to look original in everyday life, featuring modern textiles and other technologies. Many potential designers became interested in the event and they were promised a

chance to show their collections next year. Moreover, it is expected that the show will become an annual event.

Theatergoers actively attended the IKRA Week program. The Memelis Theatre offered the musical “(Un)happy people”, which is based on songs of the famous English singer, Kate Bush. The Klaipėda Youth Theatre presented a sarcastic performance about relationships between men and women, “Poultry Dormitory”, and a performance of songs and rhythms called “Parcel to Klaipėda Old Town”. People were taught to dance by the actors and a community dinner was organized in which the actors and public could freely communicate.

Speed dating was organized for creative industry entrepreneurs, including an advertising workshop to promote business activities and to bring business and creative industry representatives together.

During IKRA Week, designers, architects and photographers worked together to create the interior of a Cultural Factory, which will serve as an incubator for creative industry representatives. It is expected that it will become a centre and a common working place for creative and business people.

More information www.creativeklaipeda.lt.

These CCI events' activities have been increased by the transnational visibility of the flagship project, “Cultural Factory”, and have been implemented in Klaipeda (implementation II).

IKRA Week

1st Creative Industries Festival

22-26 May, 2012, Klaipeda

Events plan



22 May (Tuesday), 2012	25 May (Friday), 2012
<ul style="list-style-type: none"> • 11:00 – 16:00 Open design workshop. “Culture Factory information system and creative interior decisions: trends and versions” • 17:00 Open outdoor workshop of the Klaipeda Youth Theatre near the river Danė • 18:00 Performance “Musical Parcel to the Old Town” by the Klaipeda Youth Theatre near the river Danė • 19:00 Theatre kitchen: community dinner with the Klaipeda Youth Theatre actors 	<ul style="list-style-type: none"> • 9:00-16:00 Open design workshop • 14:00 Speed dating of creative industry entrepreneurs.* • 18:00 Premiere of the performance “Poultry Farm Dormitory” by the “Troupe p.s.” theatre Klaipeda University Art Faculty Educational Theatre • 20:00 Presentation of open design workshop results
23 May (Wednesday), 2012	26 May (Saturday), 2012
<ul style="list-style-type: none"> • 9:00 – 16:00 Open design workshop. • 10:00 Excursion with the “Klaipeda towers” architects and open offices (visits to the offices of Klaipeda architects) • 16:00 Coffee laboratories. Cafe “Vero Cafe” • 17:00 Shopping “flashmob” in the old town shops (follow the information in the www.creativeklaipeda.lt website and IKRA Facebook profile • 21:00 IKRA cinema club. Conversation between film critic, Aivaras Dočkus and film director, Emilis Velyvis 	<ul style="list-style-type: none"> • 19:00 Closure of IKRA Week: “IKRA Fashion” fashion and music show. Show of Lithuanian fashion designer work. • 21:00 “IKRA like” music clip festival awards.

24 May (Thursday), 2012

- 9:00-16:00 Open **design workshop**.
- 16:00 **Advertising workshop.*** Cafe “Vero Cafe”
- 18:00 **Musical** “(Un) happy people” by the Memelis Theatre
- 19:00 **Food design studio**: artists meet with businessmen (Klaipeda Gastronomy Studio)

* Registration needed. Register online at
www.creativeklaipeda.lt

More information about the festival at
www.creativeklaipeda.lt

CCI sector events description

The realization of cluster and location marketing
 campaigns – implemented outcomes of the Klaipeda

marketing communication plan in 2012

Title of the marketing communication activity	1. On-line tools for CCI and IKRA Week
Sectors involved/organiser	IKRA - Regional association for creative industries
Timing	Constantly, starting with the creation of tools
Objectives	General promotion of Klaipeda CCI and the promotion of IKRA Week
Status of activity	New activity
Description and justification	<ul style="list-style-type: none"> - Online discussions in social groups (facebook groups) - CCI webpage and CCI representatives e-portfolio www.creativeklaipeda.lt - Banners promotion
Target groups	Local businesses, politicians and members of the municipality, community, potential clients, tourists
Name of location	On-line on brand IKRA (Regional association for creative industries)
Budget, main costs and possible sources (facts and estimation for future)	Facebook groups for all main events and the association (free); Web page and banner ~2000 EUR
Planned results	1000 unique visitors per month; 500 friends on facebook (implemented)
Result/indicator	Number of registered visitors (web counters) - 1000 unique visitors per month; 500 friends on facebook
Risks	Not enough resources for the Google awards or human resources for the administration of the webpage
Relation of the project	Creation of the webpage was financed from another EU project where

with other activities or other on-going projects financed from other sources (local, regional, national, EU)	some activities foresaw the creation of webpages for new companies and creative projects
Recommendation for the future	Necessary to plan for human resources for the administration of the webpage for the long perspective
Possibility for international networking	High possibility

Title of the marketing communication activity	2. PR and print measures for IKRA Week
Sectors involved/organiser	IKRA - Regional association for creative industries
Timing	Printing is related to the event cycle
Objectives	General promotion of Klaipeda CCI and the promotion of IKRA Week
Status of activity	New activity
Description and justification	<p>Print measures:</p> <ul style="list-style-type: none"> - Billboards about IKRA Week on the main streets (in 3 places for 2 weeks before the events) - A1 and A2 posters about the events (150 units were distributed in the city) - Postcards were distributed as personal invitations to the events <p>PR measures:</p> <ul style="list-style-type: none"> - Appearances after the press release and articles (total number of links, about 50 in at least 10 of the national and local media, see Annex)
Target groups	local businesses, politicians and members of the municipality,

	community, potential clients, tourists
Name of location	City and regional media, city public spaces
Budget, main costs and possible sources (facts and estimation for the future)	<p>Cost of print measures for IKRA events – 1500 EUR;</p> <p>Cost for PR – 2000 EUR</p>
Planned results	<ul style="list-style-type: none"> • billboards about IKRA Week on the main streets (in 3 places for 2 weeks before the events) • A1 and A2 posters about the events (150 units were distributed in the city) • 300 postcards were distributed as personal invitations to the events).
Result/indicator	Quantities of materials, publicity level of information through press measures
Risks	Inadequate feedback of the target group from print materials
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU):	Press materials for creative industries were distributed together with those from another EU project and supplemented each other.
Recommendation for the future	Billboards in the city centre (big size) were much more effective than the press announcements, but in any case, different kinds of press measures and the proportion between them should be selected very precisely and reach all target groups
Possibility for	Common print data base and CCI catalog

international networking	
Title of the marketing communication activity	3. Open design workshop for flagship project “Cultural factory”
Sectors involved/organiser	Architectural and design sector from the IKRA association
Timing	During creative industries week
Objectives	<p>(1) Creating inspirational interiors is a task for visual artists like set designers, painters or graphic artists</p> <p>(2) Visibility and popularity of the flagship project</p> <p>(3) Discuss the interior concept of a future “Cultural factory” creative incubator with specialists and the public; encourage designers, architects and artists to work together</p> <p>(4) Increase stakeholder involvement and participation</p>
Status of activity	New activity
Description and justification	<p>Creative interiors can be of great importance to a company's image and can inspire and motivate the staff. The initial process involving the residents has shown to be of great importance, as they create a reflection of the company mission, products and brand, as well as how the art integrates with the company's values and those of the users of the premises.</p> <p>During IKRA Week, designers, architects and photographers worked together to create the interior of the Cultural Factory, which will serve as an incubator for creative industry representatives. It is expected that it will become a centre and a common working place for creative and business people.</p> <p>After an open presentation of the factory project and tasks of workshops, 8 artists, architects, interior and graphic designers work together for 4 days in a café where everybody can come and see the</p>

	creative process. Final presentation at the end of the workshop.
Target groups	Politicians and members of the municipality, CCI community, design practitioners
Name of location	Old town coffee place – a cosy place for meetings or any other place for workshops
Budget, main costs and possible sources (facts and estimation for future)	Financing from different sources was used for the completion prize and gathering. Sponsors from building materials companies and local businesses supported the workshop as well.
Planned results	The workshop was planned to be organised as a competition between at least two creative teams, but because of the luck of the participants, only one design idea was developed
Result/indicator	Visualisation of the design idea (3D) and specification
Risks	The luck of the final decision makers in coming up with project ideas for the interior of this kind of public building
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU):	At the moment building under reconstruction. Project “Adaptation of previous tobacco factory for creative industries needs” financing from EU structural funds. After reconstruction 4200 sq m of creative incubator space will be developed.
Recommendation for the future	Priority should be given to open tenders for such kinds of ideas and organizing this so they are only presented by the participants.
Possibility for international networking	A full-flowered incubator offers a physical location and a geographical focal point for networking, collegiate nearness and specific area coverage.

Title of the marketing communication activity	4. CCI advertising workshop
Sectors involved/organiser	The organizer was a partner of CCI Week – the Klaipeda Economic Development Agency.
Timing	4-5 hour practical seminar: “When should an internet project be started?” (<i>How can emotional feelings be formed? What functional results should be sought? Usually we have no answers to such important questions. Maybe for these reasons, most internet projects are so alike</i>).
Objectives	(1)To provide practical knowledge from well-known practitioners of CCI marketing (2) Sensitize the responsible institutions (Klaipeda Economic Development Agency) to the needs of CCI
Status of activity	Extended activity of CCI learning
Description and justification	Workshop on theoretical and practical parts for 35-40 participants (3 lecturers were invited to present their experience on internet marketing issues)
Target groups	Participants: artists, CCI representatives, creative companies.
Name of location	Old town coffee place – a cosy place for meetings or any other place for workshops
Budget, main costs and possible sources (facts and estimation for future)	Budget: around 700 EUR
Planned results	High demand
Result/indicator	Number of participants
Risks	The added value of such kinds of events is mostly created by the

	trainer's name and experiences
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU):	None
Recommendation for the future	Possibility to connect resources that are usually spare for seminar activities between different ongoing EU and local program projects in order to reach better seminar standards (inviting national and international level trainers, etc.).
Possibility for international networking	The general purpose of such trainings is to create possibilities to change the trainers and organise international workshops
Title of the marketing communication activity	5.Excursion with the architects of the “Klaipeda towers” and open offices (visits to the offices of the Klaipeda architects)
Sectors involved/organiser	Partners from the Architects union of Klaipeda's county organization, Klaipeda city municipality's Department of Urban Planning and Department of Heritage
Timing	~4 hour excursions in 4-5 high-rise city buildings
Objectives	<ul style="list-style-type: none"> - To discuss the future of city urban planning in the field of high-rise buildings, Europe and national ideas for sustainable development, competitions, and architectural activities with experts, architects and the public while visiting the best buildings in that field. - To organise an open visit of selected young architect bureaus for all visitors on the same day (open offices event)

Status of activity	New activity
Description and justification	<p>Around 25 visitors were registered for the excursion, mostly members of the Architects union, and the architects of high-rise buildings were invited for a presentation on the architectural objects.</p> <p>A map of open architect offices was printed and disseminated.</p>
Target groups	<ul style="list-style-type: none"> - Architect organization, it's members; - Wide range of the public, interested in better living conditions and the future of urban development.
Name of location	Klaipeda city
Budget, main costs and possible sources (facts and estimation for the future)	Low cost
Planned results	5/3
Result/indicator	Number of places visited
Risks	The lack of information about the purpose of such activities and the different interests of the mixed target group
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU)	None
Recommendation for the future	Specialize the excursion for specific target groups and do not mix them together (specialists and the public); to develop a possibility for matchmaking with other companies and investors across different

	sectors.
Possibility for international networking	Open offices during international events
Title of the marketing communication activity	6. Klaipeda Youth Theatre outdoor workshop
Sectors involved/organiser	Theatre sector from the IKRA association
Timing	1.5 hour performance + 1 hour workshop with spectators +1 hour for an open community dinner
Objectives	To popularize new theatre and educate the audience about non-commercial modern performing arts
Status of activity	New activity
Description and justification	A performance of songs and rhythms, "Parcel to Klaipeda Old Town", was presented by a newly created theatre of just 12 graduate artists and 18 students of the Klaipeda University Art Faculty. Later, people were taught to dance by the actors and a community dinner was organized in which actors and the public could freely communicate.
Target groups	Theatre sector, community, tourists, members of the CCI association
Name of location	Open space near the Dane river in old town
Budget, main costs and possible sources (facts and estimation for the future)	Catering services
Planned results	~100/90
Result/indicator	The number of visitors
Risks	Weather conditions, the lack of information about the event

Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU)	None
Recommendation for the future	To develop international marketing for young artist theatres between partner cities
Possibility for international networking	The interdisciplinary type of modern theatre art expressions provide an opportunity to show performances without any language barriers; establishment of a transnational cluster

Title of the marketing communication activity	7.Shopping “flash mob” in the old town shops
Sectors involved/organiser	IKRA association
Timing	within 1 hour of its announcement
Objectives	To support small fashion shops in the old town which are becoming much less popular since the opening of a gigantic trade centre in the outskirts of Klaipeda city
Status of activity	New activity
Description and justification	1 hour participative shopping in selected old town shops with an agreed-to discount and prizes (“flash mob”)
Target groups	Young people, the public
Name of location	Old part of Klaipeda
Budget, main costs and possible sources (facts and	Dissemination cost

estimation for the future)	
Planned results	~50 visitors/30
Result/indicator	Number of visitors and an increase in shop turnover
Risks	There was a strongly increased total number of visitors throughout the day, but no concentration effect of visitors during the “flash mob” hour
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU):	None
Recommendation for the future	To relocate the idea to virtual space
Possibility for international networking	Low
Title of the marketing communication activity	8.IKRA cinema club and the “IKRA like” music clip festival
Sectors involved/organiser	Film makers from the IKRA association
Timing	One month duration for voting in Facebook for the best national music clips (http://www.facebook.com/IkraLike); 4 hours with a club with famous art directors and critics
Objectives	(1) visibility of the local CCI on the internet and within social networks (2)To promote local film makers
Status of activity	New activity

Description and justification	The “IKRA like” music clip festival has the ambition to become an annual festival with IKRA nomination. This type of communication activity is very effective for sector marketing goals. The cinema club activities, which have lost attention in the city, are planned to be reanimated by the IKRA association as good tools for creative community networking.
Target groups	Creative community
Name of location	The oldest beer bar in old town Klaipeda
Budget, main costs and possible sources (facts and estimation for the future)	800 EUR
Planned results	500/400 80/80
Result/indicator	Count the number of google-hints or web pages, Facebook "likes" that refer to CCI Number of participants in the club event
Risks	The lack of club tradition; the lack of dissemination
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU):	None
Recommendation for the future	To maintain its succession
Possibility for	International music clip festival and workshop for film makers;

international networking	establishment of transnational clusters
Title of the marketing communication activity	9.Speed dating of creative industry entrepreneurs
Sectors involved/organiser	IKRA association and KEDA
Timing	2 hours
Objectives	To establish contacts between local CCI representatives and businesses in a small amount of time
Status of activity	New activity
Description and justification	After warm-up exercises and a short lecture about the psychological aspects of communication, the moderator explained the rules for presenting each other and a set of tables was set up, with two participants sitting at one table, allowing them a few minutes to introduce themselves. After a few minutes, one of the participants moves to another table, another one joins them, and they again have the same time to introduce themselves, etc. Having participants from different branches enables participants to gain a new perspective and discover common topics. The activity can be used to develop business to business (b2b) contacts between CCI entrepreneurs and to set a basis for further joint business projects.
Target groups	Entrepreneurs (and students) from different CCI branches
Name of location	Old town coffee place – a cosy place for meetings
Budget, main costs and possible sources (facts and estimation for the future)	300 EUR
Planned results	35/25

Result/indicator	Number of participants
Risks	Lack of personal motivation and involvement of the participants, missing communication skills
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU)	None
Recommendation for future	Organizing the speed dating as part of bigger local and international events will motivate people more and encourage them to participate
Possibility for international networking	Organize the speed dating as part of bigger international events

Title of the marketing communication activity	10. Closure of IKRA Week: “IKRA Fashion” fashion and music show. Show of Lithuanian fashion designer work.
Sectors involved/organiser	IKRA association
Timing	3 hour event
Objectives	Promotion of flagship products and the developed fashion sector in Klaipeda
Status of activity	New activity
Description and justification	IKRA Fashion was the final IKRA Week festival event which attracted the biggest number of participants. Held in the industrial Švyturys Art Dock which has served as a yacht dock for many years, the fashion show provided an opportunity to see 15 collections created by designers from Vilnius and Klaipeda, with a wide range of themes and

	inspirations which varied from the economic crisis to the conquest of space, from modern interpretations of masculinity to traditional materials and silhouettes. A priority was given to collections which reflected the need to look original in everyday life utilising modern textiles and other technologies. The entire show was combined with visualization and light design projects. Many potential designers became interested in the event and they were promised a chance to show their collections next year. Moreover, it is expected that the show will become an annual event.
Target groups	Local design businesses, politicians and members of the municipality, community, potential clients
Name of location	Švyturys Art Dock
Budget, main costs and possible sources (facts and estimation for thee future)	4000 EUR from the UCP project, income from the tickets and cost for dissemination
Planned results	450/450; 15 collections
Result/indicator	Number of visitors, number of collections attracted by the show
Risks	The quality and management of the entire event, the lack of local experience for fashion shows
Relation of the project with other activities or other on-going projects financed from other sources (local, regional, national, EU)	Commercial income can cover the lack of the event budget
Recommendation for the future	Need for longer preparation and dissemination time to allow finding more sponsors from the sewing industry

Possibility for international networking	To involve international design collections
---	---

Effectiveness of the suggested marketing communication events

	<ul style="list-style-type: none"> - Web counters giving the number of registered visitors on www.creativeKlaipeda.lt (1450 unique visitors per month), - The number of links to the locality and publication about CCI events during IKRA Week (at least 50 links)
“Delfi”	<ol style="list-style-type: none"> 1. http://pramogos.delfi.lt/culture/kurybines-vasaros-starta-klaipedoje-skelbs-festivalis-ikra-savaite.d?id=58452818 2. http://pramogos.delfi.lt/culture/festivalis-ikra-savaite-kviecia-itikraja-klaipeda.d?id=58763123 3. http://gyvenimas.delfi.lt/naujos_formos/klaipedos-kulturos-fabriko-veido-paieskos-kurybinese-dirbtuvese.d?id=58662707 4. http://m.delfi.lt/pramogos/article.php?id=58731075
“15min.lt”	<ol style="list-style-type: none"> 1. http://www.15min.lt/naujiena/kultura/renginiai/kurybines-vasaros-starta-klaipedoje-skelbs-festivalis-ikra-savaite-29-213124 2. http://www.15min.lt/naujiena/miestas/klaipeda/klaipedieciu-verslo-idejoms-skatinti-pasimatymai-ir-kurybines-dirbtuves-43-218569 3. http://www.15min.lt/naujiena/miestas/klaipeda/klaipedos-kulturos-fabriko-veido-paieskos-kurybinese-dirbtuvese-43-216690 4. http://www.15min.lt/naujiena/kultura/renginiai/svyturio-menu-doke-madu-savaitgalis-29-221431 5. http://www.15min.lt/naujiena/kultura/renginiai/ikra-savaite-

	<u>klaipedoje-vainikuos-mados-ir-videomeno-pasimatymas-29-216735</u>
6.	<u>http://www.15min.lt/naujiena/kultura/renginiai/klaipedos-jaunimo-teatro-krikstas-su-skuduciais-ir-vakariene-gryname-ore-29-219308</u>
7.	<u>http://www.15min.lt/naujiena/miestas/klaipeda/busimajam-klaipedos-kulturos-fabrikui-linketa-kurybisko-veido-43-221889</u>
8.	<u>http://www.15min.lt/naujiena/miestas/klaipeda/klaipedos-kulturos-fabrikui-kurybininku-idejos-43-221205</u>
9.	<u>http://www.15min.lt/naujiena/kultura/renginiai/klaipedoje-vyriskas-pokalbis-apie-kina-su-emiliu-lvelyviu-29-219217</u>
“Lrytas.lt”	<p>10. <u>http://www.lrytas.lt/-13381983371337133094-tabako-fabrik%C4%85-klaip%C4%97doje-pakeis-kult%C5%ABros-fabrikas.htm</u></p> <p>11. <u>http://www.lrytas.lt/?data=20120524&id=kzn24kat120524&view=2</u></p>
“Veidas”	<p>12. <u>http://www.veidas.lt/%E2%80%9Eikra-savaites-renginiai-svyturio-menu-doke</u></p> <p>13. <u>http://www.veidas.lt/busimajam-klaipedos-%E2%80%9Ekulturos-fabrikui%E2%80%9C-linketa-kurybisko-veido</u></p> <p>14. <u>http://www.veidas.lt/klaipedos-%E2%80%9Ekulturos-fabrikui%E2%80%9C-%E2%80%93-kurybininku-idejos</u></p> <p>15. <u>http://www.veidas.lt/klaipedos-%E2%80%9Ekulturos-fabrikui%E2%80%9C-%E2%80%93-kurybininku-idejos</u></p>
“Kl.lt”	<p>16. <u>http://klaipeda.diena.lt/naujienos/kultura/-ikra-savaite-klaipedoje-baigsis-mados-ir-videomeno-sou-428523</u></p> <p>17. <u>http://klaipeda.diena.lt/naujienos/miestas/festivalis-ikra-savaite-kviecia-i-tikraja-klaipeda-427691#axzz1wHh2S2vv</u></p> <p>18. <u>http://klaipeda.diena.lt/naujienos/miestas/klaipedoje-vyriskas-</u></p>

[pokalbis-apie-kina-su-emiliu-velyviu-426786#axzz1wHh2S2vv](#)

19. <http://klaipeda.diena.lt/naujienos/miestas/-klaipedos-jaunimo-teatro-krikstas-su-vakariene-gryname-ore-426849#axzz1wHh2S2vv>
20. <http://klaipeda.diena.lt/naujienos/miestas/kurybines-vasaros-starta-klaipedoje-skelbs-ikra-savaite-423029#axzz1wHh2S2vv>
21. <http://klaipeda.diena.lt/naujienos/miestas/klaipedos-kulturos-fabrikui-kurybininku-idejos-428377#axzz1wHh2S2vv>

22. <http://www.ve.lt/naujienos/kultura/renginiai/klaipedoje---renginiu-serija-besidomintiesiems-dizainu-ir-architektura-744509/>
23. <http://www.ve.lt/naujienos/kultura/renginiai/klaipedoje---vyriskas-pokalbis-apie-kina-su-emiliu-velyviu-740587/>
24. <http://www.ve.lt/naujienos/kultura/renginiai/klaipedieciu-verslo-idejoms-skatinti---pasimatymai-ir-kurybines-dirbtuvues-739392/>
25. <http://www.ve.lt/naujienos/kultura/renginiai/klaipedoje-vyks-kurybiniu-industriju-festivalis-726597/>
26. <http://www.ve.lt/naujienos/kultura/renginiai/kulturos-virusasismelke-i-klaipeda-744012/>
27. http://www.ve.lt/naujienos/kultura/kulturos-naujienos/klaipedos-kulturos-fabrikui---kurybininku-idejos-746669/?utm_source=susije&utm_medium=referal&utm_campaign=blokas
28. http://www.ve.lt/naujienos/kultura/renginiai/klaipedos-jaunimo-teatro-krikstas---su-skuduciais-740865/?utm_source=susije&utm_medium=referal&utm_campaign=blokas
29. http://www.ve.lt/naujienos/kultura/kulturos-naujienos/kurybingos-klaipedos-statybos-prasosi-dialogo-732832/?utm_source=susije&utm_medium=referal&utm_campaign=blokas

“Vakarų ekspresas”

	<u>aign=blokas</u>
	30. <u>http://www.ve.lt/naujienos/kultura/renginiai/klaipedoje---mados-ir-videomeno-pasimatymas-734622/?utm_source=susije&utm_medium=referal&utm_campaign=blokas</u>
	31. <u>http://www.geroszinios.lt/kultura/21252?klaipedieciu_verslo_i_dejoms_skatinti_l_pasimatymai_ir_kurybines_dirbtuves</u>
	32. <u>http://www.valstietis.lt/Pradzia/Regionai/Klaipedos/Klaipedieciu-verslo-idejoms-skatinti-pasimatymai-ir-kurybines-dirbtuves</u>
	33. <u>http://www.architektams.lt/aktualijos/kurybingos-klaipedos-statybos-prasosi-dialogo/</u>
	34. <u>http://www.vtv.lt/naujienos/ekonomika/klaipedieciu-verslo-idejoms-skatinti-pasimatymai-ir-kurybines-dirb-2.html</u>
	35. <u>http://www.bernardinai.lt/straipsnis/2012-04-24-vasaros-starta-klaipedoje-skelbs-kurybiniu-industriju-festivalis-ikra-savaite/81037</u>
“Kiti portalai”	36. <u>http://www.grozioguru.lt/straipsniai/ikra-savaite-klaipedoje-vainikuos-mados-ir-videomeno-pasimatymas</u>
	37. <u>http://www.anonsas.lt/portal/categories/81/2664/0/1/article/32123/dizaino-muzikos-ir-videomeno-sou-ikra-savaite</u>
	38. <u>http://www.kulturpolis.lt/main/id/1698/lang/1/nID/9732</u>
	39. <u>http://www.kamane.lt/Naujienos/KURYBINES-VASAROS-STARTA-KLAIPEDOJE-SKELBS-FESTIVALIS-IKRA-SAVAITE</u>
	40. <u>http://www.elta.lt/pranesimai.php?prID=7310</u>
	41. <u>http://www.pilotas.lt/index.php/lt/pulsas/item/1774-festivalis-%E2%80%9Eikra-savait%C4%97%E2%80%9C/k%C5%ABybini%C5%B3-industrij%C5%B3-fiesta-klaip%C4%97doje</u>
	42. <u>http://www.kasdien.lt/Pradzia/Regionai/Klaipedos/IKRA-savaite-Klaipedoje-vainikuos-mados-ir-videomeno-pasimatymas</u>

-
- | | |
|--|---|
| | <p>43. http://www.verocafe.lt/index.php/news/237/15/IKRA-kurybiniu-industriju-savaite-Vero-Cafe-Klaipedoje</p> <p>44. http://www.menufaktura.lt/?m=1024&s=64839</p> <p>45. http://www.spec.lt/index.php?cid=61868</p> <p>46. http://www.nicentras.lt/lt/naujienos/75/kurybiniu-industriju-festivalis-.html</p> |
|--|---|
-

Ideas and measures for transnational marketing activities

1.

Open up international markets for creative businesses by brokering peer exchanges between entrepreneurs working in different markets - knowledge and trade-focused collaboration between different creative businesses. This is particularly important in smaller markets where access to skills, demand and different types of capital is limited.

Title of the activity	International Road Show, trade fairs, speed dating, training of communication skills, etc.
------------------------------	--

International Road Show

A Road Show with spaces available for new creative industry enterprises is part of the campaign.

To that aim, printed and online PR tools are elaborated, produced and distributed, and a Road Show to highlight available business locations is staged (production and display of roll-ups). A series of events of transnational dimension are implemented as instruments to further the clustering of enterprises in specific sub-sectors of creative industries. Local, regional and national media will be addressed and articles for expert publications edited.

This will enable CCI entrepreneurs to enter new and bigger markets, show their products at the international level and enlarge their markets, and help to encourage international networking between CCI entrepreneurs (through joint exhibitions etc.). It will also include participants from other UCP cities in already existing local events (e.g. CityArtLink (Linköping) like the IKRA Week of creative industries (Klaipeda) and the Festival of East European Film (Cottbus)). Some networking events could be organized during larger marketing events by partner cities (international speed dating, international branch specific exchange visits, exchange visits of local CCI institutions/associations, international Pecha Kucha, etc.)

The professional exchange between entrepreneurs from the same branch is important to develop new ideas and establish the basis for future joint projects. The hosting city provides a max. 1-2 days program which provides insight on the branch, encourages the exchange between entrepreneurs (e.g. on-sight visits) and might also include a specific workshop or seminar on a topic related to the branch.

At the end of the implementation period, networking activities will have led to the establishment of 5 TRANSNATIONAL CLUSTERS in creative sub-sectors where businesses from the partner cities are working together in product/service development and/or marketing activities.

Preparation in 2012, participation in events in 2013:

- Establishing a list of important events (Festivals, Fairs etc.) for different CCI branches in the UCP countries
- Choose a branch and event and encourage entrepreneurs from all cities to participate in a joint appearance at the fair : Designer's Open in Leipzig (Germany), blickfang (several fairs for Design in Europe) (all partners), MediaEvoliution conference in Sweden (Malmo)
- Choose an event and gather local entrepreneurs and potential participants.

Printing and digital tools for international marketing already established or decided about

-UCP Project website

-News and events - all PPs contribute on a monthly basis

-International company database – all PPs promote and encourage CCI entrepreneurs to sign up (this will also be an result/indicator to report our project results to the EU)

-E-learning to be set up on the UCP website – all PPs contribute

-External Project Newsletter/brochure - information about events of creative product and flagship project – all PPs contribute

-Further measures for international marketing and networking should be

included in the marketing and event plans and should be discussed at the partner meeting in Klaipeda in June 2012

- Banner – refers to project website. It should have a counter
- Additional leaflets - information about the creative city, distributed at the conference in Linkoping; leaflets about the flagship project distributed at the conference in Klaipeda; leaflets about creative products distributed at the workshop in Zielona Góra
- Roll banners- information about the creative city, distributed at the conference in Linkoping; roll banner about the flagship project distributed at the conference in Klaipeda; roll banner about the creative products distributed at the workshop in Zielona Góra.

Marketing and communicative training of individuals - Artlab

There is a rising need for business people to train their ability to present, pitch, interact with and involve staff, partners, customers, etc. It's a matter of personal impact – and this can be trained. Both leaders and employees in the company can prosper from learning how to deliver a message as precisely and attention-grabbing as possible.

Preparation steps:

- identify possible themes for international seminars (all partners), choose a local CCI coach/trainer who will present this topic and should take part in a seminar
- make arrangements for a workshop (decide on the date, venue, and potential coach for the trainer (all partners, later hosting partner)
- arrange local seminars on topics taught at the international level.

Artlab develops study labs, training programmers and providing projects aimed at strengthening artists' individual possibilities to take action, cooperate and develop new platforms for their art in the creative industries, including developing a marketing concept. Artlab aims at forming a dynamic bridge between education and work, arts and business, and theory and action

in an on-going dialogue with artists, organizations, cultural institutions, companies, politicians, urban communities, city councils and governments – nationally and internationally.

2.

To increase digitalization and creativity in the CCI sector - with increasing digitalization comes greater convergence (in how products and services are produced and consumed), which in turn requires our creative businesses and organizations to be more interdisciplinary, open and collaborative.

Title of the activity	CCI is an exceedingly innovative sector. It mainly produces prototypes, individual works, small scale series and immaterial products. Modern technologies, especially information and communication technologies are used in creative industries throughout most of the entire sector. They are not only passive users of technologies, but keep providing important impetus for the development of new technological variants for technology producers. Almost all types of UCP activities can be supplemented by digital tools, especially marketing as well as coaching via Skype, networking, website, and videos for YouTube.
-----------------------	---

3.

Promoting flagship projects

We should not only promote UCP activities within the marketing campaign, but also existing local initiatives, so called “flagship projects” promoted as best practices. These aim to highlight the creative industry initiatives of the partner cities and foremost, those that have been started by the stakeholders themselves.

The flagship projects which are going to be promoted as examples of best-practices in Klaipeda:

- Reconstruction of the old tobacco factory into the creative incubator, “Cultural factory”
- Creation of the regional association for creative industries, IKRA (www.creativeklaipeda.lt)

Flagship project: “Reconstruction of the old tobacco factory into the creative incubator, “Cultural factory”

A full-flowered and equipped incubator, it offers a physical location and a geographical focal point for networking, collegiate nearness and specific area coverage. It features specially dedicated incubators – depending on regional specialization – if such clusters or pre-clusters exist. Incubators dedicated to the creative industries contribute to the growth in creative clusters and can help pre-clusters to emerge. It is unlikely that stand-alone incubators for creative entrepreneurs can create creative clusters themselves.

Due to the creative and innovative environment, interaction between artistic and entrepreneurial people will be established, facilitating the management and promotion of social and professional networks to correlate these factors for economic growth.

Regional association for creative industries (IKRA)

The association was founded in October last year and brings together representatives of creative industries (design, architecture, performance artists, IT, media, music, filmmaking and others) from Klaipeda. The impulse to get creative people together came from a 2011 summer school in Cottbus, Germany, where creative entrepreneurs from Klaipėda (Lithuania), Zielona Gora (Poland), Tartu (Estonia), Linkoping (Sweden) and Cottbus (Germany) worked together. Impressed by the examples of good practices from abroad, Klaipėda’s delegation decided to establish a creative industries association.

The marketing activities and events carried out should be used to enhance their transnational visibility. The objective of the flagship project/product marketing strategy is also to improve the image of the town both at the local

and international level and the transfer of knowledge and innovation between partner towns and new partners.



KLAIPÉDA
ECONOMIC
DEVELOPMENT
AGENCY



Co-financed by EU INTERREG IVC Program

Klaipeda | 2012

Co-financed by INTERREG IVB Programme Baltic Sea Region (BSR)