

ChIMERA

Innovative cultural and creative clusters in MED area

P.A. 1: Promoting Mediterranean innovation capacity to develop smart and sustainable growth

Obj. 1.1: To increase transnational activity of innovative clusters and networks of key sectors of the MED area

<https://chimera.interreg-med.eu/>

D. 3.2.2 SWOT Analysis LP

WP 3. Studying

Act. 3.2. Analysis of the state of the art of the innovation system for the cultural creative sector

Authors/Responsible partner : LP

Status: final

Distribution: public

Date: 30/03/2017



REGIONAL SWOT ANALYSIS

Partner: *Autonomous Region Friuli Venezia Giulia*



REGIONE AUTONOMA
FRIULI VENEZIA GIULIA

STRENGTHS	WEAKNESSES
<p>The audio-visual system consists of structured economic entities, both profit and non-profit organization, present in all chain (production, distribution, promotion and international events). An effective informal network operates with a satisfactory level of competition.</p>	<p>Lack of services/service centres for ICC concerning legal, administrative and fiscal issues.</p>
<p>The audio-visual businesses system is small in absolute terms but not in relation to the regional geographical context. Very good skills endowment and gender balance.</p>	<p>Credit access is quite difficult; excessive bureaucratization of subsidized loan procedures.</p> <p>Difficulty of dialogue with the regional business system due to lack of information on cooperation positive effects and a biased perception of cultural workers compared to other sectors.</p>
<p>Important role of public funding through the Regional Audio visual Fund and Film Fund and the funding of events and festivals.</p>	<p>Poor networking and (joint) planning capacity and lack of entrepreneurial skills due to size and human resources availability.</p>
<p>Technological excellence in the audio-visual adds up to education and technological poles. Technologies able to create sectorial interconnections.</p>	<p>Lack of a regional drive for audio-visual cluster development preparatory activities. Lack of targeted institutional lobbying; lack of awareness about ICCs opportunities.</p>
<p>Tangible and intangible cultural heritage; diversified cultural offer; differentiated and varied landscape (movie sets).</p>	<p>The entrance on the sectoral labour market is difficult for young people; lack of orientation to the cultural and creative audio-visuals professions. Lack of technical language training.</p>
<p>International dimension favoured</p>	

by terrestrial borders (Austria, Slovenia) or proximity (Croatia, Bavaria, west Hungary) with the presence of international events and international co-production.

OPPORTUNITIES	THREATS
<p>Organizing events / opportunities (including the inter-regional and cross-border ones) to promote the networking among firms and between enterprises and universities. Promotion of Enterprise Network contract.</p> <p>Creation of a regional Platform encouraging matching between ICC and traditional businesses and capable to give visibility and appreciation to CC businesses.</p> <p>Creative talents and students from non-humanities should join CC associations and businesses through internships and training grants. In addition, entrepreneurs and (temporary) managers should join CC associations and businesses.</p> <p>Adoption of new methods to involve all stakeholders in economic projects. (E.g. private involvement in the sponsorship</p>	<p>The failure to deploy policies, paths, funding opportunities encouraging the transition from associative to enterprise approach strengthens sector dependence on public funding, immaturity and not emergence from the grey economy of a part the audio-visuals sector.</p> <p>Aging of “core” workforce and skills obsolescence. Young workers non-professionalization due to: lack of a sectoral labour policy promoting the transition from the voluntary (grey economy) status to the labour market; no workers integration into transnational circuits (mobility); lack of specific LLL schemes.</p> <p>Erosion / Decrease of average audience due to: antagonism between FVG poles; external poles of attraction; non-inclusion in international circuits; cross-border synergies potential conditioned by</p>



starting from in-kind sponsorship).	politics; "Alien" initiatives of national origin; transport infrastructure.
Strengthening/ enable cross-sector linkages firstly with Cultural Heritage (enhancement through audio-visuals) and with tourism.	Failure in sectoral development and integration due to: information gap (ICC Wikipedia; best practices and success stories; not integrated policies); absence of monitoring; red tape; fragmentation of funding.
Improving cooperation and communication between AR FVG government Departments.	
Creating a representative body of the whole industry that respects individual sub-sectoral identity	

FINAL CONSIDERATIONS

Write down relevant aspects or final thoughts that you consider important to highlight about your regional SWOT analysis.

The audio-visual sector has enough mass to trigger a process of integration and structuring towards the establishment of a cluster. The environment in terms of stakeholders (public and private), centers of education and technology is also sufficiently dense. They go yet overcome some difficulties in terms of skills and capabilities, availability of services, targeted training that, among other things, does not allow the creation all the necessary intra- and inter-sectoral connections needed to create the cluster system. This would initiate a process of maturation of the audio-visual associative section, promote youth employment and cluster differentiation (training institutes, companies and lenders), bettering also the sector image. Eventually this virtuous circle would probably affect the relationship with the institutions, now closely linked to the distribution of funds function.