

Contents

Preface	5
List of Figures/List of Focus Boxes	11
List of Tables	13
List of Abbreviations	15
1 Introduction	17
Part 1	21
2 The Notion of Creative Industries	23
2.1 Anglo-American and Continental-European Approach	24
2.1.1 Anglo-American Approach following R. Florida	24
2.1.2 Continental-European Approach	25
2.2 Horizontal and Vertical Approach	26
2.3 Technological Sectors as Part of the Creative Industries	27
2.4 Creative Class or Creative Industries?	27
2.5 A Variety of Terms	28
2.6 Tentative Conclusions	29
3 On the Theory of Creative Industries	31
3.1 Characteristics of the Creative Industries	31
3.1.1 Uncertain Demand	31
3.1.2 Creativity as a Value in Itself	32
3.1.3 A Mix of Skills	32
3.1.4 Differentiability	33
3.1.5 Differentiation of Inputs	33
3.1.6 Time is a Critical Factor	33
3.1.7 Durable Goods	33
3.1.8 Uncertainty	34
3.2 Differences between Creative and Traditional Industries	34
3.2.1 The Degree of Integration	34
3.2.2 Type of Actors	35
3.2.3 Types of Markets	35

3.2.4	The Business Models	35
3.2.5	The Creative Industries as a Cross-Sectional Area	36
3.2.6	Investment Patterns	36
3.2.7	Labor Markets	36
3.2.8	Innovation as a Driving Force	37
4	An International Overview on the Creative Industries	41
4.1	The United Kingdom	41
4.2	Australia	42
4.3	The Netherlands	43
4.4	Switzerland	44
4.5	Austria	44
4.6	Germany	45
4.6.1	North Rhine Westphalia	46
4.6.2	Schleswig-Holstein	47
4.6.3	Hessen	48
4.6.4	Saxony-Anhalt	48
4.6.5	Hamburg	48
4.6.6	Berlin	49
4.6.7	Cologne	49
4.7	International Institutions	50
4.7.1	European Union	50
4.7.2	UNESCO	51
4.7.3	WIPO	51
4.8	Tentative Conclusions	52
Part 2	53
5	From Theory to Empirics	55
5.1	Data Sources	57
5.2	The Mapping of Economic Sectors	57
6	The Berlin Creative Industries at a Glance	59
7	The Creative Industries in Detail	63
7.1	Details of the Cultural Branches	63
7.1.1	Publishing	63
7.1.2	Film industries	65
7.1.3	Private Broadcasting Industries	68
7.1.4	Music, Visual- and Performing Arts	70
7.1.5	Journalists and News Agencies	74

7.1.6	Museum Shops and Art Exhibitions	75
7.1.7	Retailing of Cultural Goods	76
7.1.8	Architecture	78
7.1.9	Design Industries	80
7.2	Details of the Creative Branches	81
7.2.1	Advertising	81
7.2.2	Software- and Games Industries	82
7.3	Tentative Conclusions	84
8	EXCURSUS: Differences among Research Results	87
8.1	Possible Reasons	87
8.2	Working off the Books	89
Part 3	Value Added and Employment	91
9	Value Added and Employment	93
9.1	The Model	93
9.2	Simulation Approach	96
9.3	Scenarios	97
9.4	Simulation Results	98
9.4.1	Regional GDP	98
9.4.2	Employment	100
9.5	Targeted Investment	101
9.5.1	Regional GDP	102
9.5.2	Employment	103
10	Conclusions	105
Part 4	Instruments to Foster the Creative Industries	107
11	Instruments to Foster the Creative Industries	109
11.1	Instruments	110
11.1.1	Monetary Instruments	110
11.1.2	Non-monetary Instruments	111
11.2	Specifics	112
11.2.1	Low Capital Endowment	113
11.2.2	Lack of Debt Guarantees	113
11.2.3	Low Funding Requirements	113
11.2.4	Uncertainty of Success	114
11.2.5	Ideas Instead of Machines	114
11.2.6	Pre- and Interim Financing, Sustainability	115

11.2.7	Lack of Knowledge on Funding Possibilities	115
11.2.8	Lack of Commercial Comprehension	116
11.3	Types of Financing	116
11.3.1	Credit Capital	117
11.3.2	Mezzanine-Capital	118
11.3.3	Venture Capital	119
11.4	Tentative Conclusions	123
12	Executive Summary	127
12.1	Introduction	127
12.2	Results of this Study	127
12.3	Outlook	132
	 Literature	133
	 Appendix A – Economic Sectors in Detail	137
	 Appendix B – Differences in Research Results	140
	 Appendix C – Sensitivity Analysis	145