

# COVER STORY



Photo: Bamhaus

Bamhaus is the only location in Luxembourg that has been designed by artists for artists. For the co-founders of Bamhaus, Ben Barnich and Christian Muno, it represents a quasi-militant act which demonstrates that a transition to a new economic order is both viable and desirable.

CREATIVE INDUSTRIES

## LUXEMBOURG HAS TALENT!

On January 31, 2017, at the inaugural event to launch the Cluster to bring together the Creative Industries in Luxembourg, the various stakeholders drew the audience's attention to the ubiquity of design and creativity in everyday objects and leisure activities. They also praised the innovative and creative spirit which embodies these professions and their ability to have a positive impact on other sectors of the economy.

Text: Catherine Moisy, Cindy Tereba  
Translation from french: Stuart Ball

of the overall employment rate) according to 2014 figures, i.e 1.5 times the number of staff employed in the biggest companies in Luxembourg: Post, CFL, ArcelorMittal and Cactus each employ a little more than 4,000 people. Luxembourg has almost 2,200 companies active in the creative industries, the majority of which are very small (60% have just one employee). Nevertheless, they contribute up to € 390 million in added value to the Grand Duchy's GDP.

At European level, the figures issued by Eurostat (published in 2013) reveal 675,000 cultural and creative companies with cumulative revenues of € 300 billion. They employ 2.2 million people, both self-employed entrepreneurs and employees (excluding libraries, museums and other entities financed by public authorities).

UNESCO defines creative industries as "those industries that are based on individual creativity, skill and talent with the potential to create wealth and jobs through the creation, production and marketing of creative content and the development of intellectual property", in other words, sectors as diverse as architecture, design, live performance, multimedia and many more. In Luxembourg, 6,300 people are employed in the creative industries (2%

Lastly, the CCIs (Cultural and Creative Industries) represent 7% of global GDP, with growth levels of 8.7% per year - enough to make other sectors of the economy green with envy! It should also be noted that the sector has a significant growth potential, owing to the use of new technologies, with the power to generate significant benefits for a country or a ►



## Sonic Visions Music Conference & Festival – 16–18 November 2017

The Sonic Visions festival was created in 2008, under the initiative of Olivier Toth, CEO of the Rockhal (see interview page xx). The event blends a music festival (the evening) with a programme of conferences (during the day) aimed at a broad audience of professionals, music lovers and those with an inquisitive mind. Over the years, it has become a genuine platform, providing contacts and inspiration where artists can meet their fans and professionals from the music industry (media, managers, agents, labels, programmers, etc.). The highlights of the 2017 event: a spotlight on the market in the Greater Region, a conference with panels and a keynote speech on entrepreneurship in music, the start-up spirit, new technologies pushing the boundaries in the creation and distribution of musical content (blockchain, for example) and the business models for independent artists, various workshops, and, at the end of the event, the fifth edition of the Video Clip Awards.

For more information:  
[www.blogaward.lu](http://www.blogaward.lu)



01.

region. However, it hinges on a plethora of stakeholders, some of whom have closer ties to the cultural world than the market economy.

### A NEW CLUSTER ON THE BLOCK!

In view of the potential impact of creative professions on Luxembourg's economy, culture and society as a whole, the Ministry of Economy has decided to complement the list of clusters already active within Luxinnovation as well as give the new Creative Industries Cluster Luxembourg the role of developing and promoting the sector. Although various federations already exist which bring together certain creative professions in Luxembourg, the Cluster aims to use a proactive approach for a whole segment of the national economy. This includes raising exposure and providing a greater understanding of this sector to its potential clients and the general public, as well as creating links and partnerships with other sectors in order to continuously raise the bar in terms of the country's competitiveness. Marc Lis, who was recruited as manager at the start of May 2017, immediately forged ties with other clusters: "Representatives from most of the clusters met in the Luxinnovation offices in Belval and, ever since, we have kept in regular contact. It is vital for us to exchange ideas with other clusters, such as the wood or materials and manufacturing cluster, for example". The head of the new cluster comes from the audiovisual sector and despite his enthusiastic approach to his new role, he has experienced first hand the hardship of being self-employed and highlights the complexity of the task which lies

ahead: "There is a diverse range of profiles and expectations in the creative industries. Our greatest challenge is to unify these various approaches by adapting to each individual. The cluster covers 12 sub-sectors, each of which brings together several sectors: architecture, arts and crafts, visual arts, audiovisual, design, fashion, video games, marketing and communication, literature, media, performing arts and music. But it is evident that not everyone has the same needs. Some are already very well represented by federations, such as the OAI for architects and consultant engineers, the Luxembourg Federation of Authors and Composers in the field of music as well as the Union of Luxembourg Audio-visual Producers, to mention a few (a comprehensive list of the various existing federations is available at [www.luxinnovation.lu/cluster/luxembourg-creative-industries-cluster/](http://www.luxinnovation.lu/cluster/luxembourg-creative-industries-cluster/)). At present, I take everyone's concerns into account: the professionals, federations, schools and cultural bodies. Moreover, I bring on board all candidate members as my objective is to see which entities call upon the cluster as a matter of course and to determine what are their particular needs. I need this knowledge to develop a relevant service offer". The assignments and targets previously set out by the Ministry of the Economy for the newest of its clusters, essentially resulting from a creative workshop organised on 18 January 2017, is therefore likely to evolve according to this meticulous work. Several priorities have emerged from these efforts: top of the list is the issue of the legal status of creative artists and the establishment a web platform to showcase Luxembourg's talent. As for the rest, Marc Lis would like to continue his

Photo: Wikiwand.com



Photo: Lyemium

02.

investigations in order to better meet the multifaceted needs of the cluster's members.

### THE WEALTH OF DIVERSITY

At present, the Creative Industries Cluster Luxembourg has approximately 100 members (comprehensive list available at [www.luxinnovation.lu/cluster/luxembourg-creative-industries-cluster/](http://www.luxinnovation.lu/cluster/luxembourg-creative-industries-cluster/)) covering various projects and with different needs. This includes Steve Gerges, a motion designer who needs more exposure, to the LuxCreators platform (photos and videos «made in Luxembourg») which seeks to extend its client base at international level, as well as advertising agencies (Comed, F Communication, Darjeeling) who want to lobby their market space in order to educate clients about the added value of their work and Michel Ribeiro (MR Films), who is constantly looking for other creative minds to work on his productions.

Despite the vast diversity of projects, members can be divided into two main categories: those that operate on a project or assignment basis, characterised by intervals between work and creative entrepreneurs whose goal is to develop a more traditional business with medium- to long-term growth objectives and job creation. In the first category, we mainly find activities in the fields of entertainment and culture (such as theatre, music, dance, etc.). In the second category, we find the advertising agencies, video game industry, fashion, design, etc. In all cases, they can be defined as 'labours of love', sometimes far removed from the notion of economic profitability. Enhancing the business culture of ►

01. In 2011, the city of Graz became part of UNESCO's City of Design network. Ever since, the city has published a tourist guide, offering walks through the city to uncover magnificently designed monuments, restaurants and boutiques.

02. In Berlin, in similar fashion to other cities, it was the street artists who first appropriated the deserted spaces enclosed by the high walls of old derelict industrial buildings. They subsequently paved the way for a prominent artistic community to gain a foothold in the neighbourhoods which were previously abandoned.



INTERVIEW  
CHRISTIAN MUNO  
AND BEN BARNICH  
co-founders of Bamhaus

“If the creative industry is to be a new pillar of the economy, it must have a positive social impact.”

”

### What is Bamhaus?

It is a co-working space bringing together freelancers on a former industrial site. We both came from the audio-visual sector and, at first, we wanted to set up an audio studio, which we soon extended to the image professions. Then we decided to move away from this framework to create a co-working synergy with other creative artists and we opened our doors to artists, a fashion designer, a social designer, etc. In addition to the interaction that this diversity creates amongst us, each individual can have an impact on the place itself, which is quite raw.

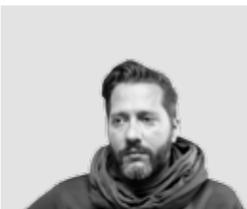
### Why did you create Bamhaus?

We wanted to take on a rehabilitation project to upgrade a brownfield site and, at the same time, create an original location because we believe this was missing in Luxembourg. We believe that creative professions cannot be considered as the same as other jobs. Artists have a unique way of thinking and dealing with problems which can help to shake up traditional models and speed up the transition to a more sustainable and circular economy. If the creative industry is to be a new pillar of the economy, it must have a positive social impact. The model which we are developing at the Bamhaus can be replicated at other sites abandoned by traditional, heavy industries.

We believe it is in the interests of industry and public authorities to think about "what comes next" on these sites. That is why we are also lobbying to foster our ideas.

### Does this location have an impact on its surroundings?

We were able to observe the natural impact of this type of site elsewhere, most notably in North Amsterdam. At first, it attracts street artists, followed by other creative artists and finally start-ups. We hope that Bamhaus will have a similar impact. The premises is located between Beggen, Dommeldange, Eich and Weimerskirch. It is a neighbourhood which relied heavily on the factory on site and, since its departure, is in steady decline. We want to show the inhabitants that a new momentum is possible. That is why we intend to open it more and more to the public for parties or events.



**INTERVIEW**  
STEVE GEROGES  
Motion designer  
(videos and visual installations)

“As a freelancer, it’s important to work IN a network WITH other creative artists.”

“Motion designer is a professional designation which is not very common. How did your career evolve to become one of the few representatives of your profession in Luxembourg? Luckily registering myself as freelancer in Luxembourg was pretty straightforward despite the fact that the term “motion designer” is indeed not yet an existing job title in Luxembourg. I started my education as a graphic designer and 3D animator. I have always been interested in graphic design and CGI (computer-generated images); so combining both to become a motion designer was actually the logical path.

After having worked as an employee for several companies in the field of 3D animation, cartoons and architecture you have eventually decided to become an independent freelance artist. What are the major advantages and challenges that you are facing? Working as a freelancer is simply great, I really appreciate my independence and flexibility with regard to working hours, which doesn’t necessarily mean that I am working less than an employee, quite the contrary. Being on your own can however be very tough as you have to manage all business areas on your own. Another major challenge lies with the client’s attitude towards the remuneration of creative jobs. Unfortunately, there is still little appreciation

or knowledge about services offered by the creative industries sector. Working for free just to have a client reference is not an option and delivering elaborated projects at a pitch without remuneration is also not an option if companies from the creative industries sector are supposed to develop self-sustainable business models. Intellectual property is another topic. In many countries it is common practice to calculate prices in accordance with the frequency of usage of a creative product e.g. logo, music or picture but this is not really the case in Luxembourg, at least not in my field of work.

You are working at Bamhaus a co-working space dedicated to creative industries. How important is it for you to be integrated in such a creative ecosystem? I was very happy to get this great opportunity to work at Bamhaus. As most freelancers tend to work on their own at home it is great to have like-minded people around you to exchange ideas and collaborate with. As a freelancer, it’s important to work in a network with other creative artists to be able to offer fully integrated services and products to your clients; creative hubs like 1535° or Bamhaus are great places to achieve that.



01.

certain members could be part of the offer provided by the new cluster.

“First of all, membership of the cluster is free for everyone. Furthermore, it provides access to various State programmes promoting entrepreneurship (Fit4start, Fit4entrepreneurship, Fit4digital, etc.). This ‘observation period’ will continue until the end of 2017. Then I intend to put forward a multi-levelled system of contributions, starting with the basic level which will remain free and an intermediary level as well as a premium level”, highlighted Marc Lis. “Some other provisions may be included in each package, but I think it is a sensible way to provide a tailor-made service as part of each service level”.

In 2013, in order to identify the needs of the creative industries in terms of assistance, the Wallonia European Creative District initiative carried out an experiment which proved fruitful for the industry as a whole. The Walloon Region was selected by the European Commission (alongside Tuscany) in 2013 to host a two-year experimental project consisting of setting up a kind of laboratory to develop a large-scale creative ecosystem. This experiment, coupled with the feedback from 141 replies to a questionnaire handed out by the ‘creative industries’ department of Wallonie Design led to the identification of the primary needs of such an ecosystem. Funding came out at the top of the list, with 60% of respondents declaring that they need support in order to find the right sources of funding according to the level of advancement of their project. Having access to adapted workspaces, the creation of networks of creative associations were also high on the list of require-

01. The training provided by the Œuvre de Secours Grande Duchesse Charlotte consists of 4 modules (more than 40 hours), spread over 15 days and a three-month period in order to adapt to the schedule of participating artists.  
02. Inaugurated in 2008, the Sonic Visions Festival combines a programme of concerts with a series of conferences on various topics relating to the professionalisation of the music sector. Its aim is to attract artists, the media, managers, agents and concert organisers, from Luxembourg and abroad, and encourage them to exchange ideas and knowledge. It targets a broad audience from all backgrounds as well as professionals, music lovers and inquisitive minds!

Photo: Œuvre nationale de secours Grande-Duchesse Charlotte



Photo: Noah Fohl

02.

ments expressed by respondents. They also highlighted the need for support in prospecting for clients and contacting clients, in the field of management, market awareness and, last but not least, creating marketing and communication tools.

No doubt the Luxembourg cluster will make very similar observations. These needs are actually closely associated to the true essence of creative industries.

#### COMMON POINTS

Despite their considerable diversity, creative industries are nevertheless different from other economic fields owing to a series of specific conditions. On the whole, they have a dual economic and cultural purpose. Their business model is therefore influenced by this dual relationship. Some creative businesses manufacture tangible goods (design of objects, fashion, etc.), but many produce more intangible goods and, as the statistician and cultural economist Philippe Robin noted “contrary to what one could be led to believe by the name of the sector, companies which are active in cultural and creative industries do not fall under the sphere of industry but are instead service activities”.

In the ICC environment, a noteworthy feature is the large majority of very small businesses (VSB), or even VVSBS, which are usually made up of just one creative artist. The wage-earning is very different from the norm in the sector and the income of a creative artist is often irregular or even insufficient, leading to some people taking on several jobs – one driven by creative passion and the other out of economic necessity. Market demand and possible future

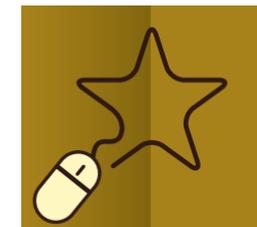
orders are difficult to anticipate as they depend on public taste evolving. “An order can be come from a customer’s specific desire or the outcome of a project that made a particular customer happy and, subsequently lead to another job through word-of-mouth” added Marc Lis.

The vast majority of people who work on projects also have to come to terms with the nomadic nature of the job, passing from one place to another, during a assignment, which explains the need for a specific base, a kind of port of call, where exchanges with other artists is encouraged.

#### MULTIPLE CHOICE BENEFITS

Why should there be an urgent need to be so concerned about a sector that is so fragmented, non-homogeneous and quasi-individual? Because the implications of developing such a sector are far from negligible, not only from a financial perspective. It is clear that the sector creates employment and wealth. According to Eurostat data, the number of cultural and creative companies already account for a significant percentage (6.4%) of the continent’s entire services companies (excluding insurance and finance) as well as 5.3% of the total turnover of the services sector (also excluding insurance and finance). The economic reality would therefore alone justify providing assistance to the sector, but it does not fully encapsulate the positive implications to be delivered by creative activities.

Furthermore, there exist a strong link between creativity and innovation. This is one of the reasons why the new cluster has found its natural home at Luxinnovation, the national agency for the pro- ▶



#### Blog Award – Autumn 2017

Blogs are often a good place to showcase all types of creations, whether by artists themselves or art lovers and pleasure seekers, who wish to foster and share the true nature of their labour of love on a digital canvas. Having witnessed the rapid growth in the Luxembourg blogosphere, the food and lifestyle magazine Kachen decided to launch the country’s first Blog Award. It includes several categories: flavours, health/well-being, do-it-yourself, travel and design. As well as a professional jury (designers, photographers, journalists, etc.), the public is also invited to vote online until 30 September. For more information: [www.blogaward.lu](http://www.blogaward.lu)



## Le Marché des créateurs – 9 & 10 December 2017

The first edition of the creators' market took place as part of Design City Luxembourg, during the launch of this event in 2010. Subsequently, the Mudam has hosted 11 editions of this market, which now takes place twice per year and brings together the various players in contemporary design in Luxembourg and the Greater Region. The market is brimming with original items, limited editions, craftsmanship and a diverse range of creative disciplines, selected by a curator, who changes with each new edition.



01.

motion of research and innovation. This institution regularly carries out 'cross-fertilisation' experiments between creative artists and more traditional economic sectors: to encourage partnerships between designers and industrialists, organise creative competitions or seminars to foster creativity processes within organisations and areas which are not in the habit of integrating creativity in their business processes.

Artists and creators have a natural propensity to think outside of the box; they handle symbols with ease, they have a mindset which nurtures team spirit and brings cooperation to the fore, as well as showing respect for the work of others. All these creative impulses are extremely valuable elements in the processes of innovation. This has already been highlighted by the European Commission Green Paper published in 2010, entitled «Unleashing the potential of cultural and creative industries»: *“If Europe is to remain competitive in a constantly evolving global environment, it must create the conditions for creativity and innovation to flourish in a new entrepreneurial culture.”* The World Economic Forum (WEF) conveys the same message in a prospective study of the ten key skill sets that will be required in the workplace in 2020; a similar study was carried for 2015. Interestingly, creativity has risen from tenth place to third place.

Therefore, the cross-sectoral, trans-disciplinary or hybridisation approaches which characterise creative process can only be beneficial assets in developing the capacity to innovate. For example, we can assume that design has a lot to offer to the construction industry, as does art to tourism, archi-

itecture to 3D technologies or digital design to sectors relying on the use of databases.

Creative industries can finally be an extremely effective driver in order to promote or foster communication in a particular territory, whether large or small, i.e. a country, city or even neighbourhood. As such, it is not unusual to witness the phenomenon of «gentrification» of a formerly abandoned or run-down neighbourhood when artists begin to inhabit the area. In many cases, abandoned neighbourhoods offer the most affordable real estate solutions, which are sought after by creative people and artists. Then, little by little, the neighbourhood is reborn as bars, businesses and people are attracted by the blossoming vibe and «hip» image created by the artists.

### CREATIVE TERRITORIES

It is this added attractiveness that the many candidate cities are seeking to establish as part of UNESCO's Creative Cities Network, launched in 2004 with the assertion *“to make creativity a lever for development and to create new solutions to deal with common challenges”*. The network now has 116 cities (in 54 countries), which are listed on an interactive map on the Unesco website. With a single click, you can view the cities throughout the world which are renowned for design, motion pictures, music or digital arts. A representative of the city of Kobe in Japan explains the advantages: *“The nomination of our city in the network of design cities is a source of pride for all inhabitants. We have succeeded in getting a significant number of small businesses involved as well as young people, old people, students, etc.”*. This initiative is therefore a true source of social cohesion. This spirit

Photo: Ministère de la Culture



Photo: Sven Becker / Mudam Luxembourg

02.

is also echoed by a representative of the Swedish city of Östersund: *“Being recognised on this international platform has led to a greater appreciation of our own cultural wealth.”*

A little closer to Luxembourg, many initiatives have demonstrated that providing assistance to creative industries can yield positive results. The above-mentioned initiatives carried out in Wallonia have demonstrated the role that innovation can play and, in particular, the initiatives undertaken by creative industries in transforming a region with a rich industrial heritage. By focusing on decompartmentalisation, the Wallonia European Creative District initiative has brought about a new dynamic by maximising exchanges between creative industries and traditional industrial sectors as well as opening up international opportunities.

In France, at the start of the 2000s, the Greater Region of Lyon launched a programme of coordinated support to the creative industries. The metropolitan area now has 17,000 creative artists registered in the city and surrounding area. It promotes a few specific centres of excellence: cinema, audiovisual, video games, animated films and multimedia are all gathered together under the Imaginove label; Lyon Design brings together designers, schools and industrialists; the Creator's Village is aimed at those working in the fields of fashion and interior design. To provide assistance to the creative industries, the city also offers support in handling entrepreneurial procedures and lists, on the *Grand Lyon économie* Internet portal, all the websites devoted to the creative industries and their needs within the city and surrounding area. This initiative is part of the city's ►

01. For 12 months, under the auspices of the Ministry of Culture, the Beim Engel gallery will exhibit the creations of Luxembourg artists. Each month a new theme will be addressed. The glass creations of Pascale Seil (photo) were exhibited in July 2017 alongside other works made from glass and ceramics. In September, sculptures will be on display; in October it's upcycling that will take pride of place in the gallery. The exhibitions will continue until May 2018.

02. The Creators' Market, which takes place twice a year in the inspiring setting of the Mudam, is an opportunity for designers from Luxembourg and the Greater Region to showcase and sell their creations as well as raise their artistic profile among an audience which generally comes from the neighbouring countries.

INTERVIEW  
ARMAND QUETSCH  
Artist-photographer

“  
The arts flourish irrespective of commercial interests.  
”

**In contrast to most university education, studying the fine arts does not guarantee a regular income. How do you secure your bread and butter as an artist?**

As a photographer, it is vital for me to pursue my artistic endeavours independent of commercial considerations. I exhibit my works in museums and cultural centres, for which I usually receive payment. Of course, this is not enough to live on, especially if you have a family.

In Luxembourg, it is common for artists to pursue a career in teaching in order to guarantee an income. Personally, I work as a professional photographer, in the field of architecture, for example, or I take on small assignments on an occasional basis. On the one hand, it gives me greater flexibility as regards my artistic work but it also creates a significant financial uncertainty.

**After having lived in Brussels for 10 years, you decided to return to Luxembourg and make it your home and work base. How would you assess the local art scene and art market?**

Luxembourg now has several well-established international galleries, whose activity is mainly based on importing the works of foreign artists. A few are starting to showcase the works of Luxembourg artists. However, on the whole, the local art scene

remains largely underdeveloped. For local artists, who mainly studied abroad, it is advisable to maintain contacts outside of the Grand Duchy as the opportunities within Luxembourg remain limited. Furthermore, Luxembourg is a luxury for independent artists due to the high cost of living and workshop rental prices.

**The term 'creative industries' covers the applied arts, design, graphic design, media as well as arts such as painting, sculpture, photography, etc. In your opinion do these various categories form a homogeneous industry?**

No, quite the opposite in fact. In my opinion, there exists a significant difference between the independent arts and applied arts. The latter relies on orders, is market-orientated and depends on customer demand, while the former flourishes irrespective of commercial interests. Personally, I believe that the best works of art are often those that free themselves from the chains of commerce and the market.



INTERVIEW  
OLIVIER TOTH  
CEO, Rockhal

“**I am confident that over the coming years, we will witness substantial developments in the Luxembourg music scene.**”



**How do you view the development of the Luxembourg music scene?**

The Luxembourg music scene has always been very active and diverse. However, for a long time, many artists have been locked in a locally based ecosystem which did not enable them to be self-sufficient due to the size of the country. By launching Sonic Visions (see page xx), as well as other initiatives, our objective was to develop the entrepreneurial spirit in our sector and promote a better understanding of the importance of international networks in the development of artists. For many years, artists have been creating their projects driven by a long-term strategy. We are pleased to see that many of these projects use the network of partners and opportunities which we have been able to establish in Luxembourg and further afield. I am confident that over the coming years, we will witness substantial developments in the Luxembourg music scene.

essential factor in the artist's development. For the past few years, we have organised training courses for artists' managers before incorporating these courses within the framework of Sonic Visions. With the start-up spirit expanding further, at present, we are working on a training programme that caters to anyone looking to work in the music industry. More recently, artists and musicians have shown a willingness to connect to the entrepreneurial ecosystem. Several points still have to be developed, including the means of financing adapted to the various stages of an artistic project. Business models must adapt to the digital world, which offers endless opportunities in terms of the promotion and monetisation of an artistic activity. At the same time, the model should take into account the importance of garnering the support of the Luxembourg public.

**How will you work with the new Creative Industries Cluster?**

The Rockhal and our Rocklab were among the first members on board. We believe that the cluster's activities will prove advantageous to all of the sectors which it represents. Moreover, we are ready to share our experience with this new community of creative artists.

**Are the needs of the artists taken into account? What is missing?**

The music industry has characteristics that must be acknowledged and mastered in order to embark on a career as an artist or other professional. We have witnessed the emergence of managers and the acceptance that his role is an



01.

branding exercise, which does not hide its ambition to attract leading talent from all over the country, including Paris.

### BERLIN, CAPITAL OF CREATIVITY

The example of Berlin provides an important lesson. The economic fabric of this city has been deeply marked by its history; a divided and de-industrialised city which, despite the fall of the wall which previously cut the city in two, has been deprived of numerous developments. The post-1989 boom failed to materialise and Berlin became a boon for artists, creative people and start-ups who found cheap accommodation and working spaces at the heart of a major European capital city.

Young people started to occupy unused underground stations, abandoned factories and deserted warehouses. They were able to freely express their creative ideas because the authorities, due to other priorities, gave them free rein. These premises were refurbished and converted into restaurants, clubs and co-working spaces.

This unique history coupled with the creative dynamism and initiatives undertaken by residents made Berlin the creative capital of Europe. This creativity soon developed into a genuine industry.

Today, 30,500 creative companies in the economic region of Berlin-Brandenburg generate record-breaking sales of €15.6 billion, equivalent to 6% of the total income of the private sector in the region. This figure comes within a whisker of the amount generated by the construction industry. Since 2012, the creative economy has posted annual growth of 5% and it's developing quicker than the region's overall economy and faster than the cultural and creative industries in the rest of Germany.

01. At the House of Entrepreneurship (14 rue Erasme, Luxembourg-Kirchberg), creative entrepreneurs can receive assistance from advisers regarding all the administrative procedures required to set up their business venture.

02. The Envato graphic design platform acts as a worthy showcase for contemporary design and, via its business blog developed by creative artists, a source of pragmatic tips and tricks. It includes several posts of interest for creative entrepreneurs, such as *How to stay productive*; *How to capture media attention*; *How to increase your income*; *The dangers of working alone*; *How to work from home effectively*, etc.

Photo: Pierre Guersing



02.

Now that the creative industries in Berlin have reached full maturity, they are faced with several structural challenges. Even though the region has benefited from the cultural wealth and diversity, its global image and the availability of a specialised workforce, it has also experienced massive immigration which has caused rental prices to rise. Income, which is already relatively low in creative industries is unable to keep pace with city's new dynamism resulting in many creative people facing a precarious future. Moreover, access to financing still remains difficult, whether State support or loans. Banks are reluctant to provide micro-loans and State-aid programmes require lengthy and cumbersome administrative procedures that are difficult to manage for very small companies.

Fully aware of the problem, the city of Berlin has decided to support the sector which has largely contributed to its reputation. It has decided to offer public financing solutions and support participatory financing initiatives. It also set up a €30 million growth capital fund for the creative industries, of which €15 million comes from public funds and the remainder from private investment.

### HOW DO YOU DEVELOP A CREATIVE BUSINESS?

The various examples described above demonstrate how the buzz initiated by the creative industries can serve Luxembourg government's desire to diversify its economy and develop its Nation Branding policy. In specific terms, what does one need to know in order to initiate or launch a cultural or creative activity?

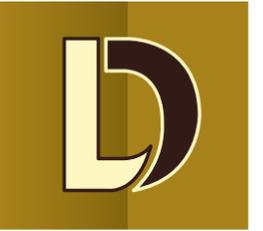
To carry out any commercial activity in Luxembourg you must have business permit. This also applies to most creative industries, however it is

almost impossible to provide a full description of the administrative obligations, as it varies depending on the respective circumstance and particular profession, not to mention social measures in favour of professional artists which do not apply to all creative industries. The current absence of a unique status for creative persons is a topic which was identified as a priority issue during the artist's workshop organised before the launch of the cluster. Those concerned have called upon the business chambers and the different ministries involved to resolve the issue.

At present, any entrepreneur who wishes to start an activity on a self-employed basis must first check whether he is permitted to carry out the profession. With regard to commercial activities, crafts and certain liberal professions, an application for a business permit must be submitted to the Ministry of the Economy in order to verify eligibility.

Depending on the activity, an entrepreneur will be required to demonstrate the relevant qualifications as a tradesman (e.g. video game developer, gallery owner, etc.) or craftsman, which is more restrictive and therefore more difficult to fulfil (e.g. stylist, photographer or graphic designer, etc.). For certain professions, both qualifications may be required. This applies, for example, to an advertising agency which may design a website (considered a commercial activity) but also print business cards (considered a craft activity).

Carrying out certain liberal professions not only requires a business permit but also special qualifications such as those of the architect. Finally, other unregulated liberal professions do not require a business permit if they are carried out for the person's own account. This applies to many artistic activities, such as the performing arts. ▶



16. German-Luxembourg Businessconference – 11. December 2017 / Chamber of Commerce Luxembourg

At the conference, representatives from the business and political community from Germany and Luxembourg will discuss measures to promote cultural and creative industries and the creation of synergies between the creative industry and traditional business sectors.



## « INTRO\_ » Galerie Beim Engel June 2017–May 2018

As part of its activities to promote creativity, in particular the budding cultural scene and the creative industries and art professions, the Ministry of Culture has organised the 'INTRO\_' at the Galerie Korschthaus Beim Engel (1 rue de la loge in Luxembourg city) from June 2017 to May 2018. The principle is to present twelve successive themed exhibitions showcasing a wide range of creations by artists/designers/creators/architects from Luxembourg or residing in Luxembourg. For a whole year, the Korschthaus Beim Engel Gallery will be transformed into a meeting place between the public and creators and, at the same time, promote the diversity, excellence and vibrancy of the artistic sector. For each exhibition, the artist will receive organisational support from a curator coming from their sector.



01.

It is therefore often quite complicated for an artist-entrepreneur to know in which category he falls and what qualifications are required to carry out his activities. “*The House of Entrepreneurship was created on the initiative of the Chamber of Commerce to help these entrepreneurs to better navigate the legal quandary as regards business permits, registration at the Centre Commun de la Sécurité Sociale, the procedures to be carried out at the Register of Trades and Companies, etc.*” assured Tom Baumert, CEO of the House of Entrepreneurship.

In reality, artists are often far removed from the entrepreneurial rationale.

That is why Cindy Tereba, assigned by the Chamber of Commerce to monitor and analyse the needs of the creative sector, recommends that information and training be provided in places as close as possible to the locations frequented by artists. “*The people which we are targeting would not necessarily come to the Chamber of Commerce. If we develop a package of services for actors in the creative sector, we will have to make it available directly in the places dedicated to creative endeavours. I have co-working spaces, incubators and even schools in mind. The information could also be delivered by peers who have already taken the necessary steps and successfully launched a viable business*”.

### TAKE THE TIME TO LEARN

More often than not, the Achilles heel of a creative body lies in the fields of finance, sales and marketing. It completely understandable that these matters are

not familiar to people who prefer to perform on stage or express themselves in ink. Therefore, it would be sensible to find the time to take the relevant courses. A particularly interesting initiative has been launched to respond specifically to this type of requirement. It is a training course, provided twice a year, by the Œuvre Nationale de Secours Grande Duchesse Charlotte, in the nyuko premises. Entitled ‘*Interdisciplinary training for artists and creative artists*’, it offers courses in law (administrative procedures, legal framework, intellectual property), management, communication, marketing and digital tools, in order to give the activity a more solid professional base, i.e. ensure that it is sufficiently rewarding to become viable by using, in particular, management methods from companies. Places on the course are very popular and candidates are selected by Œuvre Nationale de Secours Grande Duchesse Charlotte according to their file: [www.oeuvre.lu/activites/formations/](http://www.oeuvre.lu/activites/formations/) Beside this tailor-made programme, artists and creative artists also have the option of taking training courses provided by continuous training institutions. There is a wide range of courses on offer in Luxembourg and the [www.lifelong-learning.lu](http://www.lifelong-learning.lu) portal is very useful for specific research. You can also learn how to identify your costs and set a price for your products or services, as well as how to draw up an invoice. This point is crucial as the very nature of creative activities makes it difficult to value the time needed to develop ideas, carry out research and testing. For the client, this work is indiscernible but cannot be pro-

Photo: Emmanuel Claude / Focalize



02.

Photo: Design City

vided free of charge. It’s a valuable asset based on know-how that must be rewarded. Intellectual property training is very similar in its approach. Artists have to protect their creations, even those in the most immaterial form. Finally, they have to learn how to target customers at national and international level. Creativity sells and exports well but you have to know which markets to target, which trade fairs to attend or which web platform (Envato, Behance, etc.) is best adapted as a commercial outlet.

### MONEY IS THE SINEWS OF WAR

The financing needs of creative industries are sometimes more modest than those required in other industries. Nevertheless, creative artists often encounter problems as regards microfinance solutions in Luxembourg. This financial vacuum has been partly filled by the recent creation of Microlux ([www.microlux.lu](http://www.microlux.lu)), on the initiative of the BGL bank, ADA (autonomous development aid), the European Investment Fund and the Adie (Association for the Right to Economic Initiative). In order to gain a clearer picture of public and private funding and aid that may exist, an appointment at the House of Entrepreneurship’s one-stop-shop may prove useful. It was co-created by the Chamber of Commerce and brings together, under one roof, all the stakeholders involved in providing aid to entrepreneurship.

The ‘Support to Creative Industries’ report, drafted in the wake of the Wallonia European Creative District, acknowledged the difficulty which creative

industries encounter in accessing private funding. However, they do not all face the difficulties. Unsurprisingly, investors are more inclined to finance projects which they consider profitable in terms of growth and return on investment, such as motion pictures, media, games and digital creative services. The report includes a benchmarking component which examines 96 funding and support schemes in 17 countries (in European and non-European countries). It is clearly evident that financial support for creative artists can take very diverse as well as innovative forms: microcredit, repayable advances, loan guarantees, public orders, prizes and competitions, mentoring, etc.

“*A creative artist who wants to convert his passion into an economically viable activity must take a vast array of strategic decisions, just like any entrepreneur,*” explains Marc Lis: “*Since the launch of the cluster, I have already been able to establish about twenty contacts, such as for members looking for a partner or establishing a contact in another cluster or abroad. That’s a positive step in the right direction, but I want to move more quickly and up the tempo by organising tailor-made events and creating this renowned platform/directory of Luxembourg talent that will serve to showcase them as well as provide a space for the exchange of ideas and dialogue between creative artists. I also want to draw attention to the creative industries, to allow them to shine and be recognised for their true values. Moreover, I also want to help to further advance the debate on the status of creative artists*”. ●

01. Tine Krumhorn’s workshop at the 1535 \* in Differdange. This creative hub perfectly suits the needs of artists to wish to gather together in collective spaces, break the solitude experienced by self-employed workers as well as share facilities with other creative artists.

02. The inaugural Design City event, a joint initiative between the Mudam and the city of Luxembourg, took place in 2010. Since then, there have been three other editions of this large exhibition; it places the inhabitants of and visitors to the city of Luxembourg in contact with the various facets of design in a public space. The next event will take place in 2018.