

# Inter- national- isation of the Cultural and Creative Industries

The Baltic Home | Pitching for a Better Baltic Sea  
The MESH Festival | International Meet 'n Match  
ABCD scanning tool | Internationalisation Center  
St. Petersburg | MELT Innovation Forum &  
MELT+ Export speed mentoring | Sustainable  
Design Lab Game Mixer Days

## Editor

Martin Thörnkvist

## Publisher

Creative Ports

## Proofreading

Rowan Drury

## Graphic Design

HolsterGreen Studio

## Illustrations

Jon Koko

## Printing & Paper

Exakta, Malmö

Paper: Munken Polar

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## About Creative Ports

Creative Ports is a project with the aim to improve and encourage collaboration between the Cultural and Creative Industries (CCI) actors of the participating countries and to further develop strategies and processes around internationalisation.

The project is funded by the Interreg Baltic Sea Region Programme of the European Union. It is a flagship project of the EU Strategy for the Baltic Sea Region (EUSBSR) and its Policy Area Culture.

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## Internationalisation of the Cultural and Creative Industries

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## Creative Ports

## Internationalisation tools

The Creative Ports project (2019 – 2021) was developed to foster the internationalisation of the Cultural and Creative Industries (CCI) in the Baltic Sea Region.

The partnership comprised 14 partner organisations from the countries around the Baltic Sea – funding agencies, municipalities, international cultural institutes, and universities – who joined forces in a consortium led by the Goethe-Institut (DE). The Baltic Sea Region includes Denmark, Estonia, Finland, Latvia, Lithuania, Poland, Sweden and the northern parts of Germany as well as partner countries Norway and the northwest regions of Russia.

The partner organisations all work with local cultural and creative actors and SMEs (small and



## Creative Ports

medium-sized enterprises) and ensure the facilitation of transnational cooperation with peers from other regions. Companies and other players in the CCIs thereby unveiled opportunities for internationalisation and initiated joint value creation.

Creative Ports was funded by the Interreg Baltic Sea Region Programme of the European Union. It was a flagship project of the EU Strategy for the Baltic Sea Region (EUSBSR) and its Policy Area Culture.

The project's goal was to increase the capacity of CCI intermediaries (including incubators, cultural institutes, public authorities as well as business development agencies) to better support and facilitate the internationalisation of CCI enterprises.

## Internationalisation tools

The overall aims of the activities for CCI enterprises were – inter alia – the following:

**Inspiration** for new ideas, methods and technologies

**Networks** and contacts

**Information** about new markets / soft landing

**Cooperation** partnerships / B2B

**Brand** visibility / showcasing of products and services

**Capacity** building / peer learning

To achieve increased capacity for internationalisation, the 14 Creative Ports project partners piloted so-called “internationalisation tools”. They included CCI enterprises from the entire Baltic Sea Region in the implementation of these tools.

## Creative Ports

Since there are various definitions of Cultural and Creative Industries, the project followed an inclusive and pragmatic approach and covered multiple CCI sub-sectors such as film, design, gaming and music industries.

### Tool development process

First, the project partners filled in a survey and exchanged about possible internationalisation tools directed at CCI companies to get an overview of potential formats, events and so on. This was based on the partner organisations' experiences of their own or other potential internationalisation activities. The results were then compiled in a list of 91 internationalisation tools, which is a source of inspiration for working with CCI companies and testing new formats.

## Internationalisation tools

The tools include joint showcases, fair visits, festivals, acceleration programs and much more and are categorised into three strands:

- 1. Internationalisation support activities during international fairs/exhibitions/festivals or networking events**
- 2. Tools for building internationalisation capacity of CCI companies**
- 3. Formerly locally restricted tools, e.g. an acceleration, incubation or residence programme for CCI companies, are opened for CCI companies from other partner regions**

Secondly, the partners prioritised and selected tools from the list and prepared the piloting of the ten internationalisation tools that are described in-depth in this catalogue.

Lastly, the partners developed online learning modules from the piloting activities to allow target groups beyond the partnership to learn how to foster the internationalisation of the CCIIs from the processes and experiences.

While the roots for the overall idea of Creative Ports date back to 2013/2014 and included workshops for cultural and creative entrepreneurs in the Baltic Sea Region, the application process for the successful project started in 2017. This included the realisation of internationalisation tools in the project as the main idea. After approval, the consortium began work at the end of 2018 and throughout 2019 the partners developed and refined the tools.

The first part of the physical internationalisation tool (“Pitching for a Better Baltic Sea”) was piloted at the end of 2019, while the other tools were to be tested and realised during 2020. The aim was to bring together and involve CCIs from the different regions around the Baltic Sea, travelling project partner organisations

and so forth. Suddenly, the plans came to a halt in February/March 2020, when the Covid-19 pandemic struck Europe and international mobility paused.

The pandemic was not easy to navigate for a network dedicated to fostering international cooperation through innovative, live, physical, events. However, the partners rose to the challenge, rearranging and adjusting the project for the new conditions. After much discussion and communication, we considered what the future of internationalisation for CCIs could look like, especially when it comes to jointly facilitating cross-border opportunities. So, new ideas were developed for a mixture of physical and digital tools.

Some internationalisation tools were planned as normal live events with the participation of international creative companies, while others were shifted and adjusted to a virtual format. The partners built up capacity for these virtual formats and searched for new ways of interacting with CCI companies.

Although the results are different than was initially planned, the partner organisations gained new insights into ways of “doing internationalisation”, reducing over-seas travel (and, hence CO<sub>2</sub>-emissions) and increasing accessibility of digital meetings. These lessons and more fruitful experiences will pave the way for internationalisation going forward.

## Westpomeranian Region



## Tool 1 – Baltic Home

Baltic Home<sup>1</sup> was a virtual pop-up exhibition of furniture and other interior objects, launched in October 2020 within the fifth International Creative Congress DESIGN PLUS in Szczecin, Poland. Baltic Home presented designers from Sweden, Denmark, Finland, Lithuania, Estonia, Germany and Poland.

The Baltic Sea countries are a fertile hub of innovation and resources, making them some of the most exciting for design in the European Union. Scandinavian design enjoys an international reputation, but the other Baltic countries, though not as widely recognised, have plenty to offer in terms of design quality and ingenuity. And here lies the opportunity. A chance to boost collaboration and awareness among intermediaries in the creative sector and in turn, support the region's design community.

## Westpomeranian Region

The Westpomeranian Region organised the Baltic Home exhibition. West Pomerania is the fifth largest region of Poland and is a centre for technological development, much of which converges in its historic capital city, Szczecin. The area promotes innovation by fostering active collaboration between business and science, combining technology with know-how.

### Baltic Home in figures

3 virtual rooms

7 countries

74 exhibits

20 partners

<sup>1</sup> Available at  
[baltichome.wzp.pl](http://baltichome.wzp.pl)

### Aim and target group

The overarching goal of Baltic Home was to strengthen networks and collaborations between international cultural and creative industry intermediary organisations and local creators from the Baltic Sea countries. In the process, the intermediaries discovered the potential and diversity of the Baltic Sea cultural and creative sector.

“We live in a constant rush. We don’t pay attention to what surrounds us. Baltic Home is about focusing on the present and enjoying the moment. A return to the roots, a return to nature also comes with help.”

Baltic Home curators

The exhibiting artists in the Baltic Home exhibition gained visibility and recognition from both support organisations and other international creatives. This resulted in the formation of new creative contexts and opportunities for collaboration. Since the exhibition was online, there was also an interface to showcase the exhibits to a broader international public.

## Tool 1 – Baltic Home

### The program – A virtual exhibition

The Baltic Home exhibition was an online event created with 360° image technology that presented smartly designed furniture and objects by designers from the Baltic Sea Region. Each element of the exhibition was described in text for additional context. The result was a virtual room that visitors could walk around, view the exhibits and click on them to discover more.

The exhibition’s central theme was the sea, a salient feature that both borders and unites the Baltic region. The curators tasked the selected designers with creating home furnishings and decor with this theme in mind and using sustainable materials. Visitors, in turn, were given a chance to reflect on how nature can inspire and sensitise.

“We can see that the sea inspires designers in various fields. In most of them, we can find references to the philosophy of creating mindfulness and respect for craftsmanship, but above all to nature.”

Baltic Home curators

Given the exhibition took place in the context of a global pandemic, an opportunity arose to transport the public out of their everyday lives, into another world. The exhibition did this through careful curation and layout in the form of a home, with different rooms to enter and explore. Each object gives pause for thought and the chance to learn about the specific design approach and heritage of each country represented. The objects presented became ambassadors of each country.



## Westpomeranian Region



## Tool 1 – Baltic Home

### Top image

Screenshot from the virtual exhibition on [baltichome.wzp.pl](http://baltichome.wzp.pl)

### Bottom image

Digital flyer

### Communication

The initial communication was aimed at attracting designers and included a value proposition around participant benefits, including:

**Increased brand** awareness from media (and social media) exposure

**Reach new clients**

**Reach new audiences**

**Benefit from cost-effective marketing**

Visual identity and marketing materials were developed, as well as a website to promote and explore the project. The organisers utilised their existing networks and social media channels to promote the exhibition. An extensive PR campaign generated 14 articles in relevant design media during the first days of the show.

### Testimonials from participants

"We were looking for inspiration and opportunities to cooperate with other entities because so little happened during the pandemic and this exhibition was a nice idea, it was inspiring."

"I met lots of other interesting artists, I am hoping to work together with one of them in the future."

"We were inspired by the exhibition and are thinking about doing something similar ourselves."



## Westpomeranian Region

### Lessons learnt

This exhibition developed out of a need to find creative solutions to hosting cultural events during a pandemic. Technically, the exhibition was a success. It was easy to set up and didn't require the purchase of an exhibition license or special programs and applications. The outcome was better than expected and the format has a great deal of potential, even in a post-pandemic world.

#### Top image

The Terrace room

#### Middle image

The Fireplace room

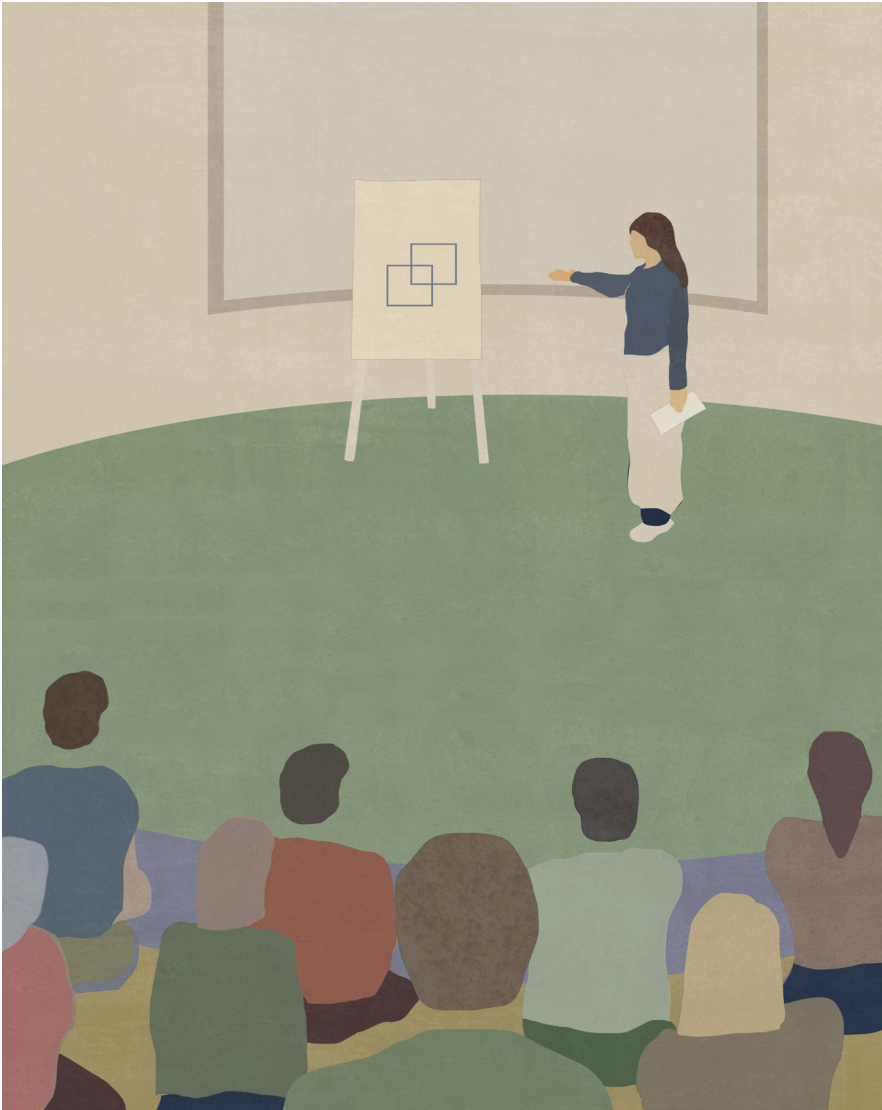
#### Bottom image

The Hall

All from the virtual exhibition on [baltic-home.wzp.pl](http://baltic-home.wzp.pl)

## Tool 1 – Baltic Home





The idea of Pitching for a Better Baltic Sea was to develop transnational cross-sectoral collaborations in the Baltic Sea Region within the creative industries. This was achieved by designing an integrated experience (pitching contest, training event and B2B program<sup>2</sup>) that built on existing CCI-support frameworks (involving CCI support organisations and cultural institutes).

There were two Pitching for a Better Baltic Sea events; one was an “analogue” event in 2019 and one a digital event in 2020.

Pitching for a Better Baltic Sea was organised by the Danish Cultural Institute, a self-governed organisation that has fostered mutual understanding between people and cultures since 1940. The institute is committed to sharing knowledge

## Danish Cultural Institute

and appreciation for Danish values. In cooperation with partners, they develop international, cultural and social events, projects and contacts to provide mutual value and inspiration.

The Danish Cultural Institute's mission is to strengthen Denmark's handling of the challenges of globalisation. They do this by focusing on arts, culture and society within a prioritised number of themes: children and youth, education, science, welfare and sustainability. They also focus on developing new ways of cooperation, which stimulate innovation and co-creation. Their activities always aim to create opportunities for intercultural relations, understanding, sustainable growth and development.

### Aim and target group

The aim of Pitching for a Better Baltic Sea was to gather startups, SMEs, incubators and CCI organisations from the Baltic Sea Region and show how the UN Sustainable Development Goals can create value, give direction and lead towards future innovation and investment.

Moreover, the event aimed to ensure that participating companies and entrepreneurs gained inspiration for new ideas, methods and technologies by participating in an international pitching competition. They also had the opportunity to visit and listen to keynotes from Danish companies that have successfully combined business and sustainability and participate in an internationalisation workshop.

### Pitching for a Better

### Baltic Sea in figures

**2** two-day events

**18** startups from the Baltic Sea Region

**3** keynote speakers

**13** jury members

**5** judging criteria

Creativity, uniqueness, innovation, team and market potential

**2** winners Ette Tete and

Kira Shoes (SIA Snores)

**2** Business-to-business, a transaction or business conducted between one business and another, such as a wholesaler and retailer.

## Tool 2 – Pitching for a Better Baltic Sea

Participants expanded their network and gained a greater understanding of existing transnational cooperation and financing possibilities. They also acquired new contacts through networking, meeting local companies, incubators, CCI support organisations, experts and other CCI actors.

### The program

The Pitching for a Better Baltic Sea internationalisation tool was split into two concrete sets of pilot activities. The first taking place on the 28th - 29th of October 2019, the second a year later. The 2019 activities took place as a physical event and included two Baltic Sea Region countries, Denmark and Latvia. The organisers had to turn the 2020 activities into a virtual event with partners and participants from five countries: Denmark, Sweden, Latvia, Estonia and Germany.

The goals of the pitching competition was to empower CCI participants; for them to learn from each other and connect to each other, to other CCI actors and to international markets; for them to gain inspiration and knowledge of concrete examples of CCI projects in the Baltic Sea Region that are both commercially viable and environmentally sustainable; for them to strengthen their innovative capabilities and pitching skills; for them to showcase their products and services to the audience.

### Pitching for a Better Baltic Sea 2019

28 October

#### Keynote session

by Kasper Petersen, co-founder of LABFRESH

For CCI participants to gain inspiration and knowledge of methods and technologies and to learn from a concrete example of a Danish company that has successfully combined commercial interests and sustainable methods and approaches.

#### Creative intervention

Concert by Latvian band Carnival Youth

The performance aimed to inspire and create a starting point for dialogue and exchange between the participants.

#### Reception/networking

For CCI participants to connect with each other, incubators, support organisations and other CCI actors, creating and strengthening contacts, networks and collaborations.

29 October

#### Internationalisation workshop

by Karoline Haulund, Vice Director of Creative Business Network

The workshop aimed to teach participants about CCI internationalisation, building their capacity and providing inspiration and knowledge about relevant methods and technologies.

#### Visits to local companies and incubators

The non-local CCI participants visited, networked with and exchanged experiences and knowledge

with local Danish incubators as well as companies that had successfully combined commercial interests and sustainability. They gained inspiration and information about methods and technologies. They built their capacity through peer-to-peer learning and learnt about the Danish market and existing transnational cooperation and financing opportunities.

### Optional participation in “this.series”, part of “this.festival” for digitalisation and creative industries in the region of Midtjylland

CCI participants had the opportunity to meet, network with, listen to, learn and gain knowledge and inspiration from other creatives and experts.

### Pitching for a Better Baltic Sea 2020

(digital adaptation)

28 October

#### Keynote sessions

by Rebecca Vera Stahnke from Veras Vintage and Caroline Gjerulff from Vision Denmark

CCI participants gained inspiration and knowledge of methods and technologies and learnt from concrete examples of Danish companies and projects that have successfully combined commercial interests and sustainable methods and approaches.

#### Creative intervention

Concert by Latvian artist Chris Noah

The performance aimed to inspire and create a starting point for dialogue and exchange between the many different participants.



## Danish Cultural Institute



## Tool 2 – Pitching for a Better Baltic Sea

Images  
Pitching for a Better  
Baltic Sea 2019.  
Photo Gorm Branderup

29 October  
**Internationalisation workshop**  
by Rasmus Wiinstedt Tscherning, Founder and  
Managing Director of Creative Business Network

The workshop aimed to teach participants about CCI internationalisation, building their capacity and providing inspiration and knowledge about relevant methods and technologies. During the workshop, the participants also met startups and were inspired by their stories and got unique insights into scaling better and faster.

### Communication

The events were communicated online, via social media platforms and newsletters using videos, images and programme descriptions. Direct invitations were also sent to relevant stakeholders and potential CCI participants.

### Testimonials from participants

“Good pitching is very important for the growth of a startup and for turning good ideas into reality! Pitching for a Better Baltic Sea is a great platform for developing pitching skills and receiving valuable feedback and learning from others.”

“It was a great experience to be a part of the jury and to meet so many new and innovative

## Danish Cultural Institute

creative startups from different countries and creative industries. They were not only brilliant entrepreneurs but also had great visions for how to make the Baltic Sea Region greener and more sustainable.”

### Images

Pitching for a Better Baltic Sea 2020.

“Great job adapting to the online format. It's not easy and there are always unforeseen incidents. I was very impressed.”

“Great event! Really good I have to say! I was inspired!”

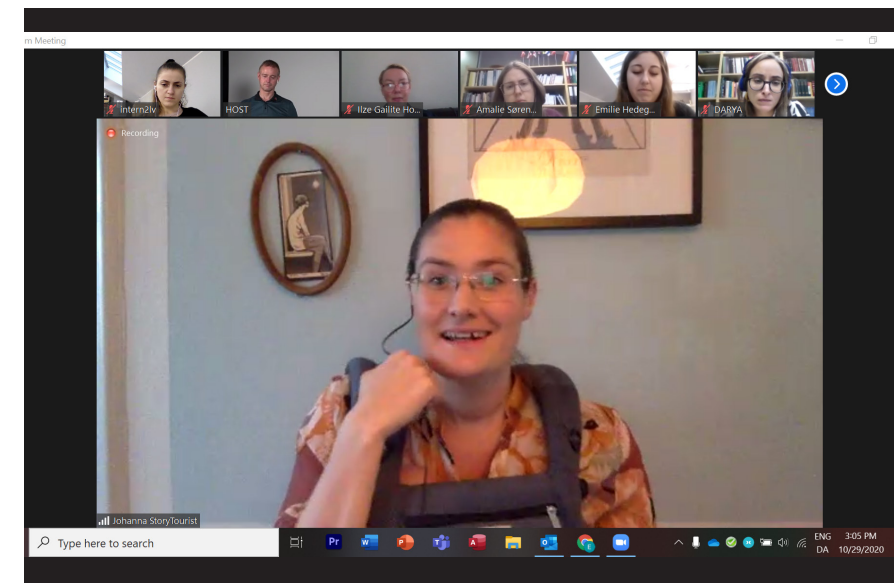
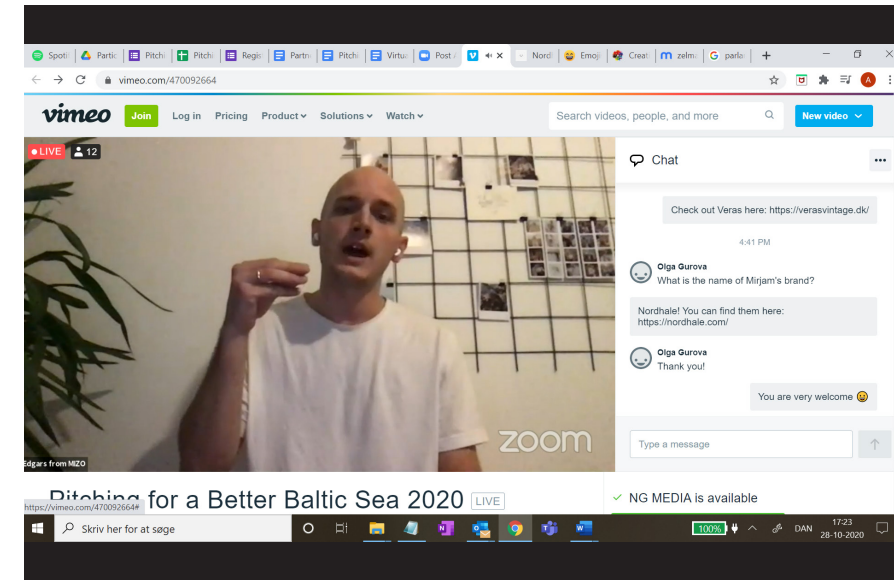
“Everything was great.”

“I hope that next year it is possible to meet people in real life again, it's much more comfortable to network and get new contacts.”

### Lessons learnt on adapting to a digital format

Although the overall process of organising an international pitching event stays the same, some specific and significant aspects need to be considered when moving to an online platform. Firstly, organisers should think about the necessary technology, digital tools and platforms they will use for the event and whether there are enough resources (competencies, equipment, etc.) to ensure the success of a virtual event. Secondly, organisers should think about ensuring engagement and effective interaction among participants, jury members and the wider audience.

## Tool 2 – Pitching for a Better Baltic Sea



For digital events, it is important not to improvise technical aspects. The choice of moderator is, furthermore, even more critical than for a physical event and the job is even more challenging without a physical audience.

Participants at the physical event in 2019 gained a greater understanding of existing possibilities for transnational cooperation and financing, e.g. the Accelerace Acceleration Program, by meeting and visiting different CCI incubators and support organisations. This, however, was very difficult to include to the same degree in the 2020 digital programme as physical visits to incubators and support organisations were not possible. The networking dimension of events like this is particularly challenging to maintain in a digital environment.

As a final note, it's relevant to point out that it was a great achievement of the organisers to create events that played into all the defined goals for Creative Ports tools and working actively with a sustainability focus and the UN Sustainable Development Goals.



## Media Evolution



## Tool 3 – The MESH Festival

MESH Festival was a virtual pick-and-choose online festival that mixed inspiring talks, interactive workshops and roundtable discussions with linear TV, film streaming, artist showcases and other activities. It spanned design, sustainability and technology. The entire festival was free to attend.

The digital festival was organised by Media Evolution, an organisation driven by the mission to foster growth and innovation in the digital and creative industries of southern Sweden. The core of the organisation is the member community and a platform for sharing ideas, developing competencies and driving innovation for the members. Media Evolution also pursues pioneering projects, locally and globally to create new markets for the members.



## Media Evolution

### Aim and target group

The MESH Festival was envisioned as a tool to test different collaboration formats. Both Media Evolution and the Creative Ports' network of CCI companies were brought together to discover new ways to meet and to gain and share knowledge in an online context.

### The aim was to:

**Share inspiration** for new ideas, methods and technologies

**Inspire cooperation** between participants

**Offer formats** from concrete capacity building and peer learning

**Share information** about new markets and soft landing

### Mesh festival in figures

400 Participants

4 Days

16 Happenings

7 Showcases

80% Said that the event was relevant for their work

## Tool 3 – The MESH Festival

### The program

Media Evolution ran an international conference for ten years in Malmö, Sweden. "The Conference" was a two-day conference where curious minds from all over the world met to delve into the promises and pitfalls of digital development. When Covid struck, the MESH Festival was created in place of The Conference to give Media Evolution's members, CCIs in the Baltic Sea Region and others a chance to meet and greet in a new way.

The MESH program was a medley of formats, all less than a day long. They ranged from talks and masterclasses and roundtable discussions to workshops and showcases. The goal was to create a sense of surprise and intrigue and to offer participants a sensory experience. By exploring different formats, the organisers could discover what worked and what didn't.

### Event schedule

#### Tuesday november 10

**Waste as a resource**

**Daylight trilogy** – Part 1: Humans

**World Film Premiere:** *Only the devil lives without hope*

**Directors talk:** *Only the devil lives without hope*

#### Wednesday november 11

**Lunch with new friends** – Creative conversations virtually

**DDDD** – Discover, Define and Design with Data

**What is design ethics?**

**Southern Sweden Design Days studio visits**

**Design talk salon**

## Media Evolution

Thursday november 12

Lunch with new friends – Internationalisation through a pandemic  
Changemakers design phase workshop  
Designing the natural world  
Très bien

Top image  
MESH TV

Middle image  
Digital flyer

Friday november 13

Round table conversation: *A regenerative mindset*  
Lunch with new friends – Internationalisation through a pandemic  
Inventing point B – A workshop with Amy Whitaker

Bottom image  
Workshop on Zoom

### Communication

An easy-to-use graphic profile was created that linked to the Creative Ports graphic material. Facebook was the most important communication channel and each event had a dedicated registration page.

## Tool 3 – The MESH Festival



### Testimonials from participants

"I was able to deepen my understanding of many topics that I only superficially knew of before, and some useful approaches to thinking in "frameworks" or abstractions to aid understanding and connection on deeper levels."

"As I've been to The Conference, I know the work you put into the details around arranging your events. Here, you clearly put a lot of work into the speakers and the content, but it all felt a bit "cheap" when arranging it on Zoom. This is really the only improvement feedback I can give, as I really enjoyed the webinars that I attended. I just wished I had more time to attend more of them."

### Lessons learnt

After years of organising meetings, gatherings, conferences and festivals, Media Evolution had to take a crash course in implementing an online festival. Here are some of the key learnings:

#### Scheduling

**Rather a pick and choose** format than jam-packed days.

**Four days** during the same week was maybe too much – quality over quantity.

**Or, distribute events** over an extended time frame for example, a themed month.

**Smaller events** like workshops and round table con-

versations had a better show-up rate than webinars, but people still dropped off more than in real-life events. A no-show fee or a nominal registration fee could be used to build greater commitment.

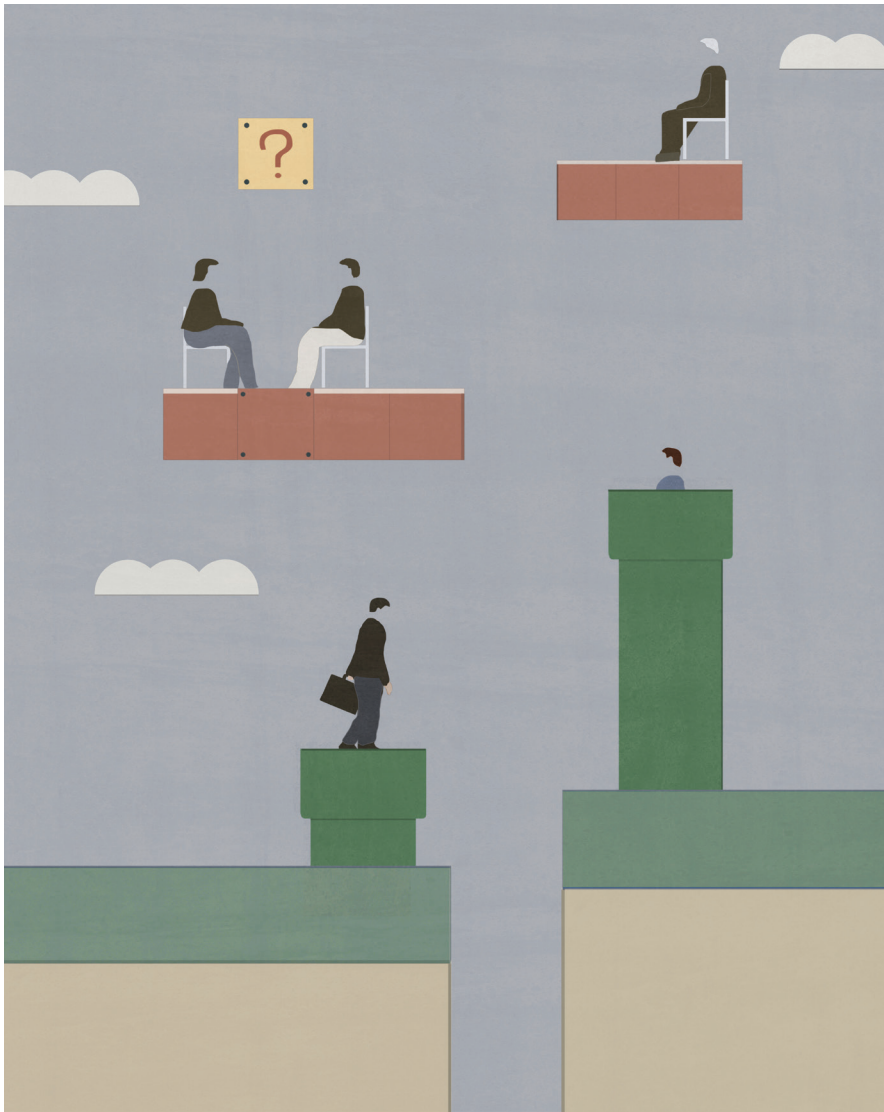
### What formats worked best?

**Interviews and Q&As** – This format proved a success in an online setting. You end up closer to the speaker/interviewee when you're in front of a screen than you do in real life. A questions based format was more dynamic than a straightforward presentation.

**Conversation based knowledge sharing** (peer learning) – Round table conversations led by a moderator worked particularly well online as the online format functions as a leveler and helps focus the conversation.

**All artist studio visits** were pre-recorded and these showcases were well suited to the on-demand format.

That storytelling and intimacy trump a powerpoint, was something participants experienced when one of the speakers accidentally had to give his talk with a smartphone. This unexpected, ad hoc solution led to a more personal talk that took us on a live tour through the speaker's kitchen.



The International Meet 'n' Match event gave small and medium-sized enterprises (SMEs) and game developers inspiration for new ideas, methods and technologies and provided an opportunity for matchmaking and professional exchange.

The tool is scalable and adaptable for other sectors within CCI, but at this International Meet 'n' Match, the focus was solely on the gaming industry.

Filmby Aarhus (Denmark) is the Aarhus municipality centre for film, media production and digital experiences. Filmby Aarhus houses 80+ media companies producing films, VR, games and much more, plus two film studios and two study programmes (VIA Film & Transmedia and Kaos Pilot).

## Filmby Aarhus

Besides Creative Ports, Filmby Aarhus has held other international development projects, such as the Interreg BSR projects First Motion and Cross Motion and the NSR projects North Sea Screen Partners and Create Converge, which ran until July 2021. Filmby Aarhus also runs Ideas Lab, an incubator where startups working with digital experiences can work and grow through structured sparring.

### Aim and target group

The general aim of the International Meet 'n' Match event was to provide a platform for game developers and other professionals within the gaming industry across the Baltic Sea Region to meet and find potential future business partners and create an international network. In the match sessions, companies had the opportunity to connect with and get feedback from several mentors over a short period.

Other goals included improving the internationalisation of SMEs within the gaming industry in the Baltic Sea Region, experimenting with formats for informal digital networking and creating value through digital networking practices in precarious times. Therefore, an overall goal was to contribute to knowledge exchange within digitisation practices in the cultural and creative industries.

### International Meet 'n'

#### Match in figures

7 companies

2 hours

The majority of participants stated that the event was relevant for their work.

## Tool 4 – International Meet 'n' Match

### The program

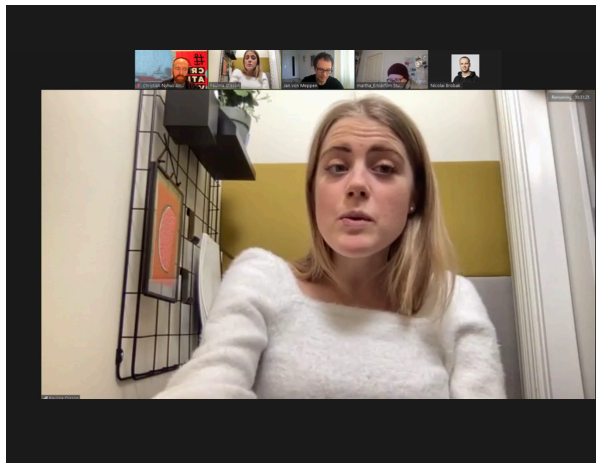
For International Meet 'n' Match, professionals within the gaming industry across the Baltic Sea Region were invited to meet and find potential future business partners and create an international network.

The two-hour event was held as a follow-up event to the one-day conference, "Digital Kids Today", which was open to anyone who develops or engages in digital content, experiences and products for children.

The event's objectives were to provide networking and contact building opportunities, brand visibility and showcasing new projects or developments, as participants were expected to pitch projects as part of the event.

The central part of the event was match sessions in which participating companies were grouped in breakout rooms where they had the opportunity to pitch, network and match. A moderator hosted the sessions and the companies were asked to prepare a four-minute pitch including answers to the four questions: Who are you? What are you working on right now? What skills can you offer to other projects? What skills are you seeking for your own projects?

## Filmby Aarhus



## Tool 4 – International Meet ‘n’ Match

Top image  
Facebook invitation

Bottom image  
Match session

### Event schedule

|       |  |
|-------|--|
| 13.30 | Virtual Check-in                       |
| 13.45 | Welcome and introduction of the format |
| 14.00 | Match session 1                        |
| 14.30 | Match session 2                        |
|       | Break                                  |
| 15.15 | Match session 3                        |
| 15.45 | Match session 4                        |

### Communication

The organisers recruited companies in an open call for participation and developed the marketing material. The Creative Ports partner organisations helped spread the word in their respective social media channels and newsletters.

### Testimonials from participants

“I made new connections and got some food for thought. I also got the chance to share my experience and knowledge with other participants.”

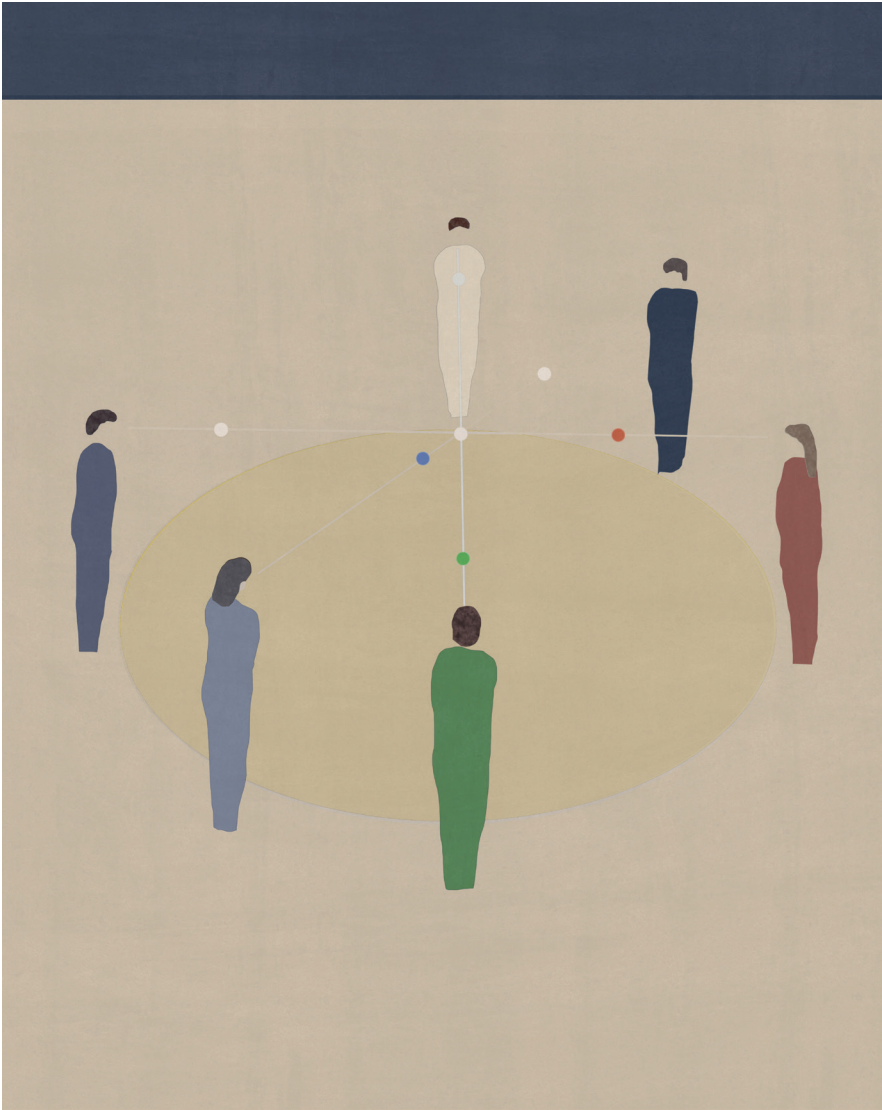
“The online format for networking worked very well.”

### Lessons learnt

The event was held online due to Covid-19 restrictions, but ideally it would have happened physically. The online platform can be limiting when creating social connections and matchmaking, as participants can't interact face-to-face. Conversations didn't flow as naturally and the moderator's role became more central to kick start topics.

Planning the event alongside another event was fruitful in various ways, as participants were recruited within the same networks and communication channels. The mutual benefit resulted in many early sign-ups, as participants could sign-up for two events in one go. However, there were several dropouts on the day of the event due to the online format. It is much easier for attendees to withdraw from an online event, so it's pertinent to consider a "no-show" fee or similar for late cancellations.





ABCD Scanning Tool for CCI Internationalisation gathered intermediaries and cultural practitioners in online sessions to facilitate discussions in an open environment curated to create solutions and achieve synergies for and with the participants. The tool is an extension of previous successful tools developed by the organiser, ARS BALTICA.

The network ARS BALTICA supports the implementation of artistic/cultural projects with a strong focus on the Baltic Sea Region. It offers platforms for the exchange of knowledge and experience in the field of (cross-)cultural co-operation. Thus, it adds value to existing projects and co-operation models through active networking from a higher perspective.



## ARS BALTICA

ARS BALTICA advocates culture at other organisation's meetings in the region to increase the significance of the cultural sector. It develops contacts and collaborations with other regional networks and strengthens regional cooperation. It promotes the Baltic Sea cultural life beyond the region by cooperating with leading European cultural organisations. ARS BALTICA also contributes to a joint Baltic Sea cultural policy.

### Aim and target group

The general aim of the ABCD Scanning Tool for CCI Internationalisation was to define the current needs for internationalisation within the CCI sector in each region of the Baltic Sea, to map and prioritise these needs by learning from each other and sharing ideas within the group of participants.

The goal was to communicate internationally by involving intermediary organisations and cultural practitioners from various Baltic Sea Region countries. It also provided a space for discussion in an open environment and created synergies for and with the participating partners.

More specifically, ABCD Scanning Tool for CCI Internationalisation aimed to collectively draft possible solutions in response to the expressed needs of the participants. The long-term aim is to create a sustainable format relevant for future action.

ABCD Scanning Tool  
for CCI Internationalisation in figures

|                           |
|---------------------------|
| 4 Creative Ports partners |
| 25 companies              |
| 2 facilitators            |
| 2 sessions                |
| 8 hours                   |

## Tool 5 – ABCD Scanning Tool

### The program

The program consisted of two four-hour sessions repeated twice on the 1st and 3rd of March 2021 and then again on the 12th and 14th of April. The event was facilitated by Henryk Stawicki and Justyna Turek from Change Pilots and moderated by ARS BALTICA.

The program was divided into two parts. The first focused on key needs, the value expected, challenges, opportunities and trends, while the second part discussed potential practical solutions and actionable items. All participants received a brief for mapping the most urgent needs and expectations prior to the event.

### Event schedule

#### Part 1 1 March / 12 April

|       |  |
|-------|--|
| 13.00 | Introduction                                     |
| 13.30 | Key Needs & Value Expected                       |
| 15.00 | Challenges & Opportunities                       |
| 16.10 | Drivers of Change (i.e. change in social trends) |
| 16.40 | Summary and Wrap Up Discussion                   |
| 17.00 | The end  |

#### Part 2 3 March / 14 April

|       |                                |
|-------|--------------------------------|
| 13.00 | Design Principles              |
| 13.45 | Solution-based idea generation |
| 15.45 | Conclusions & Action Plan      |
| 17.00 | The end                        |

## Communication

The invitation for ABCD Scanning Tool for CCI Internationalisation was first sent out to all Creative Ports partners. They were asked to forward the information to interested people from their networks. A Facebook event was created for each of the events, with regular reminder posts. Organisers sent a newsletter before each event with information for registration and the event goal and a review newsletter after the events. Cultural networks from the Baltic Sea Region and Muthesius University in Kiel were also asked to forward the information to their target groups.

### Top Image

Marcus Hagemann and Alisa Woronow (ARS BALTICA), Henryk Stawicki and Justyna Turek (Change Pilots)

### Middle Image

Digital flyer

### Bottom Image

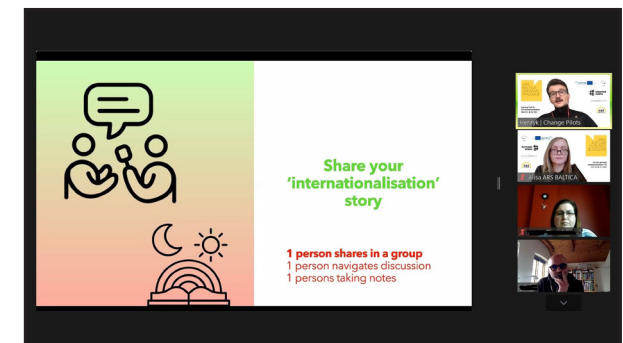
Screenshot of one of the two four-hour sessions

## Testimonials from participants

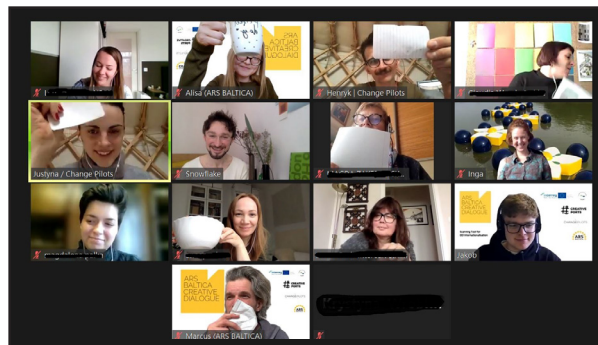
“Working on a real challenge, because we had feedback all time while working in the team.”

“During the workshop I experienced great openness on the part of the organisers and the participants. The two days showed me once again that we have an incredible amount of overlap in our goals across borders.”

“In the workshop I was given further tools that I can now use in the international aspects of my work.”



## ARS BALTICA



## Tool 5 – ABCD Scanning Tool

### Top Image

Facebook event created for the tool

### Bottom Image

Participants of the ARS BALTICA

### Lessons learnt

From the perspective of the intermediary organisations, teamwork was important for understanding the point of view of various entities from the Baltic Sea Region and the possibility of increasing competencies in building internationalisation tools. The tool allowed the participating organisation to gain new skills and opened their eyes to the process of identifying barriers and benefits for CCI companies.

## Non-commercial Partnership "European-Russian InnoPartnership"



## Tool 6 – The Internalisation Center

The idea behind “The Internalisation Center” was to develop the cultural and creative industries in the Baltic Sea Region. This was done by introducing digital technologies, including virtual and augmented reality (VR/AR). The Center’s activities will make a significant contribution to the development of the digital economy and information technologies in St. Petersburg and the whole Baltic Sea Region. The activities will support the development of CCI, which are directly related to both VR/AR use and products created with the use of VR/AR technology in CCI.

## Non-commercial Partnership "European-Russian InnoPartnership"

### Aim and target group

The main aim of The Internalisation Center activities was to provide representatives in the traditional creative industries with a tool in the form of knowledge and skills. This allowed the participants to:

**Develop creative projects** using digital technologies  
**Improve the competitiveness** of their products and find new outlet markets by introducing innovative technologies such as VR/AR  
**Promote creative projects** on the market

The target group included leading industry experts, students with an interest in technologies and specialists wishing to learn about new VR/AR projects, meet developers and find new projects. Furthermore, individuals from CCI including the creative, cultural, gaming, digital and educational industries, were asked to participate.

### The program

The Internalisation Center activities were implemented in 3 steps:

#### 1. Training course

The first step was a four-day training course, Fundamentals of Entrepreneurship in the Creative Economy. It took place on October 19 – 22, 2020. Participants wanting to start their own creative business had the opportunity to gain the necessary theoretical and practical knowledge. During the training days, the participants attended seminars, creative master classes and performed independent work to consolidate the material received.

### The internalisation

#### center in figures

2 Events  
1 Competition  
2 Innovative technologies  
6 Winners  
22 Profile speakers  
Over 200 online and offline participants  
9 Jury members

## Tool 6 – The Internalisation Center

The following issues were discussed: how to register a business, what taxes to pay, where to get subsidies and grants, how to keep records and register employees, how to protect copyrights, how to promote creative products and how to find and attract a buyer. The participants, together with the speakers, went through the main steps of establishing a business, taking into account the peculiarities of the creative industry.

#### 2. Competition

The second step was a competition of creative and innovative projects developed using VR/AR technologies (June 15 – August 9, 2021). The competition had two nominations: Best AR project and Best VR project.

The international jury consisted of specialists who evaluated the works according to the following criteria: technical implementation, originality of performance, utility (the possibility of practical application) and internationalisation (whether the product is of interest to the international market).

From June 25 to July 16, 2021, an online training course was organised for competitors with no VR skills or specialist equipment. Participants who wished to start their activity in the VR sphere learnt the basics and practised their new skills on the Varwin Education Platform, a platform for creating projects in virtual reality that does not require special skills. At the end of the education process, all interested students could participate in the competition





## Non-commercial Partnership "European-Russian InnoPartnership"



**Top Image**  
"VR in art: the search for new expressive means" V. Fedorov and N. Bagratuni (V ART REALITY founders) at the International Conference



**Middle Image**  
Panel discussion "Support of creative industries in the Baltic Sea Region", A. Drobotko, founder/CEO at SketchAR (Vilnius), S. Zakharov, creative producer of Super8 studio, founder of the Hermitage VR, A. Bondar, Far Eastern Federal University, O. Reshetova, Deputy Chairman of the Committee, IT and Communications, M. Kobayakova, creative director at "haptic team", V. Stepanov, VARWIN



**Bottom Image**  
"Experiments with VR drawing: from choreography to NFT" N. Bey, VR Artist

## Tool 6 – The Internalisation Center

**Top Image**  
Demonstration VR/AR zone at the International Conference where all the participants could try the immersive reality



**Middle Image**  
The official ceremony of awarding the winners of the Competition of Creative and Innovative VR/AR projects, O. Reshetova, Deputy Chairman of the Committee on IT and Communications, M. Kuzko, Executive director Non-commercial Partnership "Euro-pean-Russian InnoPartnership"



**Bottom Image**  
Graduates of the 4-days training course Fundamentals of Entrepreneurship in the Creative Economy



## Non-commercial Partnership "European-Russian InnoPartnership"

### 3. International Conference

The final step was the International Conference of Augmented and Virtual Reality Technologies in the Creative Industries, which highlighted virtual and augmented reality technologies and their use in the creative industries.

The conference was held on August 14, 2021, at the creative space, The Boiling Point, St. Petersburg State University of Aerospace Instrumentation. The conference was organised by the Non-Commercial Partnership European-Russian InnoPartnership with support from the Committee on IT and Communications and St. Petersburg State Unitary Enterprise, St. Petersburg Information and Analytical Center. It was the final Internalisation Center event.

The event was held in three parallel sessions and included a separate demonstration zone. VR artists, experimenters and experts from companies including VARWIN, haptic.team, FASTEP, Nomix, Arcona, Pilgrim XXI, SketchAR, Super8, New Media Laboratory, as well as representatives of the Far Eastern Federal University, St. Petersburg National Research University of Information Technologies, Mechanics and Optics (ITMO University), State University of Aerospace Instrumentation and Murmansk Arctic State University shared their experience, knowledge, as well as successful examples of the application of innovative technologies in the creative industries. The participants were very interested in the master class on using virtual and augmented reality to preserve and develop cultural heritage, with Berlin Thomas Bremer and Arie Kai-Brown from Hoch-

## Tool 6 – The Internalisation Center

schule für Technik und Wirtschaft (HTW) Berlin University of Applied Sciences.

An official awards ceremony for the competition winners was organised within the conference.

The event became a platform for meeting new colleagues in the industry, networking, finding clients and increasing the level of professional knowledge. Each participant was able to immerse in the world of virtual reality. They walked around the virtual city, tried amusement rides, strolled around the 20th century Hermitage with the Russian actor Konstantin Khabensky and played a virtual version of the Soviet blockbuster game "Nu, pogodi!" (Just you wait!). More than 200 online and offline participants attended the event.

In addition to lectures, there was a demonstration zone at the conference. This included stands for virtual reality companies, CBC Programmes' international projects presentation zone, showcases of game and non-game VR projects and a stand with information on immersive reality and entrepreneurship.

## Non-commercial Partnership "European-Russian InnoPartnership"

### Communication

The events were communicated on partner websites and social media (e.g. Danish Cultural Institute), social media platforms (Facebook, Vkontakte, Instagram, Telegram etc.) and newsletters, including images and programme descriptions. Direct invitations were sent out to relevant stakeholders and potential CCI participants.

A Russian website was developed in order to make the information dissemination and registration process easier <https://creativeports.site/>

### Testimonials from Participants

"Nice VR/AR experience at the International conference of technologies of virtual and augmented reality in the creative industries. Respect to the organisers!"

"How happy I am that the project on which I worked so hard and put my soul into, was appreciated so highly. An incredible feeling of listening to the impressions of my viewers. Thank you."

"The conference was very interesting and useful. Interesting insights for the development of these technologies and their limitless application."

## Tool 6 – The Internalisation Center

"Cool training course! Satisfied with the Varwin platform. I am a teacher and will use it for my work."

"The four-days course was very interesting. A first-person story from people who are deeply immersed in practice and understand the theory of the issue. Thanks!"

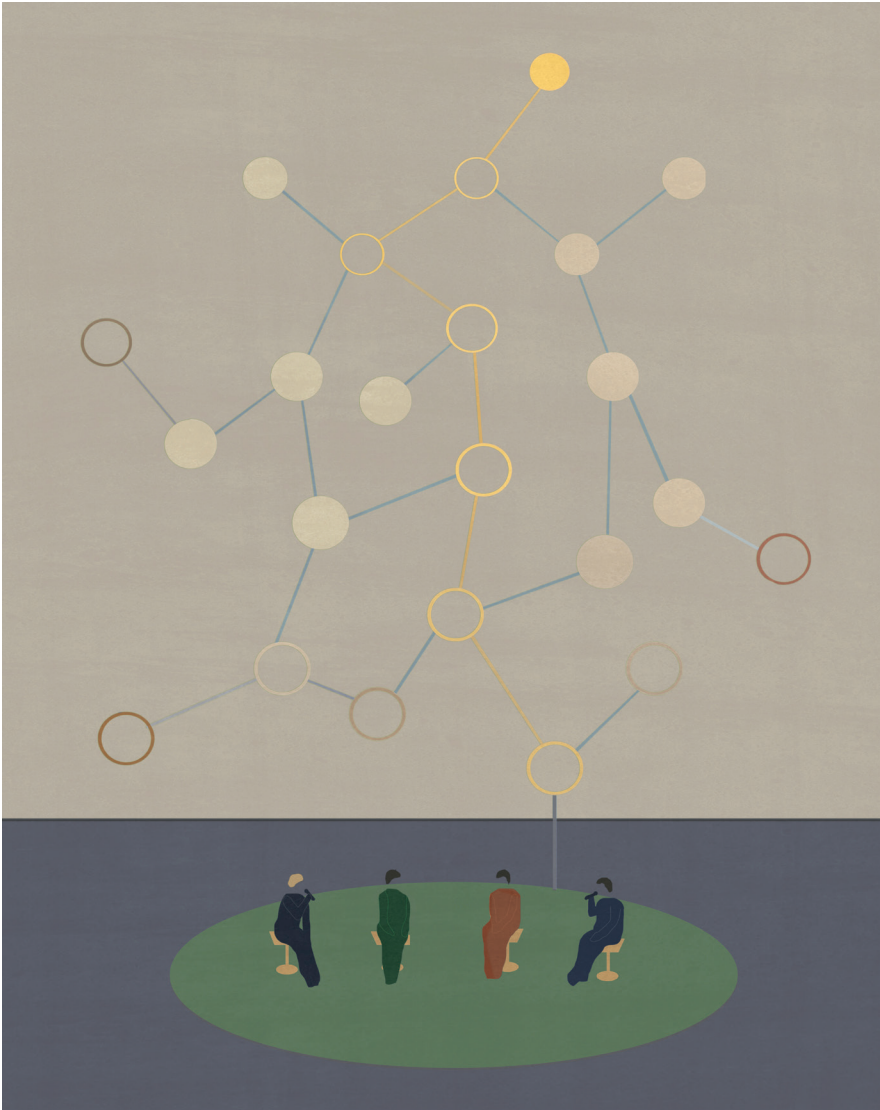
### Lessons learnt

Teamwork and distribution of duties are important when organising events like this. It is necessary to receive support from relevant public authorities and invite representatives from public authorities to participate as jury members and speakers in the panel discussion.

The pandemic gave the opportunity for a hybrid format and attracted participants from other cities and countries. It is important to remember that such a format is technically more challenging to implement. The event advertisement on social media could attract more interested people to participate. All the technical and administrative issues should be checked at the event premise beforehand.



## Tallinn Business Incubator



## Tool 7 – MELT Innovation Forum

MELT Innovation Forum is an annual conference that introduces new business and innovation opportunities to all sectors of CCI. In 2021, the forum took place online under the themes - the future economy, new business models, sustainability and future technologies. In the context of Creative Ports, the conference featured an international panel on the circular economy, which focussed on the textile industry and gathered speakers from Estonia and Germany.

The Tallinn Business Incubator initiated the MELT Innovation Forum in 2016. This year it was organised in cooperation with three organisations – Tallinn Business Centre, Tallinn Creative Incubator and the Tallinn Science Park Tehnopol, who joined forces to bring a versatile program to the virtual stage.

## Tallinn Business Incubator

### Aim and target group

The general aim of MELT is to bring together different target groups, including CCI intermediaries, enabling them to network, share ideas and build new relationships. The aim of the MELT Innovation Forum panel, “Pains and Gains of Circular Economy”, was to offer international circular economy idea exchange between creative entrepreneurs within the textile industry and introduce new business models.<sup>13</sup>

When choosing the panellists for the discussion, the aim was to include speakers from different parts of the supply chain to help viewers understand the interdependency of the parts. The panel, therefore, included a material supplier, a product supplier, a data supplier and a platform for creating and sharing sustainable clothing.

### The program

The conference had a live stream, both on the MELT webpage and YouTube. The audience had a chance to ask questions and comment via the online chat.

The “Gains and Pains of Circular Economy” panelists included:

Enrico Rima (Lebenskleidung), material supplier

Stella Runnel (Stella Soomlais Design), product supplier

Ann Runnel (Reverse Resources), data supplier

Sarah Bürger (House of All), platform for developing and sharing sustainable clothing

### MELT Innovation

#### Forum in figures

1860 participants

### Image

The “Gains and Pains of Circular Economy” panel

## Tool 7 – MELT Innovation Forum



### Event schedule

9.30 – 10.15 Keynote speaker: Gunter Pauli

Entrepreneur, economist and blue economy expert  
(in English)

*Innovations That will Change the Economic Model*

10.20 – 11.00 Panel discussion: *What is the Colour of the Estonian Economy?*

Moderated by Johannes Tralla (in Estonian)

11.05 – 11.50 Tallinn Creative Incubator presents:

*The Pains and Gains of Circular Economy*

Moderated by Kadi Kenk (in English)

11.55 – 12.35 Tallinn Creative Incubator presents:

*New Consumer Behaviour – What Happens After Corona?*

Moderated by Marii Karell (in Estonian)

12.40 – 13.25 Tallinn Business Center presents: *Is it Necessary to be Big to Change the World?*

Moderated by Johannes Tralla (in Estonian)

13.25 – 14.10 Tallinn Business Center presents: *Old Businesses in a New Form*

Moderated by Johannes Tralla (in Estonian)

14.15 – 15.00 Tallinn Science Park Tehnopol presents:  
*Smart City Solutions Competition winners pitches and panel discussion, How to Bring Smart Solutions to Cities?*

Moderated by Martin Goroško and Toomas Türk (in Estonian)

15.00 – 15.45 Tallinn Science Park Tehnopol presents: *Cooperation Between the Corporation and the Public Sector – an Effective Growth Strategy for a Start-up Company*

Moderated by Martin Goroško (in Estonian)

As most CCI intermediaries and creative companies' understanding of sustainable design is often limited to material choice, it is vital to expand the target groups' knowledge about different circular business practices. To achieve this, Tallinn Creative Incubator produced an educational video series: "How to Design Products Following the Principles of the Circular Economy?" The video series aimed to introduce different circular design principles and share success stories of design companies that are practising them. The first video was published at the MELT conference before the panel discussion.



Top image  
Digital flyer

Bottom image  
From the Tallinn Creative Incubator educational video series: "How to Design Products Following the Principles of the Circular Economy?"

### Communication

As MELT Innovation Forum has been running for several years, it is a well-established brand among Estonian creative businesses. The cooperation with international CCI intermediaries and German companies helped the brand grow internationally. The CCI organisations helped to attract the international panel discussion participants. The event was shared in Creative Ports networks and marketed widely online.

### Lessons learnt

Due to Covid-19, MELT had to move online, making it harder to enable networking between the participants. However, sharing ideas and including international speakers was much easier than in normal circumstances. As the majority of the MELT target group were Estonian speakers and the conference was organised together with three Estonian partners, most of the program was in the local language. The keynote speaker and the panel discussion were the only parts in English. This was not enough to attract a large number of international viewers. To attract more international viewers and participants, the whole conference would need to be in English.



## Tallinn Creative Incubator



## Tool 8 – Export Speed Mentoring

Export Speed Mentoring was a one-day event that brought together fashion designers and mentors from Estonia, Sweden, Poland and Germany to support Baltic Sea Region designers to enter new markets and learn about circular principles.

The event was organised by Tallinn Creative Incubator, which has been operating since 2006 and has helped develop over 350 companies. Currently, the incubator serves as a growth platform for 40 companies from both creative and circular economy industries.

The organising partners included Hamburg Kreative Gesellschaft, Westpomerania Region, Media Evolution and Media Dijain.

## Tallinn Creative Incubator

### Aim and target group

The general aim of Export Speed Mentoring was to support Baltic Sea Region designers to enter new markets and adapt to sustainable principles. The event allowed young fashion designers to learn about internationalisation and potential markets and get individual feedback from market experts.

The event's goal was to enable all participating project partners to both offer and gain skills and knowledge. Each partner had beneficiaries - designers who wanted to learn about other markets, as well as contributors - market experts who helped designers to assess their potential in a local market.

As environmental problems become more critical, fashion brands need to change their business models and adopt more sustainable practices to remain current and responsible. Export Speed Mentoring focused on helping young designers to think about the impact of their products. Participants received individual feedback and ideas from circular economy experts about making their business models more sustainable.

### Export speed mentoring in figures

22 fashion brands  
21 mentors  
5 partner organisations  
4 countries  
5 talks  
84 mentoring sessions

## Tool 8 – Export Speed Mentoring

### The program

The event lasted four hours and was held online on the Zoom platform. The event started with an inspirational talk by Irbe Šmite (Gateway&Partners) and Kadi Kenk (Let's Do it Foundation). Export consultant, Šmite, shared her experience of working with young fashion brands entering foreign markets and gave the designers advice on what to consider when doing business abroad. Kadi Kenk explained why brands today should reconsider their business models and adopt circular principles.

Individual mentoring sessions took place in Zoom breakout rooms and each session lasted 30 minutes. Each designer had mentoring sessions with three foreign market experts and one circular economy consultant.

After the first two mentoring sessions, the program hosted three speakers who shared their internationalisation experiences, learnings and success stories to inspire and encourage others to reach their goals. The speakers included Kriss Soonik from Kriss Soonik Lingerie (Estonia), Elena Gasulla Tortajada from Liebre Style (Poland), and Juliana Holtzheimer and Anna Bronowski from Jan N June (Germany).

The organisers created a shared excel file where participants could optionally add their contact information. Participants gave feedback using the MIRO platform.

## Tallinn Creative Incubator

### Event schedule

9.30 – 10.00 Opening

Introduction from Tallinn Creative (Nele Plutus and Margaret Aidla)

*Young Fashion Brands Entering Foreign Markets*  
(export consultant, Irbe Šmite)

*Why Should Fashion Brands Adopt Circular Principles?*

(Societal Change Management Expert Kadi Kenk)

10.00 – 10.30 Mentoring

10.30 – 10.35 Break

10.35 – 11.05 Mentoring

11.05 – 12.05 Program (success stories)

Kriss Soonik from Kriss Soonik Lingerie (Estonia)

Elena Gasulla Tortajada from Liebre Style (Poland)

Juliana Holtzheimer and Anna Bronowski from Jan N June (Germany).

12.05 – 12.35 Mentoring

12.35 – 12.40 Break

12.40 – 13.10 Mentoring

13.10 – 13.30 Wrapping up

## Tool 8 – Export Speed Mentoring



Image

The program

### Communication

Five partner organisations were involved in the organisation of the event. The partners had three initial online organisational meetings, as well as communication via phone and email.

The goal of the main organisers was to include one partner from each country. The partners had some contacts in the creative industries within their home country. Tallinn Business Incubator coordinated the communication and took care of the program, confirming the participants and all the other aspects of the event.

Tallinn Creative Incubator prepared the general marketing material, which included

Details of the event (time, place etc)

Content of the event

Criteria for the participants

Application forms for the participants

The event was not widely marketed because it was closed with a limited number of places. However, each partner was free to market the event in their home country however they saw fit.



## Testimonials from participants

"I think you are doing a fine job promoting our local design and also speaking with foreign designers and helping them by giving different advice from real life."

"Great mentors and very professional and precise advice! Exporting is all about making a decision, a plan and lots of action! Every market has its own face and specifics. Talk to people!"

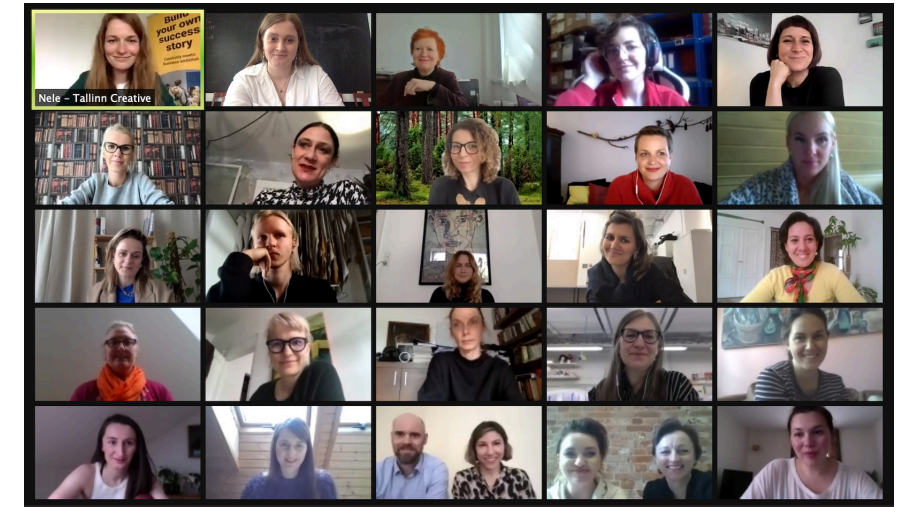
"Thank you for this occasion to talk to experts "out there" – it opened my mind to several steps I have to take, things I need to change – shortly and first of all: to get out of my comfort zone!"

"A day filled with inspiration, knowledge and generous people letting us in on their stories. Good contacts and talks. Super!"

"A real pleasure and incredibly interesting to get the opportunity to humbly share my experience and knowledge."

"It was that kind of event that you wish you would have joined when you were at the early stages of creating your own brand. Everybody was willing to share, help and support with specific and doable tips and suggestions."

Images  
The participants



### Lessons learnt

**Have a clear target group** The idea for Export Speed Mentoring was initially to target young designers, but it soon became clear that the target group needed to be more specific. The designers could cover many fields - furniture, fashion, graphics, etc, but if the fields were too broad, it would make it hard to find mentors to match them all. On the flip side, if the target group was too narrow, for example jewelry, the number of the potential participants would become too small and there could be a more competitive edge.

**Local contacts** To attract the right target group, it is essential that all participating organisations have contacts within the industry. Otherwise, it can be very challenging to attract the right participants.

**Program** Participants gave positive feedback about the program. However, as it was very intense, they suggested having longer breaks next time. During the 30-minute mentoring sessions, participants receive a lot of new information and they need more than five minutes to absorb it and prepare for the next session. Thus, the optimal time for the breaks could be about 15 minutes.



The Sustainable Design Lab was an international prototyping Lab for designers of different disciplines. It brought together designers from Mikkeli, Riga and Hamburg to jointly build prototypes for sustainable design in three 1.5-day sessions between March and June 2021. The aim was to network and exchange ideas in an international environment by working on prototypes that tackle one of today's major challenges for design, sustainability.

The organiser of Sustainable Design Lab, Hamburg Kreativ Gesellschaft, supports Hamburg's creative industry with knowledge, space, financing and innovation. In addition to workshops, lectures and networking events, they also offer individual consulting, coaching, crowdfunding and assistance in financing and finding suit-

able workspaces. They cater for authors, filmmakers, musicians, visual and performing artists, architects, designers, game developers and other professional groups from the eleven submarkets of the creative industries.

### **Aim and target group**

A central aim of the Sustainable Design Lab was to encourage idea exchange in sustainable design among companies and individual designers. Furthermore, the aim was to demonstrate digital collaboration tools, benefit from working in an interdisciplinary and international peer group and educate designers on entering the global design market.

In addition to the aims above, the Sustainable Design Lab focused on using design to develop sustainable cities. It therefore directly contributed to reaching the UN Sustainable Development Goals (SDGs), particularly goal 11 - Sustainable Cities and Communities.

For intermediary organisations, the Sustainable Design Lab presented an opportunity to gather new insights on workshop methods and the use of technology.

Participating designers naturally expanded their network in the Baltic Sea Region by collaborating with different international designers, getting to know CCI support organisations, experts and local companies.

### **Sustainable Design**

#### **Lab in figures**

13 designers

3 countries

3 hosts

5 prototypes

### **The program**

The Sustainable Design Lab took place in three sessions. The first two brought together five designers from every region in national groups. They worked digitally in interdisciplinary teams on ideas and prototypes to tackle the given challenge related to SDG 11. Although the designers were situated in their home countries, they were connected virtually to the other participating regions through online workshops and inspiration sessions. At the third meeting, participants received pitching advice and a presentation of the prototypes organised by the partner organisation, the Danish Cultural Institute in Riga.

The organisers conceptualised the program to build capacities through workshops and keynotes as well as peer learning. The focus was on circular design methods and international collaboration to advance the development of sustainable cities.

Intermediaries and local companies gave keynote presentations to inform the participants about entering new markets. At the end of the program, the presenters introduced participants to funding opportunities to develop their prototypes.

### **Event schedule**

**Block 1** Friday 19 March

**Welcome & Getting to know each other**

**Introduction to SDG11**

"Sustainable Cities & Communities"

**Presentation**

Pre-recorded video portraits of the three cities.

Focus on the challenges and best practices around SDG 11

Short discussion and Q&A after each portrait  
Collaboration on Miro.com to gather thoughts,  
input and first ideas  
Check-out

Saturday 20 March  
Check-in & warm up  
Input: Design Market in Hamburg  
Frances Uckermann, Head of designxport  
Hamburg  
Input: What is circular thinking? + Circular  
Design Strategies  
Torben Lohmüller, DarkHorse  
Workshop: Circular design practice in action, fo-  
cus on stakeholder analysis & systems mapping  
Project planning in teams  
Check-out/Next steps

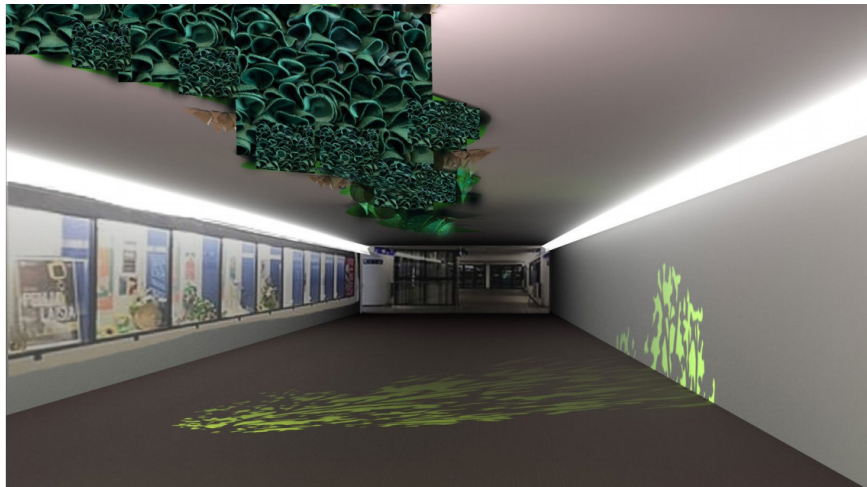
Block 2 Friday 7 May  
Check-in / Warm-up exercise  
Input: The Design Market in the Mikkeli Area  
Recap last workshop & team building  
Group work: Further development of the ideas  
in the working teams and prototyping planning  
Concert by Paula Tebbe  
(digital via SofaConcerts)

Saturday 8 May  
Presentation of ideas and plans for the day by  
each group and feedback  
Group work Prototyping in the working teams  
Progress-check and feedback

Block 3 Friday 10 June  
Check-in, Warm-up (focus Riga)  
Input: The Design Market in Riga  
Inese Baranovska, Museum of Decorative Arts  
and Design  
Pitching workshop  
by Kaspars Eglītis  
Sustainable Design Night  
(invitation-only-event on Zoom Webinar)  
Presentations of the prototypes 5 x 10 minutes,  
7 min presentation, 3 min questions  
Keynote  
Emīls Rode, specialist in strategy, design, and  
innovation  
Networking on Wonder

Saturday 11 June  
Check-in  
Recap final event  
Inspirational talk  
Aigars Lauzis, ZELTINI design & prototyping  
workshop  
Reflection Learning journey  
Presentation International funding opportuni-  
ties related to Sustainable Design  
Discussion Continuation of the projects





### Top image

Digital flyer for the event

### Bottom image

One of the prototypes from the Sustainable Design Lab by Team Komorebi

### Communication

All communication was shared through the three hosting partners as well as Creative Ports. The main channels were web, LinkedIn, Instagram and newsletters from all three partners. The communication used visuals to highlight the topic of “Sustainable Cities and Communities”.

The communication strategy focussed on three main topics:

1. Open call for participating designers
2. The final event (by invitation only)
3. The experience of the designers.  
(video and interviews with the designers after finishing the lab).

### Testimonials from participants

“During the workshop I really enjoyed working in an interdisciplinary team and exchanging ideas and thoughts and thinking and learning about circular design. It was a great pleasure and I enjoyed it a lot!”

“The whole experience during Sustainable Design Lab reminded me how to play. I really enjoyed the prototyping process and of course it also underlined that we as designers and architects, design spaces and places for people and it should be done in the least harmful way.”



### Lessons learnt

**Expectation management** is critical, be clear on what you expect from participants and devote some time to negotiating expectations.

**It remains problematic** to mix workshops, networking and high-quality projects with limited time. Instead, it's better to focus on one or two goals and outputs, which makes it easier for participants to understand the programme and tackle expectations.

**Prototyping digitally** is a challenge and requires time. In online formats, meetings need to be shorter and more frequent. A good facilitator is always needed.



Game Mixer Days was an acceleration program for a new generation of game developers and studios from the Baltic Sea Region. The program had two parts: a virtual international showcase including market information and a peer-learning format.

With about 1500 companies and studios, the Baltic Sea Region has a vibrant and growing game industry. In particular, in Finland, Sweden, Poland and Denmark, game companies form an important cultural and creative industries' sector.

A network of tech and media incubators support game start-ups with funding and business knowledge through mentoring and pitching programs. At the core, it's about capacity building and promoting local and national networks.

Programs of internationalisation are not very significant in the portfolio of incubation activities.

The Game Mixer program was realised multiple times with game developers from Indonesia, Brazil, Africa and Germany. International participants met, showed their products and learned from each other in "Barcamps" and peer-mentoring formats.

## Aim and target group

Creative Ports intended to offer game start-ups from the Baltic Sea Region the possibility to join this group and get international recognition. Game Mixer Days aimed to provide a platform for cross-border exchange in the games industry in the Baltic Sea Region. The format had three aims:

**Providing relevant market** information for shareholders to inform about possible market opportunities

**Stimulating the discussion** of current market trends through a Barcamp, which could lead to new ideas and cooperation between existing players in the game industry

**Providing feedback** on ideas/concepts/prototypes from small and medium enterprises through the peer-mentoring process

**Pitching for a Better Baltic Sea in figures**

3 Events

7 Game studios

665 Visitors

11 Participants in the two peer-learning modules

## The program

Game Mixer was realised in two parts. In the first part, the Goethe-Institut joined forces with Hamburg Games Conference to showcase products from the participating studios and to enable exchange with other studios on a virtual platform. The platform, developed by a German video game intermediary company, Supercrowd, functioned like an online multiplayer game. It allowed the developers to move around in a virtual environment, meeting other developers and gaming stakeholders gathered in real-time on the platform. Hamburg Games Conference is usually organised in a physical location. However, the virtual platform made it possible to meet despite the global pandemic.

The virtual platform was organised like a fair. Creative Ports had its own stand, where the seven studios from Denmark, Germany and Finland presented their games and met attendees. In addition there was a supporting program, focused on the international gaming industry, as well as a meet-and-match platform to create business contacts.

In the second part of the Game Mixer Days, information was offered about the gaming industry and international markets in the Baltic Sea Region alongside a peer-learning format. The three modules were as follows:

## Market information

In this module, an expert from the Finnish Game Industry Association, Neogames, joined the participating group. They provided information about the gaming industry in the Baltic Sea Region and



Image  
The virtual platform

shared the latest trends as well as tips and tricks on entering the market.

### Barcamp

The Barcamp provided an open forum to discuss game-related topics. A Barcamp, also called un-conference, is a format where participants choose their own topics instead of listening to pre-arranged lectures. This approach creates an event where participants are intrinsically motivated because they can discuss issues that matter most to them.

The idea was that people joined discussions on self-picked topics in different sessions/rounds. In the end, everyone participated in three discussions on three different topics.

### Peer-Mentoring

The peer mentoring session enabled international game developers to provide and receive feedback on an idea, process or concrete prototype of a game. Participants learnt from each other and enjoyed the power of collective intelligence. The peer mentoring session also fostered international exchange and networks.

During a peer mentoring session, participants presented their challenges, their game or idea and received feedback from other participants.

### Communication

The application, or open call to participate in the Game Mixer Days, was shared through all regional Goethe-Instituts in the Baltic Sea Region and through the local and regional gaming networks and hubs and all the Creative Ports project partners.

Additionally, a social media marketing poster was provided to pre-registered participants to gain visibility and credibility for the program in gaming networks. An event website was created on Eventbrite and Creative Ports Online Platform.

### Testimonials from participants

"Thanks to the organisers of this program! (Virtual) Hamburg Games Conference has been absolutely awesome! I am very grateful that we got to join this program!"

"Thank you so much! It's been incredibly exciting and rewarding to be part of this conference!"

### Lessons learnt

In line with the Creative Ports concept, the project partners and Goethe-Instituts around the Baltic Sea Region, were used to promote both parts. It appears, however, that both networks didn't reach an adequate number of the target group audience. While Game Mixer was able to present seven gaming start-ups from Germany and Denmark on the platform of the Hamburg Game Conference, a critical number of participants couldn't be found for the Barcamp and Peer-Mentoring. Both formats require at least 10+ active participants. Despite enough registrations, the required numbers didn't show up. As a result, both events had to be cancelled.

It's possible that the gaming industry is unique with its own channels and networks, thus leading to the common channels and CCI networks functioning less effectively. The gaming industry uses, for example, Twitch and Discord as communication channels instead of the more commonly used Twitter, Instagram and Facebook. Many marketing initiatives used to promote Game Mixer Days did not reach the desired target audience. It is advisable to research your target audience and find intermediaries that are established players in the industry and who can speak directly to your target audience.

This experience suggests approaching national game developers associations as intermediaries for future programs such as Game Mixer. These associations are established players in the field who can reach the target group. The Game Mixer programs in Indonesia, Brazil and South Africa used these networks very successfully.

Careful readers of this document may have noted that although it presents ten individual tools, collaborations between their producers feature throughout. Indeed, it's been a great advantage to share insights and ideas between organisations all striving for the same goal – to enable players in the cultural and creative industries to seek markets outside their locality.

These last words from the project don't mark the end; rather they should be seen as the start. In sharing the work behind the scenes, the Creative Ports partners make it possible for organisations around the world to use and improve on the work developed so far. Furthermore, a CCI Contact Desk has been installed as a bearer of knowledge created in the project and to act as a launchpad for future collaborations. Also, so-called Tandems



will be formed to provide concrete internationalisation support on a local and regional level. In Tandems, International networks/organisations, such as national cultural institutes, team up with local and regional business support organisations, public authorities and other CCI stakeholders. These clusters will set up joint events and a network to initiate and support the local CCI Internationalisation.

The documentation of the ten internationalisation tools should be read in conjunction with the learning modules produced for each tool. Together they provide an understanding of the objectives, ideas, crafting and methodologies.

