

CREATIVE INDUSTRIES MAPPING IN THE REPUBLIC OF MACEDONIA



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**CREATIVE INDUSTRIES MAPPING
IN THE REPUBLIC OF MACEDONIA**

Skopje, July 2009

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CONTENTS

FOREWORD	7
I.	
1. INTRODUCTION.....	9
2. NATIONAL STATISTICS AND DEVELOPMENT OF THE CREATIVE INDUSTRIES MAPPING.....	12
3. AIMS OF THE CREATIVE INDUSTRIES MAPPING	12
4. THE IMPORTANCE OF THE CREATIVE INDUSTRIES DEVELOPMENT	14
5. TYPES OF CREATIVE INDUSTRIES IN THE REPUBLIC OF MACEDONIA	16
II.	
THE STATE OF THE CREATIVE INDUSTRIES IN THE SEPARATE SECTORS IN THE REPUBLIC OF MACEDONIA (ANALYSIS).....	17
ARCHITECTURE.....	17
State.....	17
Development guidelines.....	19
DESIGN.	20
State.....	20
Development guidelines	21
FESTIVALS AND IMPORTANT CULTURAL EVENTS	23

State.....	23
Development guidelines	25
TOURISM	26
State.....	26
Development guidelines	26
CULTURAL HERITAGE	27
State.....	27
Development guidelines	29
PUBLISHING	30
State.....	30
Development guidelines	32
LIBRARIES.....	33
State.....	33
Development guidelines	33
WRITERS/AUTHORS.....	34
State.....	34
Development guidelines	34
VISUAL ARTS.....	35
State.....	35
Development guidelines	37
HANDICRAFT.....	39

State.....	39
Development guidelines	40
CREATIVE INDUSTRIES IN THE LOCAL COMMUNITIES	42
State.....	42
Development guidelines	44
DANCE	
State.....	44
Development guidelines	46
EDUCATION IN THE FIELD OF CULTURE, ART AND CREATION, AS A TYPE OF CREATIVE INDUSTRY, IN GENERAL	47
State	47
Development guidelines	49
FASHION AS A CREATIVE INDUSTRY	50
State.....	50
Development guidelines	52
MEDIA AS A PART OF THE CREATIVE INDUSTRIES.....	52
State.....	52
Development guidelines.....	54
MUSIC	55
State.....	55
Development guidelines.....	57

OPERA AND MUSICAL THEATRES.....	57
State.....	57
Development guidelines	58
THEATRE	59
State.....	59
Development guidelines.....	60
SOFTWARE	61
State.....	61
Development guidelines	62
ADVERTISING	63
State.....	63
Development guidelines	64

III.

1. CONCLUDING OBSERVATIONS ON THE STATE AND DEVELOPMENT OF THE CREATIVE INDUSTRIES IN THE REPUBLIC OF MACEDONIA.....	65
2. GENERAL GUIDELINES FOR THE CREATIVE INDUSTRIES DEVELOPMENT IN THE REPUBLIC OF MACEDONIA.....	71

Foreword

The creative industries have become an inevitable phenomenon of modern days; activity that derives from the individual creativity, skill and talent. The international experiences show that the creative industries development is not a result of the spontaneous processes on the market, but rather of the active role of the state in the creation of a space in which its cultural specific and anthropogenic values can become visible and recognizable. The cultural products based on information, rapid progress of the digital technologies and globalization of the communication networks, have contributed to the rapid development of the cultural sector worldwide. The unity of the cultural activities and the industrial sector has enabled new ideas, art creation, as well as their creative applicability to become a key factor in the formation of the development performances of a state, and there is also a wide consensus that the creative industries play a determinative role in the identification of a country beyond its national boundaries.

Identifying the potential of the creative industries as one of the most important sectors of the national economy, the Ministry of Culture elaborated a systematic strategy for the creative industries promotion and development. This Creative Industries Development Strategy in the Republic of Macedonia, the first of its kind in our country, elaborated by a group of eminent university professors – experts in their own field, is based on the results and indicators from the first research conducted in our country. We have started with a statistical research of the performances of the sector by examining the state, talking to the participants and agreeing upon modes and ways, in order to meet the needs of the sector. The research we have conducted in cooperation with the British Council Macedonia and the elaborated Creative Industries Development Strategy, adopted by the Government of the Republic of Macedonia, resulted in beginning of the development process of this significant sector. The research enabled us to form a base of exceptionally useful data which have helped the expert team to define a strategic determination for the creative industries development.

The above-mentioned strategy has an ambitious aim – to enable optimal conditions for development and manifestation of creativity, as well as development of skills which would open a perspective for faster economic development of the country, in general. The strategy comprises all the fields which represent the creative industries and, at the same time, development policies for each of them, separately, are suggested - architecture, design, fashion design, music, theatre, film and television, publishing, craftwork, etc.

The Republic of Macedonia is internationally affirmed as a country in which the creative spirit leaves numerous artefacts made of various materials in different shapes, characteristic for certain epochs and civilizations. We can say that the creativity has helped this country endure through

centuries. This strategy is considered as a beginning of the activities for the creative industries development.

MA Elizabeta Kanceska - Milevska

Minister of Culture of the Republic of Macedonia

I.

1. INTRODUCTION

The term *creative industries* stands for a wide range of activities including cultural industries and all of the cultural, artistic, scientific and technological productions based on knowledge and skills. The creative industries are a type of activity which includes production and exchange of ideas in the field of culture, art, science, technology, often realized in specific material products, information and services. In fact, what is sold by the creative industries is the idea itself, rather than the form through which it is placed.

The term *cultural industries* refers to the industries which combine creation, production and commercialization of the creative contents that are originally immaterial and, above all, expressed through art forms, regardless of the type of artistic expression. The contents are mostly protected by intellectual property rights and can take the form of goods, information, ideas and services. The cultural industries mostly include creation, protection and presentation of art works and artefacts from all the categories of cultural heritage; printing; publishing and multimedia; audiovisual products; phonographic and cinematographic productions; handicraft; design and other. The cultural industries are, in fact, a specific and defined part of the creative industries.

The creative industries become increasingly important components of the modern post-industrial economies based on knowledge. They are not only considered to contribute to the more than average growth and creation of new job positions, they are also promoters of the cultural identity and play an important role in the stimulation of the cultural diversity.

According to John Hurtle: "The creative industries lead to broadening of the social basis of entrepreneurial culture, broadening of the entrepreneurship opportunities among the population that in the past was not active in the entrepreneurial sphere and the various forms of social dependence; and the fact that they are attracted by the 'artists, musicians, professors and scientists' is not a reason that should be ignored. A considerable part of the micro-enterprises, as well as the small and medium enterprises, belongs to these industries along with the major world business brands. Nevertheless, the small enterprises are not alone in the purchase of success in the capitalistic society, but they are accompanied by the business giants. They require a new mixture of public and private partnership. In this context, the value of the creative industries is not limited to economic activity as such, but also covers new models of social development which represent the most contemporary models of the international economy. Hurtle 2007: 8). Basically, this concept identifies and attempts to overcome the differences which are present in the recent development of the society and culture, that is, separates the producer and consumer, the citizen and business entities, the private and public,

freedom (taken as interactive creativity) and comfort (taken as a choice between the diverse commercial offer), skills and initiative, versus the institutionalised forms of delivered knowledge, etc. (See Hurlley, 2007).

In the recent ten years, a number of world governments have accepted this fact and introduced specific policies in order to promote these industries. That is also present in the EU policies that refer to the creative industries. This sphere includes the following acts: European Parliament Resolution on Cultural Industries; Council Conclusions on Cultural Industries and Employment of 17.12.1998; as well as the opinion of the European Economic and Social Committee on the European creative industries. This increasing interest in the creative industries, which once were considered as marginal phenomena, has brought highlighted activities for analysis and mapping of the relations among culture, creative industries and economic development.

With the creative industries, or as some prefer to call them - creative economy, the era of the three classical factors of production, the land, labour and capital, has probably come to its end. Also, the environment has an enormous influence on the creative industries - the surroundings, as the fourth factor of production. It comprises functional institutions, law implementation, rule of law, culture and religion, which, in the broader sense, define the mentality and, in the narrower economic sense, the business moral and ethics. On a micro-economical basis, when the driving impetus of the classical factors of productivity is vanishing, we enter the era of new economy, in which the information and innovation a fundament for social growth. In order to participate in the modern competition, one has to create new products and services and bring innovation into the current products, thus creating opportunities for new sectors. Undoubtedly, the creative industries sector is one of the cores of the new economy.

Therefore, it is necessary to emphasize the nature and characteristics of this sector as well as the opened opportunities for the Macedonian economy in this domain.

A presumption for realization of the new creative economy is the development and promotion of the entrepreneurship in all the spheres of social life, supported by systematic learning and gaining entrepreneurial skills.

The creative industries sector is a part of the so called tertiary sector (services) that, according to particular statistical indicators for economic growth, realizes almost 7 % of the revenue in the world economies. However, this sector is still not sufficiently understood and developed, especially in the less developed countries which have got current or inherited obstacles in the domain of the economic development. They face with obstacles in the system functioning and its institutions (political tensions, absence of rule of law, absence of criteria for determining the hierarchy of the social and cultural values, etc.), or are exposed to uncontrollable external influence. In that

context, many of the governments of those countries (this also includes the Republic of Macedonia) should be informed about the potential of the creative industries.

In the sphere of creative industries there are great opportunities for the entrepreneurial spirit and work engagement. The companies that work in this sector deal with creation of cultural products, education and training of new staff. These companies are either independent or are financed by the state funds. They do not make an immense profit. The most important markets for the products and services in the creative industries are the tourism, and the sector of services and retail. These industries in the Republic of Macedonia are those that are mostly present at local and national level and, in a small number of cases, they are also present at international level. There is a lack of skills and potential in the marketing and distribution for placement of these products on the international market of creative industries. The educational level of the employees in the creative industries is different and varies from primary to the highest level of education. Most of the employees are permanent employees, a smaller part of them work as a part-time employees, and there are also temporary employees. According to the past experience, these industries employ female rather than male workforce.

The funds are provided by the state, local institutions, private investments, individual resources, joint financing from the public and private sector, as well as private donations and foundations from the country or abroad.

The modern society, marked with the processes of globalization, among other, is also focused on the development and promotion of the creative industries, since they represent an excellent medium for:

1. Realization of intercultural communication (exchange of socio-cultural values);
2. Promotion of knowledge and skills as a supreme value of the globalized society and as a main source of power (political, cultural, economic, etc);
3. Creation of conditions for exchange and sale of spiritual works, thus enabling the sectors of science, culture and art to become more productive instead of being consuming subjects;
4. Enabling universalization of particular cultural values which would lead to a constant development of the process of identification of the cultural differences worldwide;
5. Enabling new employment opportunities, mobility in the economic exchange and affirmation of the entrepreneurial spirit.

2. NATIONAL STATISTICS AND DEVELOPMENT OF THE CREATIVE INDUSTRIES MAPPING

Despite of the increasing opus of the creative industries, as a specialized field of interest of the governmental representatives, business entities, artistic practice and academic staff, the governing structures in the Republic of Macedonia have not undertaken advanced measures, which would make this sector a priority in their political, economic and cultural programmes and engagements, yet. The creative industries have not achieved high ranking in the governmental budgets yet. The progress of the main creative industries in the policy creation depended on the responsible institution for this action, the Ministry of Culture or the Ministry of Economy. However, the process of recognizing the importance of the creative industries is intensifying, in that way a range of policies are developed at national and local level supporting the development of the creative industries. Simultaneously, the creative industries are yet to be recognized (for which there are particular experiences) also as a medium for creation and realization of public policies.

In order to serve the purpose of the creative industries, various research practices are implemented to give the policy creators a clear idea for the influence of this sector and how this sector can create a more affirmative environment to facilitate the development of these industries. The application of the internationally created methodology could contribute to their critical and creative progression.

The mapping of the creative industries becomes a preferred approach at a national level, particularly in the domain of policy building. However, we should consider the specificities of the cultural matrixes and social systems in accordance with the way these industries act and their rank in the national economies and cultures.

3. AIMS OF THE CREATIVE INDUSTRIES MAPPING

- The mapping of the creative industries should enable familiarization with the creation process (artistic, scientific, technological, etc.), its realization on the market, how it is offered and how it expands in conditions of a technologically well equipped and globalized world, where innovation and risks are crucial, for both, economic and cultural ventures by which the knowledge and ideas create profit and lead towards modernization of the society.
- Cognizance should be taken whether in the sphere of the cultural policy there is a synergy present, that is, an intersectoral approach. It would make sense to explore the possibilities and in the manners it can be related to the education policy, scientific and technological development

policy, urban development policy, audio-visual production policy, policy of implementation of new technologies and digitalization of various resources, etc.

- To find a manner in which the public policies, creative people and economy, in general, through interaction, should build the best systematic approaches to the creative industries development, as a significant part of the Macedonian economy. All the participants in the above-mentioned process would contribute to the creation of new job positions and inducement in various spheres, which in other countries function very well, make profit and constantly develop.
- In the Republic of Macedonia there are numerous positive examples in the sphere of creative industries based on creative potential and individual entrepreneurship. There are many private collections of digitalized resources which through this virtual network mechanism could be placed on the global market. For this reason, considering their potentials and the functioning structure, there is a need to explore the most convenient ways for their promotion on that market.
- The mapping of the creative industries is the base for the Creative Industries Development Strategy in the Republic of Macedonia which is expected to be a fundament for promotion of the new economic model in Macedonia, a model which will have the following features – self-employment, autonomy and flexibility of the business entities and cultural institutions, high-educated workforce, consisted of many motivated entities that are trained to enter the teams or networks of specialists and experts.
- To discover the nature and potential of the creative industries which would stimulate the society to put its focus on which is the best, most recognizable and most original product of the country.
- The best practices should be disseminated through further research, and a system of respect towards the identical criteria should be established.
- The mapping should enable application and development of the established methodologies which would enable a continuous development of businesses.
- The mapping includes identification of all the relevant economic activities, organization, employment and relations, in certain area (local community), for instance, a city or region.
- The process of mapping would produce basic awareness and would stimulate cooperation among numerous entities interested in the creative industries, building the material that afterwards could influence the political sphere and stimulate creation of appropriate public policies.
- The mapping should emphasize and recognize the nature of the responsibility of the competent institutions. (The State Statistical Office, the Ministry of Culture, the Ministry of Economy, etc.), as entities that would provide data update and documentation of the state in the field of the creative industries.

- The operative aim of the creative industries mapping in terms of the adopted Creative Industries Development Strategy is exploration of the need of institutionalization of the work activity, for instance, by establishing a National Commission for Creative Industries within the frames of the Ministry of Culture, or an appropriate body which would also have its branches at local level. The task of this body would be to follow and direct the state of this field and to assist the Ministry of Culture in its engagement for development and functioning of the creative industries in the Republic of Macedonia.

4. THE IMPORTANCE OF THE CREATIVE INDUSTRIES DEVELOPMENT

The current growth of the creative industries, as a particular field of interest for the economists, cultural experts and public policy creators, reflects the cognizance of their economic potential and role in the stimulation of the entrepreneurial spirit, creation of potential and cultural diversity on market. The growth of the new technologies in the past 20 years (such as the internet, e-business and electronic documents) enables exchange, trade and consumption of cultural goods and services, easier than ever before, and the globalization realizes its great influence on the creative industries.

It is evident that in the process of improvement of the attitude towards the term *creative industries* in the Republic of Macedonia, the empiric researches and statistical evidence should be definitely taken into consideration (this research is also a result of these views). They are of great importance for the provision of basic material by which the governmental institutions, business and non-governmental sector can provide the necessary information for the development of a certain policy for providing support to the creative industries, which would become an essential part of the business activities and development.

In order to make a real profit from the opportunities offered by the creative industries development, and to better understand their nature and influence they have on the whole modern social living, a mapping through empiric (pilot) researches has been conducted.

Researches show that the Republic of Macedonia has a solid potential to develop a Creative Industry Strategy. That potential is included in the following domains:

- Historic-cultural monuments of various historical periods (prehistory, antique and medieval) that can be seen only on this ground and nowhere else in the world ;

- Potential for realization and affirmation of the creative predisposition through usage of human resources (individuals and groups) in various spheres, as well as advertising, design of every kind, software and digital technology in general, classical forms of artistic action, etc.;
- Developed system of institutional formal and informal education which is one of the preconditions for human resources development;
- Natural attractions and rarities (mountains, caves, rivers and lakes) – attractive, and yet comparable to similar attractions in other parts of the world;
- Rich traditional culture that can be a fundament for new forms of tourism and crafts development (particularly, of those crafts that are rare and authentic);
- In order to begin a business in the domain of the creative industries, ideas, finances, capability, knowledge and skills are required (being familiar with contemporary forms of marketing and management, but also with the ideological fundament of the new global order and building of new life styles). In this context, the development of the creative industries in the Republic of Macedonia can be seen from different viewpoints;
- The meaning of the creative industries development in the Republic of Macedonia can be found in the intersection of the high unemployment rate issue, on one hand, and of the national tradition for production of goods and service provision in the domains of what is referred to as cultural industries, on the other. In other words, the country faces an unemployment rate of almost a third of its population, on one hand, and has got a long tradition of production of material and immaterial goods and service provision.
- What seems to be perceived as a problem at first sight, in the context of the cultural industries development can be perceived as an opportunity; whereas when there is lack of systematically created approach, the national tradition for production of goods and service provision, which is a part of the cultural industries, remains as an unused, and in its basis, atrophied opportunity.
- Additional to the level of (un)used workforce and citizens' creative potential and the tradition of production of goods and service provision, is in fact the availability of the natural potentials and historical-cultural artefacts that can be used and shown in a planned, commercial way in front of the public, hence having impact on the economic growth.

5. TYPES OF CREATIVE INDUSTRIES FALLING WITHIN THE SCOPE OF THE CREATIVE INDUSTRIES MAPPING IN THE REPUBLIC OF MACEDONIA (ANALYSIS)

The creative industries mapping in the Republic of Macedonia comprises the national and local, public and private organizations and citizens' associations which represent the general image of the creative industries sector in the Republic of Macedonia. The analysis derived from the research ¹ of the creative industries in the Republic of Macedonia and the numerous sub-sectors within the frames of the already mentioned types of creative industries, enabled an accessible data base to design the Strategy, but also referred to the guidelines of how the future researches and follow-ups should be conducted.

The following types of creative industries are generally identified on the territory of the Republic of Macedonia:

- Architecture
- Design
- Festivals and important cultural events
- Tourism
- Cultural heritage
- Publishing
- Libraries
- Writers/Authors
- Visual arts
- Handicraft
- Creative industries in the local communities
- Dance
- Education in the field of culture, art and creation, in general; creation as a type of creative industry
- Fashion as a creative industry
- Media as a part of the creative industries
- Schools of Foreign Languages
- Music
- Opera and musical theatres
- Theatre
- Software
- Advertising

¹ The research has been conducted with a questionnaire and focus groups in which all the creative industries sectors in the Republic of Macedonia were included, on a representative sample of 230 units, by using additional statistical data that turned to be significantly reduced, since there is no criteria and appropriate methodology for their institutional monitoring at the state level.

II.

THE STATE OF THE CREATIVE INDUSTRIES IN THE SEPARATE SECTORS

ARCHITECTURE

State

The sector of “architecture” comprises various domains of action, which are directly related to the term *creative industries*. As a sub-sector of the creative industries, the architecture comprises activities from several main groups: architectural design, urban planning, physical planning, urban design; and similar activities such as interior and design, furniture design, design for special purposes; protection, conservation and revitalization of the built heritage, etc. In that context, the following is also included – feasibility studies, project management, project supervision, etc. This sector also overlaps with other sectors: design, tourism, cultural heritage, visual arts, crafts, creative industries in the local communities, software.

In the domain of architecture, as well as in all domains that derive from its classification as a creative industry, the employment (which derives from the thorough researches as well as the operational observations presented through the summed results of the Development Strategy of the complete sector) shows that most of the private architectural bureaus have got 1-4 employees. Most of them are permanent employees; the products are mostly intended for the domestic and foreign market and for all citizen categories. The larger bureaus, with many employees, represent organizational units formed as a continuity of the former large architectural and engineering companies in Macedonia. Their work is adapted to the market conditions and comparatively differentiates from the work of the smaller companies in this domain.

The architectural companies mostly cooperate with institutions in the field of culture, economic institutions and citizen associations. The cooperation refers to various domains: administrative support, exchange of information and services, participation in joint projects (businesses). The employment in this sector is partially on the basis of temporary or seasonal employment, depending on the general business climate, or the real economic indicators as promoters of the work of the sector.

Related to the way of how the business was established and its further development, this type of creative industries has several specificities. In the small and medium enterprises related to this activity, the investments (investment cycles) depend on and are preconditioned by the limiting factor

of the invested initial capital, thus the type of business they run differs from the larger architectural companies, in which the business volume (that is, all the activities within the sector) depends on the number of employees and the complexity of the initial structure.

Currently, in the Republic of Macedonia there are a few higher education institutions which deliver training in the domain of architecture (and other higher education institutions, which are accredited in this field): Faculty of Architecture, University Ss. "Cyril and Methodius", Skopje; Faculty of Architecture and Design, University American College, Skopje; MIT and other accredited institutions.

In relation to the membership in organizations – organized action, it can be noted that a most of the participants in this sector are not members of the Economic Chamber of the Republic of Macedonia and of the Trade Union, and are members of domestic professional organizations. There is a small number of professionals who are members of foreign professional associations.

In this context, we should also mention the work of the Architects' Association of Macedonia (AAM) and its associate institutions (Architecture Academy, etc.). As a non-governmental professional organization, this association acts in the domain of affirmation, promotion and valorisation of the architectural creation in the Republic of Macedonia and abroad. The activities of the higher education institutions and the non-governmental sector in many segments overlap and supplement each other. At local level, in the domain of architectural organizing, the branches of AAM act as dispersed units serving the purpose of its operational functioning, in terms of the programme and statutory determinants.

After the AAM was accepted in the ACE (Architectural Council of Europe) in 2008 the AAM members started to act in an organized way at international level.

The professional bodies (representative institutions) in the architectural sector in the Republic of Macedonia are represented at several levels:

- Institutional level, the professional body which regulates the relations in this domain is the Ministry of Transport and Communications;
- Chamber of Authorized Engineers and Architects, established in accordance with the Building Law, also in the frames of the Ministry of Transport and Communications;
- In the domain of the non-governmental sector the main representative is the AAM (Architects' Association of Macedonia).

In relation to the legal regulations concerning this business activity, there are several crucial problems detected. The Building Law, as a legislation which regulates the gaining and renewal of work licences in this sector is still not operational in a way that can enable a transparent, professional and expert regulation of the relations within the sector and there are implications that derive from the complexity of the relations in the economy.

In this sector, the copyrights are especially disrespected, that is, often the authors' creation is abused from other entities (for instance, as unauthorised sale of products by other companies, etc.). In the present state of this sector, although it is claimed that there is a continuous market research in order to increase the offer (marketing), the real state shows that the so called researches are, in fact, to a higher extent directed towards finding alternative solutions in getting lower price per designed or constructed square meter, not taking into consideration the quality of the offer (building material, criminally gained land and building conditions, lack of real supervision, technical acceptance without a real inspection, corrupt behaviour of the supervisors, etc.)

Development guidelines

- Finalization and intensive work on improvement of the legal instruments which enable development of the sector (Building Law; Law on Legalization of the Illegal Constructions; Law on Physical and Urban planning; Law on Copyrights Protection; Law on Investments within the sector; Law on Culture; Law on Cultural Heritage Protection; Chamber of Authorized Engineers and Architects, and etc.).
- Adaptation and amendments in the Law on Work Relations, by inserting amendments that derive from the implementation of the ECTS (European Credit Transfer System), which defines a different nomenclature of professional titles compared to the current law.
- Harmonization of the public policies in the domain of this sector of creative industries with the European regulations.
- Defining the legal instrument which regulates the product and service prices within the frames of this sector.
- Assertion of organizational and infrastructural connection, in order to increase the general level of offer within the frames of the sector.
- Involving the sector in public policies related to: physical planning, urban development, local self-governance; environmental protection and sustainable development; culture and art; economy.
- Enabling tax relief.

DESIGN

State

The product type in this sector is mostly an object or a service. In the domain of design we begin with an assumption that almost everything which is used in everyday life, in a particular way, includes elements of design. Numerous industries are related to the term design: architectural design, interior and design, urban equipment design, furniture and equipment design (all of them included in the sector design); graphic design (the graphic often serves the purpose of publishing/publicistics and commercials and is a part of the publishing sector); industrial design; crafts design.

This sector also overlaps with other sectors: architecture, fashion, stage art, tourism, cultural heritage, visual arts, handicraft, creative industries in the local communities, software, etc.

The overlapping of the sectors enables defining of several main guidelines in this domain, including relations with the industrial production:

- Industrial/product design: engineering and manufacture.
- Architectural and interior design: constructions and construction engineering.
- Fashion Design: clothes, textile, leather shoes and cloths, jewellery, etc.
- Graphic design: media, commercials, printing, packing and printing.
- Multimedia design: media, commercials, printing, packing and printing, information technology.
- Set-design: theatre, film, television and video.
- Furniture and equipment design: wood industry, sale and industrial development.

In the domain of design, as well as in all the domains that derive from its classification as a creative industry, the employment (which derives from the thorough researches as well as from the operational perceptions presented through the summed results of the Development Strategy of the whole sector) shows that the most of the companies have 5-10 employees. Most of them work as permanent employees; the products are intended for the domestic and foreign market and for all citizen categories.

The design companies cooperate mostly with the institutions in the field of culture and citizen associations, economic and political institutions, advertising and marketing.

The product demand in this sector is satisfactory. The cooperation refers to the different domains: exchange of services, participation in joint projects (businesses). The price of the products is relatively high. There is an employment opportunity for disabled people. Almost all of the entities in the sector have started their business entirely with their own capital.

At the moment, in the Republic of Macedonia there are more higher education institutions which deliver training in the domain of design (and other educational institutions accredited for this economic activity):

1. Faculty of Fine Arts, UKIM, Skopje
2. University "Ss. Kliment Ohridski", Bitola
3. Faculty of Mechanical Engineering, UKIM, Skopje
4. Faculty of Forestry, UKIM, Skopje
5. High School of Applied Arts
6. University American College, Skopje
7. European University, Skopje
8. Accademia Italiana, Skopje
9. Faculty of Design and Multimedia, FON University; and
10. Other institutions such as: SEMOS – Multimedia, Skopje; Aleksandria, Skopje; Neokom, Skopje, etc.

A small number of the companies/participants in this sector are members of the Economic Chamber of the Republic of Macedonia, they are not members of the Trade Union and there is almost a lack of membership in domestic or foreign professional organizations.

In this sector there is no sufficient number of law acts and by-laws which regulate the respect of authors' rights that are just partially protected. The state has not ensured particular benefits which, by the Law of Business Entities, would enable stimulation of the economic activity of this sector.

In this sector there is a continuous assessment of the market, of the power of market absorption of this kind of products and determination of the target groups. The information for the product and its placement is planned in a particular way through already established channels. The emphasis is put on the creation of habit of the potential clients for the offered products.

The sector is a favourable frame for developing a successful business.

In the domain of design, in the Republic of Macedonia more events are organized: furniture and equipment fairs; Infocom (Information Technology Fair); Librografika (Book, Graphic Design and Printing Technologies and Industries Fair); Technoma (Wide Consumption Products Fair); Makinova (Industrial Machines, Development Industrial Technologies and Patents Fair), etc.

Development guidelines

- This sector should be connected with the public policies from all the spheres of social life, in direction of the creation as well as their realization.
- An education sector for creation of special schools for various types of design should be established, through implementation of appropriate programmes at different educational levels.

- Enabling appropriate conditions for export of the products of this sector as a particular type of creative industries products.
- Enabling conditions for connection of this sector with the other sectors which use the products and services of the sector design.
- Adaptation and amendments in the Law on Work Relations, by inserting amendments that derive from the implementation of the ECTS (European Credit Transfer System), which defines a different nomenclature of professional titles compared to the current law.
- Harmonization of the public policies in the domain of this creative industries sector with the European regulations.
- Defining the legal instrument which regulates the product and service prices in the frames of this sector.
- The assertion of the system of organizational and infrastructural connection, in order to increase the general level of offer in the frames of the sector.

FESTIVALS AND IMPORTANT CULTURAL EVENTS

State

This sector covers the following: multidisciplinary events; visual arts; musical theatre; dances; folklore; music; theatre; design; fashion; film; literature; cuisine (cuisine and beverage festivals). In the Republic of Macedonia there are many examples for this kind of events: Skopje Cultural Summer Festival; Ohrid Summer Festival; Balkan Festival of Folk Songs and Dances in Ohrid; Festival of Folk Songs and Dances in Dolneni; International Children's Folk Festival "Oro bez granici" (Dance without Frontiers), Skopje; Balkan Festival, Ohrid; International Skopje Jazz Festival; Kumanovo Jazz Festival; Days of Macedonian Music, Skopje; Blues&Soul Festival, Skopje; "Peace Unlimited" Festival; Children's Festival "Zlatno slavejce" ("Golden Nightingale"), Skopje; "Taksirat" Festival, Skopje; May Opera Evenings; „Interfest“, Bitola; International Film Festival "Braka Manaki" ("Manaki Brothers"); „AsterFest“ – International Film and Video Festival of South-Eastern Europe, Strumica; Struga Poetry Evenings; World Gallery of Caricatures; Vevcani Carnival, Struga; The Small Montmartre of Bitola, Bitola; "Risto Siskov" Theatre Festival, Strumica; MOT—Young Open Theatre, Skopje; Days of Comedy, Kumanovo; Theatre Fest, Skopje; "Off Fest" Skopje; Amateur Drama Festival, Kocani; Theatre Festival "Vojdan Cernodrinski", Prilep; Theatre of Monodrama, Bitola; International Festival of Classical Drama, Stobi; Beer Festival, Prilep; "Alarm Festival", Ljubanista, Ohrid; „Balkan Square“, Ohrid; Ilinden Days, Bitola; Eco-festival in Ohrid, etc.

The festival type of events (of various kind) which unite more products (objects, services, information, performances) of the creative industries (from the other domains), in fact, are based on the local infrastructure. Their periodicity in the organization, the multidisciplinary of their structure, as well as the thoroughness of the structure of their target groups, enable a complex approach and integration of more creative industries domains within the frames of identical project platforms. This makes them practical in their future strategic and development action plans, particularly because of the fact that the primal infrastructure, which should be often created in order to maintain their existence, leaves behind interventions that enable each future cycle to occur more easily. This enables sustainability of the concept, as well as integrability. A particular value of this complex type of creative industries is their international character (even organized at local level, this events are of a great significance for the cultural tourism, for instance). In the Republic of Macedonia there are no institutions which could deliver knowledge for managing this kind of events. In particular, this kind of events occur in the smaller towns and places in the Republic of Macedonia and are marked by an outstanding success and high level of presence in the general cultural space; they are

managed/ administrated by local structures which possess a particular expert background, often in the domain of arts or a single sector of the creative industries.

The future organized staff training in this domain should be the driving force of more sectors from the creative industries domain. That should be appropriate to the necessary level and standards, which for this sector are defined by the Creative Industries Development Strategy.

In the current conditions, there are not separate numerical indicators through which the economic impact of this sector can be precisely determined. In order to determinate those indicators precisely, it is necessary to follow the conditions in a long period of time and their systematization through data processing from all the necessary phases, such as the participation of the sector in the gross national income on an annual basis; its contribution to the income at local level; periodic amplitudes of income (local and regional); participation income in separate items (festivals, performances, etc.).

For the time being, there are no systematized indicators that comparably point to the invested finances for realization of particular activities, like those for the earned income, particularly at local level. The indicators of these parameters would be determined in future through systematic monitoring of the income and expenditure in the process of realization of all the separate activities in this sector. This imposes responsibility for future active monitoring of the state through the following indicators: determining the correct number of planned events/festivals; determining the budgets; determining a register of the full-time employed in the sector; determining a register of the temporary employed in the sector; expenditures for artists, individual expenditures, etc.; expenditures for the infrastructure, etc.; insight in the made profit from the separate activities; profit dispersion/sustainability of the concept.

The creative industries mapping has showed that in this sector it is necessary to build a methodology in order to completely perceive all the mechanisms for financing of the activities and sub-sectors by the institutions of the system. The last practice shows that in the Republic of Macedonia there are several basic types of financing:

The bigger events have got a combined system of financing which includes:

- Institutional financing
 - Financing by the private sector
 - Financing by the local self-government.
- The other types of events include financing with co-participation of various sectors, for instance: media sponsors (which later do not need to finance commercials or advertising) in combination with other sources.

- The smaller events in the units of the local self-government can sometimes have the same financing as the abovementioned, but they show a tendency to be more supported by the local businesses and commercial activities related to the events.

The major part of the products of these creative industries include information and services and are mostly intended for the domestic and foreign market and for all the target groups. The festivals are often realized in cooperation with the institutions in the field of culture and citizen associations, and to a smaller extent with the economic institutions as well. The cooperation refers to an exchange of information, exchange of services, administrative support, organizing common projects, etc.

There is no legal regulative for protection and regulation of the activities related to the festivals.

A part of these creative industries are members of domestic and foreign professional organizations.

Development guidelines

- Harmonization of the public policies in the domain of this creative industries sector with the European regulations.
- Establishing ranking criteria for particular kind of festivals (which of them are extraordinary significant for the national culture, and which of them have only got local or commercial significance).
- Adopting laws and regulations which would enable intellectual property protection of these creative industries, exemption from taxation and loan granting by the state to those events which will be assessed as especially significant for the development of the national culture;
- Establishing methodology of following the development (economic, cultural and organizational) of these creative industries, especially because of their significance for decentralization of the cultural activities and development of the cultural tourism;
- The need for research of combined financing modalities should be once again emphasized, and also the financing of mixed contents which could enable the abovementioned.

TOURISM

State

The tourism represents a separate, directed and programme edited contents of the creative industries with a high level of overlapping and mutual complementation with various sectors of these industries. The tourism makes the biggest profit from the aforementioned events and contents related to the creative industries. The future functioning of this sector should certainly be a source of income in the local self-government units, through intensification of the processes of decentralization and respect towards the domestic regulation in the given fields of interest.

Development guidelines

The main aims of the future development of this sector as a specific type of creative industry which (especially in the domain of cultural tourism) directly depends on all of the aforementioned sectors, is recognizable in the following domains:

- Elaboration of programmes and initiatives which increase the level of connection among the places and the events, thus creating a coherent image which as a product can be offered to the future visitors/tourists.
- Cooperation which clearly defines the quality and standards, especially in the domain of the cultural heritage and tourism, as well as in the domain of the relations of the live culture and tourism.
- Elaboration and implementation of projects which reinforce the cooperation among the public, private and non-profit sector in regard to the investments in tourism.
- The economic development strategies at local, regional and national level should support initiatives which totally integrate the cultural tourism as well as the tourism based on cultural heritage.
- A large number of initiatives in the field of cultural industries related to tourism will be implemented in accordance with the Tourism Development Strategy in the Republic of Macedonia.

Between the tourism and the creative industries there are numerous relations which are useful for the both phenomena. The event Ohrid Summer attracts a large number of domestic and foreign tourists who come to Ohrid to become a part of this event. Different spheres of the creative industries attract tourists, since for them they represent cultural experience. Visit to a local museum, listening to a traditional music, local cuisine, hand-made objects, visit to a historical sites and etc. are

part of the tourist adventure. Some of the cultural events happening in the province are one of the main reasons for paying a visit to those towns (for instance, The Beer Festival in Prilep). This relation between the tourism and the creative industries in the frames of the tourism initiated the development of the cultural tourism.

CULTURAL HERITAGE

State

This sector includes all the categories of cultural heritage defined in the present legal regulation (Law on Culture, Law on Cultural Heritage Protection) as well as by-laws (regulations, manuals, etc.).

The projects which emerge from that treatment with regard to the creative industries development focus on various museums, programme defined cultural routes/paths with different themes of integration which include architecture, education, design, etc., projects that focus on products from the current cultural production and its relation to other already mentioned forms of creative expression that are selected and classified in the domain of creative industries. The products of this type of creative industries also include objects, information and services. They are intended for all audience categories (regardless age, sex, educational structure, national background, religious belief, etc.). These organizations mostly cooperate with institutions in the field of culture and citizen associations, and it is mostly related to the exchange of information and services. They is no frequent cooperation with the economic institutions, and even less with those in the field of politics.

The tourism based on cultural heritage is defined according to the expected potential visitors/users/consumers of culture of the following cultural attractions:

- Festivals and fairs (music, dance, visual arts, multimedia, etc.).
- Performing arts and concerts (theatre, opera, ballet, classical and contemporary music).
- Museums and galleries.
- Historical/monumental entities, monuments, sites.
- Art or handicraft studios and workshops.
- Various sites and cultural contents.

In this context, in the domain of the cultural heritage, the creative industries should be defined on several basic principles:

- Flexibility towards this creative industry with regard to the possibility to follow the changes related to the environment.
- Stimulation of the mutual interest for art, culture and tourism (as sectors) and of their interest to function together in order to increase the level of the built capacities.
- Respect towards the fact that the Macedonian regions develop cultural capacities which enable presentation of tourist products and experiences with emphasized local label.
- Inclusion of the smaller initiatives in shorter time intervals in order to create climate which will be an inspiration to undertake long-term activities and with greater expectations (concerning the organization and finances).

The institutions which provide protection and presentation of the cultural heritage are often established and financed by the government, and it rarely includes projects that use financial means from the domestic and foreign funds. The price of the products of these creative industries is high as a result of their exclusive character and outstanding value. The economic effect of this sector is not reciprocal to its significance because of the disproportion between the real price of the products and the possibility for their public affirmation through an appropriate charge of the services intended for the wider audience. This imbalance manifests itself, although the institutions make effort to advertise their products and although the products are, undoubtedly, enormously significant for the creation of public policies (their participation has not been sufficiently used by the proper institutions of the system).

A great part of the organizations in this sector are members of domestic and foreign professional associations, and are also members of the appropriate trade unions.

The relevant institutions in the governmental and non-governmental sector should, in future, offer a precise register of cultural institutions from various kinds (which will remain their continuous obligation). Moreover, the objective state and equipment readiness, infrastructure and the possibilities for implementation of the project activities related to the affirmation and development of the creative industries should be assessed. In this sense, the future researches should be directed towards:

- Assessment of the real state of the institutions.
- Realization of the organizational structure of the constituent units.
- Possibility for implementation of complex types of activities (which derive from the nature of the creative industries).
- Equipment readiness for development of appropriate types of creative industries as a result of which the institutions and their contents are established.

In this way, the following will be achieved:

- Reinforcement of the perception for Macedonia as an artistic and culturally rich destination.

- Improvement of the possibilities and relations for development, thus enabling better communication among the art, cultural and tourist sector.
- Encouragement of product development (of the creative industries), particularly of those products which build relations and identify opportunities that are appropriate and competitive for the target markets.

The education and training represent basic stimuli for future development. In the Republic of Macedonia the employees in this field are generally educated in the higher education institutions in the field of social and human sciences. In the domain of the creative industries the programmes enable and in their future development should enable the following:

- Providing services, training and professional development of the cultural tourism promoters whose projects will become models that should serve as an example for all the similar or identical fields.
- The proposed projects should enable and demonstrate exceptional level of service provision to the visitors.
- Establishing unities on the basis of good practices, problem solution and identifying trends which, to a great extent, contribute to the development of the creative industries with regard to the cultural tourism and heritage.
- Technical assistance through programmes which enable economic development, especially in the domain of unique products and packages of products from particular regions.
- In this sector most of the workers are permanent employees, however there is a significant number of those who are temporary engaged (for instance, of those who work on particular projects). The organizations from this sector often employ 10 to over 100 people (according to their nature and responsibilities). There is an enormous number of professionally trained workforce which can be employed in this sector, however this is not the case.

With regard to the influence of the museum institutions on the treatment of the creative industries development strategies, a particular attention should be paid to the future treatment of these institutions in the creation of the general climate for their use and promotion.

Development guidelines

- Setting additional criteria which will enable the appropriate state institutions to permanently follow the real state in the organizations in the field of cultural heritage.
- Providing service, training and professional development for the promoters of development activities in the cultural heritage sector.

- Inclusion and development of educational mechanisms for the audience of all target groups in order to create an attitude towards the cultural heritage and to get acquainted with its treasure (sensibilisation of the audience through education, media, marketing).
- Establishing new institutions which would contribute to the creative industries development with regard to the connection between the cultural tourism and cultural heritage.
- Technical assistance through programmes which enable economic development, especially in the domain of unique products and packages of products from particular regions.
- Enabling favourable loans by the state in the field of protection and affirmation of the cultural heritage.
- Enabling tax relief by the state in the field of protection and affirmation of the cultural heritage.
- The state should enable greater and more developed participation of the sector in the implementation of all kind of public policies (cultural, educational, scientific, artistic, those concerning the urban development and physical planning, etc.).
- Increasing the number of job positions in the sector (especially in a direction of establishing connection with the cultural tourism).
- Stimulating and enabling permanent staff education and their further training within the frames of the sector (with a particular emphasis on the development of originality, creativity, entrepreneurial spirit, etc.).

PUBLISHING

State

This sector, generally, comprises a few main contents such as: writing and publishing books, magazines, etc.; design, printing, bookstores, book fairs intended for popularization, sale and distribution; libraries and research (this product type contains objects, services and information). It is intended for a wider audience which includes almost all kind of target groups (of both sexes, all ages, all levels of education, with slightly bigger accent on pupils, students and intellectuals). They cooperate with individuals, institutions and companies. Their products are mainly intended for the domestic market; however the rate of import is significantly high. The demand on products is average with tendency to decrease. They mostly cooperate with institutions in the field of culture, education and science as well as with citizen associations, and less with the political and economic institutions. The cooperation is usually realized through work on joint projects, but also exchange of services and information. In this sector the private capital is at the highest level, and the state participates by

subvention of products which are of a great interest for the culture, through mechanisms established by a legal regulation and expert analysis. The price of the products adapts itself to the standard of the audience and market which in both cases are not favourable. Because of the number and the wide network of entities which are included in this sector, the number of job positions is exceptionally high. There is qualified workforce which, however, requires additional and permanent training. There are mainly permanent employees (with an occasional use of temporary services from companies and individuals). In the Republic of Macedonia the possibilities for education in this sphere are not sufficiently developed (except in the separate aspects, for instance: literature, translation, art education, etc.). With regard to the supply with raw materials they do not face any greater problems, although they purchase them in the country and from abroad. Many companies in this sector are members of domestic professional organizations, and a smaller number also of foreign organizations (there is a very small number of those who are members of trade unions or economic chambers). Their role of creating the public thinking and policies has a great potential, however that potential is not properly and sufficiently used.

The sector publishing, according to the nature of the activities that justify its character as cultural industry, represents a specific integrity of more diverse activities. Taking into consideration the development of the infrastructure and the permanent network which enables uninterrupted communication, all the domains of this sector have to be a subject of detailed observation.

The publishing as a creative industry have three main fields:

1. Publishing books.
2. Publishing magazines.
3. Electronic publishing (books, magazines, film, music, etc.).

With regard to the exceptionality of these domains, there is an imposed need for a complete register and insight in more categories of information for this sub-sector, such as:

- Types and number of publishing houses.
- Printing houses according to the type and volume of work.
- Study for printing preparation.
- Annual production of printed books.
- Annual production of printed magazines.
- Annual production of electronic media.
- Study for preparation and realization of electronic publishing.
- Number of employees in the separate sectors.
- Annual income which is earned as a result of the turnover in the frames of the sector.
- Financing projects from all publishing domains.

- Participation of the institutions and the non-governmental sector in percentages (finances) in realization of joint projects in the field of publishing.
- Setting the level of (financial) sustainability of various types of publishing projects.

Development guidelines

- The state should keep records of the existing number of employees in the sectors and to enable the increase of job positions, particularly, with regard to the changes and deviations at annual level; the changes that occur as a result of politically conditioned circumstances; changes imposed by the market economy; exchange of expert staff – intersectoral movement).
- The state should enable an emphasized consequent legislative for copyrights protection, that is, the intellectual property (mechanisms of discovering abuse, such as illegal copies, etc.)
- The state should guarantee tax relief for this business activity which is of exceptional national interest.
- The state should enable loans and other types of financial relief and subventions in the sector, particularly having in mind the small market and consumers' standard as well as the expensive process of product production.
- It is necessary to undertake measures to support the marketing of the products in the sector on domestic as well as on foreign market (especially in the domain of translation, promotion materials financing, etc.).
- The publishing should participate in the realization of all kinds of public policies, especially with regard to the power of the nature of this medium (in that sense the public should be sensibilized on the significance of this sector).
- There is a need for strict criteria and assessment mechanisms for the quality of the projects in the field of publishing in order to promote creativity by using various subventions for high goals in this field whose function is not only commercial.
- In the field of education there is a necessity of interventions in direction of opening an opportunity for education of profiles that through the gained knowledge and skills can follow the fast changes in the production technology and to endure the competition in the field of creativity and originality of products.

LIBRARIES

State

This sector of creative industries is related to the publishing sector, as well as to the sector of cultural heritage (protection, storage, presentation and affirmation).

The existing number of libraries in the Republic of Macedonia enables organized acting in the domain of creative industries. This is mainly due to the fact that there is an enormous interest for realization of partner projects with the USAID, UNDP and the local self-government, in cooperation with expert teams, etc.

Development guidelines

- The state should support the physical consolidation and raising the quality of the physical space of the libraries.
- Intervention by the state in direction of reconstruction of interiors, inner equipment, and technological modernization of the libraries.
- Enriching the offer of the libraries as cultural spaces which enable interaction of various cultural contents.
- Public promotion of the publishing and raising the awareness for the significance of this segment of the creative industries as a potential factor for the local economic development which is crucial for the librarian activities.
- Investment by the state in enriching the cultural offer, reflection of integral cultural values.
- Promotion of the complexity of creative industries and directing the interest towards the necessity of an integrated approach in their defining, which would unite more different sectors into a single project.
- Ensuring institutional form for establishing a data base for the following indicators:
 - Existing book fund in the libraries in the Republic of Macedonia.
 - Request for replacement of the old book fund through an organized publishing (intended publishing).
 - Existing standards in the libraries (book fund maintaining, storage and care).
 - Number of employments and engagement of workforce on annual basis.
 - Number of realized services at annual level (number of used library units which are registered at annual level, as an average of usage of the total book fund in the libraries).
 - Establishing educational institutions which would educate a specialized workforce in this sector.

- Undertaking actions which would encourage the public to use the products of this sector of creative industries, but also ensuring accessibility to the same through subventions and relief for particular category of consumers.

WRITERS/AUTHORS

State

The writers/authors compose the core of the publishing in particular domains. Due to these reasons, this guild is represented as Writers' Association of Macedonia, an association that organizes and coordinates their activities.

The high percentage of writers' participation in the domain of creative industries, especially in the domain of publishing, represents an obligation to pay a particular attention to the following aspects:

- Annual (percentage) participation in the overall business of creative industries in the Republic of Macedonia.
- Assessment of the precise number of organized writers in the network.
- A complete overview of engaged potential (job positions) that cover industries which depend on the publishing (printing marketing materials, industries for packing and promotion, advertising industry, distribution, etc.).
- Possible engagements directed towards organized printing, which should consist of:
 - Publishing promotional publications;
 - Printing annual overviews;
 - Publishing complete works;
 - Publishing various categories of publications (luxurious, paper bag, etc.);
 - Participation in promotions and domestic fairs;
 - Participation in foreign events of this domain;
 - Monitoring of the market conditions and adaptations;
 - Increasing the diversity in the offer of the end products – all kind of printed book.

Development guidelines

- Protection of the copyrights.

- Regulation of the status of self-employment related to the authors' creative activity with corresponding legal measures established by the state (status of a freelance artist).
- Increasing the number of job positions in the corresponding institutions of the system for this category of professions.
- Establishing strict and professional criteria for valorisation, publishing, financing and promotion of the works in the field of literary creation.

VISUAL ARTS

State

The visual arts represent an extremely complex combination of various creative sectors. Generally, visual arts are defined as follows: painters, sculptors, filmmakers, new media art artists, electronic art, books illustrators, caricaturists, animators, photographers, video-art artists, directors, etc.

The institutions (private and public) are organized having the above classification in mind. They integrate the project, basic and central businesses in this area: galleries, sales galleries, equipment workshops for works of art, organized media events for the purpose of arts affirmation, art promotion festivals, photographers' studios, film productions, filmmakers, collectors, collector houses, domestic or international.

The secondary impact of the sector includes: renting studios for special purposes, hiring set designers, creating exteriors and interiors for organization and work in the area of visual arts, special marketing campaigns, agencies, projects aimed at the integrative principle in affirmation and development of visual arts as a form of creative industries, etc.

The products in this sector of creative industries include objects, information and services, depending on the sphere (fine arts, design, museums and galleries, advertising, film production, etc.). They are intended for the domestic as well as the foreign market and for almost all target groups of consumers (with a certain emphasis on adults and highly educated consumers). Generally, the clients are individuals, companies and institutions. Most of the products, nevertheless, remain on the domestic market, although one third manages to enter the international markets as well (often, this exchange is enabled by foreign institutions, and in small number of cases with mediation of domestic state institutions). The price of the products is high due to the price of the workforce; although it is not always realized on the market, because of the low personal and social standard.

This sector of creative industries mostly cooperates with the institutions in the field of culture as well as citizens' associations, and the least with the political institutions and the economic entities. This cooperation in the greatest part relates to the information and services, but also to the participation in joint projects.

The majority of organizations in the sector take care of market assessment, assessment of their products and their advertisement (among other things, through attempts for consumer education).

The organizations in the sphere of visual arts often function on the basis of state investments as well as investment of private capital.

A few of them are members of trade unions, and even fewer are members of domestic and foreign professional organizations. Their membership in the creation of public policies is of great importance due to the character of the sector, however, the potential of this kind of creative industries in that direction is only partially used.

The infrastructural equipment readiness for development of this kind of creative industries is defined with the determined list of institutions that take part in the process. This particular group of infrastructure in the purpose of visual arts consists of:

- Art museums and galleries: Museum of Contemporary Art, Complex of Macedonian Museums, National Gallery of Macedonia, city museums, etc.
- Collectors.
- Collections of institutions and companies.
- Art consultants.
- Art galleries (private and public).
- Promotional art agencies.
- Institutions for art education (in all levels of education, from preschool to high education and professional art academies – in the private and public sector).
- Stores with art promotional material.
- Art studios – ateliers.
- Publishers in the area of art (producers).
- Film distributors.
- Funds to support visual arts.
- Libraries with art sections.
- Promotional and marketing agents for visual arts.
- Gallery curators and museum services.
- On-line galleries.
- Art associations/organizations.

- Amateur organizations.

The sector encounters problems in the supply of raw materials, materials for production and maintenance of the existing facilities.

There is not an adequate representation of the education in the field of visual arts (theoretical and practical) during the compulsory primary and secondary school in the Republic of Macedonia. There is only one secondary school of applied arts, that is, the Secondary School of Applied Arts “Lazar Licenski”.

The main visual arts are based on the creation of profiles in the high-education institutions through a University program and selected study programs. In the Republic of Macedonia there are several public and private higher education institutions of this kind, for example:

- Faculty of Fine Arts, UKIM, Skopje.
- Faculty of Dramatic Arts, UKIM, Skopje.
- Faculty of Architecture and Design, American University College, Skopje.
- Faculty of Fine Arts, University of Tetovo.
- Faculty of Art and Design, European University, Skopje.
- Faculty of Design and Multimedia, FON University.
- Accademia Italiana, Skopje.
- ESRA, Skopje.

The professional profile of the people who complete their education in these higher education institutions is in accordance with unique methods and nomenclature that has an equal relevance and significance for all.

The employment in the field of visual arts has a high participation rate in comparison with the other sectors. This is primarily due to the fact that the visual arts represent extremely important area that overlaps with many other sectors, to which it serves as a service. Thus, the number of employed people in the sector of visual arts varies, because it is extremely unpredictable and depends on the number of temporary employees (in different sub-sectors). In that sense, the status of the authors who belong to the so-called free artists represents a particular problem.

Within the sector (and the labour market) there is a high percentage of qualified staff, but there is a need for its constant further training.

Development guidelines

The large share of visual arts in the area of creative industries makes it necessary that the following aspects are considered carefully:

1. Annual (percentage) participation in the overall business of creative industries in the Republic of Macedonia.
2. Determining the exact number of organized individuals/participants (collectors, curators, workshops, etc.) connected to the network.
3. Full overview of the hired potential (job positions) in industries that are in correlation with visual arts, for example: printing, marketing materials, campaigns, promotion, etc.
4. Possible engagements and relations with other sectors of the creative industries aimed at organized representation and promotion, which should consist of:
 - Presentation of collections and complete works,
 - Guest exhibitions and lectures,
 - Publication of multimedia publications,
 - Publication of annual reviews of exhibitions, promotions, etc.
 - At national and international level: participation of foreign events from this field, monitoring market conditions and adaptation, increasing diversity in the supply of end products.

Therefore, the state, within its institutions, should authorize certain bodies for keeping records and above all, to evaluate the effects of the work in the sector within the Ministry of Culture, in cooperation with the State Statistical Office and by forming expert committees.

- Protection of copyrights and sanctioning plagiarism in the sector (with special law acts).
- Regulation of the self-employment status in relation to the authors' creative work with adequate legal measures by the state (free artist status).
- Increasing the number of job positions in certain institutions of the system for this category of professions.
- Establishing strict and professional criteria for evaluation, publishing, funding and promotion of works in the field of visual arts.
- Enabling favourable loans.
- Constant subventions by the state.
- Tax relief.
- Relief concerning the import of raw materials.
- Stimulating businesses related to production of raw materials and means for production.
- Establishing an institution that would provide more promotion and export of products of the sector
- Introducing special laws and by-laws that would regulate the relations in this sector (as in all other sectors), in accordance with the abovementioned principles and requirements.
- To get involved in the creation of public policies, especially in the area of art, culture, education, physical planning and urban development.

HANDICRAFT

State

Regarding this sector's infrastructure in Macedonia, there are many old urban cores (monumental units), which witness the development of all the kinds of business activities (being in continuity from traditional to contemporary). The complexes such as the old bazaars are used as exceptionally attractive due to their architecture, ambient, the way of communication with the consumer, and simultaneously being an attractive place, since that type of complexes and buildings are part of the tradition of the cities. These urban cores possess all the qualities of an urban architectural complex, with historical dimensions, for the purpose of presenting different offer to the domestic and foreign visitors. Handicraft is significant for the basic functions related to the culture of living and cultural identity.

In the process of realization of the goals and policies in supporting small businesses and entrepreneurship, the Government of the Republic of Macedonia adopted a Program of measures and activities for supporting entrepreneurship and creating competitiveness of small businesses. In this segment of the creative industries, the inclusion of the Macedonian Crafts Chamber is necessary.

The Programme is governed by the principles and areas of activities defined by the European Charter for Small Enterprises. In these domains there is an equal treatment of the handicraft support in the Republic of Macedonia, its revival and further development. The purpose of creating a program is to obtain certain guidelines for handicraft development, their organization, support and facilitation of their work. Nowadays, in Macedonia most of the handicraft is insufficiently affirmed and unattractive to the consumers. The existing crafts are in danger of extinction; trade has been transformed to fit modern tendencies, tourism accommodated to the regional consumer with poor spatial potential. Therefore, programs are proposed to preserve the old crafts and new products designed by the hands of trained staff in the secondary schools, and university educated professionals that work on processing metal, leather, ceramics, beads, glass, etc. Unfortunately, the educated staff are not organized and used in the contemporary designed handicraft – artisanship.

Simultaneously, the programs for revitalization of the handicraft should contain visionary components, since there should be a specific anticipation of contemporary events, and adequate reaction to those outside changes. Thus, it is provided for old city cores, the selected urban points in which crafts are developed not to become shopping centres, but to grow into attractive urban agglomeration. Such locations, should offer diversity in all spheres, while remaining serious economic entities, given that users of such locations are well-established economic entities and make a living from their products.

The abovementioned programme would strengthen the positions of affirmation of handicraft (traditional handicraft, contemporary art works, products of various skills), which should be continually developed in a contemporary manner such as interpretation, multiplication or creative pre-creation of the works and products of the traditional handicraft and art skills.

The handicraft, whose products are objects, objects and services, and objects and information, as part of the small enterprises, despite the long tradition, has lately been marginalized primarily due to the belief that emphasis should be put on the development of the business activities and branches, which result in products with higher added value. Numerous crafts have been dying out for years, and some of them even ceased to exist. The fact that tradition in crafts should be kept alive and improved, whereas the experiences and creation skills should be inherited by the following generations, is a sufficient argument that we need to take a more serious approach to this field. In the Republic of Macedonia there are no specialized educational institutions to enable this type of education. Promoting creativity and originality, as well as the entrepreneurship spirit, which are not properly included in our education system, also does not provide this creative sphere of industries with competent workforce.

The majority of the enterprises in this sector have 1 – 4 employees and they are not permanently employed. The qualified workforce who needs an additional education is not numerous.

The provision of raw and manufacturing materials is one of the major problems in the field of handicraft.

The products are intended for all the categories of consumers and clients, and they are created for the domestic and foreign market. Within the frames of the sector there is awareness for product advertising, market research and sensibilization of the public for this kind of products (fairs, festivals, etc.) and yet the demand for these products is average.

The participation of this sector in the creation of the public policies, despite its significance for the preservation of the cultural identity and the economic potential, is not satisfactory.

Many of the entities in this sector are members of domestic and foreign professional organizations, whereas the number of those connected with trade unions and the Economic Chamber is insignificant.

Development guidelines

- Support to the revival of certain target groups of handicraft, or their direction towards affirmation, promotion and marketing of activities which gravitate towards this sector.
- Creation of official programme for renewal/revitalization of handicraft:
 1. An introduction in handicraft, the main promoter of the activity, subgroups of the primary activity.
 2. Opening of new centres for education in the field of handicraft.

3. Education for the aims and benefits of the activities.
4. Programme for revival of the activity.
5. Co-financing of the expenses for education.
6. Financial relief – programme for financial and other relief (tax relief, favourable loans, subventions, etc.)
7. Possibilities and criteria for the use of venues in the old and other traditional urban and rural cores under favourable conditions.
 - Gaining skills for production and proper technological level of equipment (replacement of the outdated equipment, improvement of the raw materials, and proper education and training).
 - Support and stimulation to the state institutions in terms of marketing and sale of products.
 - Inducement of handicraft for improvement of the competitiveness in export (improvement of design of the products through following the current trends by new recognisable style, their presence during organised presentations at international handicraft fairs and other international exhibitions).
 - The primary aims of the Projects for development and revitalization of handicraft should contain:
 1. Support to the crafts through revival and development of the archaic handicraft, which should offer the market, by using the latest technology (galleries, new sales centres, fairs, hotels, and tourist events), products with new design, attractive for both the domestic and foreign consumers.
 2. Improvement of the image of products by following the current trends applied in the traditional milieu. Improvement of the image of products
 3. Presentation and nurturing of the Macedonian traditional values represented by these products.
 4. Inducement of young craftsmen, women entrepreneurs and other unemployed people to become interested in some of the crafts.
 5. Increase of the export of these products, and thus employment increase.
 6. Attracting the attention of foreign tourists and other visitors of the Republic of Macedonia for handicraft products.
 - Promoters of the activities: The Ministry of Culture in cooperation with the Ministry of Economy and the Agency for Promotion of Entrepreneurship of the Republic of Macedonia should be the main promoters of this type of activities. Inclusion of the municipalities as logistical support is recommended.
 - Activities which should be undertaken:
 1. Implementation of special trainings for training and acquiring skills of certain groups of craftsmen (by accepting certain number of participants of each target group).
 2. Providing experts for implementation of the training (workshop, seminar).
 3. Providing venue for trainings.
 4. Organising exhibitions of the products made during the trainings (practice).

5. Giving monetary awards for the best handmade products for the craftsmen of every group, according to the type of handicraft.
 6. Flyers in the daily newspapers in order to inform about the events, for the purpose of attracting great number of visitors.
 7. Media propaganda and promotion of the project.
 - Possible financial resources:
 1. Domestic financial resources of the Budget – Programme for Promotion of Entrepreneurship and Creation of Competitiveness of the Small Businesses in the Republic of Macedonia;
 2. Technical assistance of a donor;
 3. Means which can be covered by the Programme for Promotion of Entrepreneurship and Creation of Competitiveness of the Small Businesses in the Republic of Macedonia;
 - Stimulative measures (Ministry of Finance; Ministry of Economy)
 - The stimulative measures would be determined for the purpose of establishing status of the craftsmen whose activities include:
 1. handwork (handicraft);
 2. partial handwork (by use of machines for the purpose of processing);
 3. by combination of technology (traditional or modern).
- Handicraft is significant for the primary functions of the culture of living and cultural identity.

THE CREATIVE INDUSTRIES IN THE LOCAL COMMUNITIES

State

This sector mostly operates through non-governmental organizations for the purpose of promotion, organization and reinforcement of certain actions (assistance) within the frames of the local communities in accordance with their socio-cultural needs and issues, by the means of artistic expression. One of the main tasks of these kinds of creative industries refers the campaigns for informing and raising the awareness of the citizens of particular local communities regarding certain issues emerging as serious phenomenon related to those communities (economic, political, environmental, cultural, health, social, etc.) The campaigns are shaped by various kinds of artistic action and expression (embracing all the target groups of the population, according to their gender, age, ethnicity, religious affiliation, citizens with special needs, political persuasion, occupation, social status, etc.) This kind of action could be part of the wider range of activities for influence over the proactiveness of the citizens, or could manifest through inclusion in the preparation and distribution

of advertising materials. These creative industries are a potential partner for the campaigns of the local authorities, just as any other kind of implementation of the public policies. In the Republic of Macedonia these forms of expression and action of the creative industries are in their initial phase. Mostly, the financial resources are international foundations, foreign foundations, and in certain cases governmental institutions (certain ministries, in accordance with the subject which the activities of these creative industries refer to).

The units of the local self-government should take special measures for support of the development of the creative industries at local level. The emphasis in this context is put on the promotion of healthy environment for the purpose of ecotourism.

The promotion of healthy lifestyles implies mobilization of the creative industries as a way of development of different kinds of needs and practices with direct impact on the economic movements, especially on the structure and number of new employments and self-employments in the local communities.

The activities of this sector are not institutionalised or part of the network of specialized centres, but they are part of the activities of certain NGOs, whose work is related to the idea of citizen initiative. Their field of work is sporadically coordinated with other organizations and the action of the local and national authorities (when there is a necessity for it regarding the implementation of the public policies supported by the public). In the Republic of Macedonia, some of these creative industries are certain institutions of the local self-government (especially in the domain of culture, education, spatial planning, environment protection, etc.). The cooperation between these different kinds of creative industries is in a sporadic manner. In Skopje, at the local level, attempts were made for achieving local organization of the creative industries (crafts, fashion, etc.) in order to create a network, and to coordinate the activities with the municipal and city authorities.

Education and training in artistic manner, also occurs as a form in which these creative industries operate (especially regarding population risk behaviour, population in the process of socialization and resocialization, or population identified as a potential factor in shaping public opinion, further citizenship education, etc.) Moreover, despite the citizens associations it is necessary to emphasise the role of the art institutions, especially those which operate through education centres within the frames of the institutions.

Within the frames of this sector volunteers (in the non-profit sector) operate along with individuals employed in the national and local art institutions (a few), just as individuals who occasionally include themselves in the actions as experts in the field of art and art education (voluntarily or for a certain honorarium). There is a small coefficient of employment, and the qualifications of the employees are not always in accordance with the work tasks. Employments in various sectors of the creative industries are included, but solely when the individuals function and cooperate on common projects.

The work of the organizations in this sector generate income of donations and sponsorships, which are used for campaigns and implementation of activities (art activities) for fund raising (selling tickets, etc.) for charitable purposes. This sector is important for the sensibilization of the local population and the inducement of their activeness regarding issues that are important for the local communities development (which is a potential contribution to the self-sustainability of the economic growth of the communities), rather than for the economy.

Development guidelines

- The national and local authorities should provide official, institutionalised frame (separate offices for relations and cooperation, legal regulations) for networking (or facilitation and inducement of the networking) of the activities of the creative industries in the local communities, and their coordination and inclusion in the implementation of all the types of public policies (Ministry of Culture, Ministry of Transport and Communications, and other similar institutions in the organs of the local self-government).
- Subventions should be provided in order to stimulate the creation of unions and associations of all the sectors in the creative industries.
- Mechanisms for education and sensibilization of the citizens on cooperation with these kinds of creative industries should be induced, as an opportunity for implementation of policies of immediate interest for the communities.

DANCE

State

This sector includes wide range of activities and organisational, that is institutional positioning, and is a part of the rich variety of performing arts. The primary activity of this sector is manifested by: classical and contemporary ballet (mostly related to the national art institutions); contemporary dance, folk dances and other performances expressed through the art of dance, or performances including dance (of ballet as a defined type of elite dance). Dance, including all the above-mentioned types, has numerous functions: as a particular artistic expression (type of art production); as a way of creative expression (as a particular activity, or in terms of wider range of artistic expression); as part of the modern culture (entertainment programmes); as a manner of intercultural communication, and as a social action aimed towards the symbolic forms of expression of particular social phenomena; as

education for the development of certain skills of the art of dance, but also as a manner of action towards the intellectual and psycho-physical development of the individual. In essence, the product of these industries contains service and information, and in accordance with the specific nature of these products, their expensive preparation, the price of the products is comparatively high and unfeasible on the market (since this activity does not need to be treated solely within the frames of the economic categories). The value of these types of creative industries is remarkable due to the artistic achievement and the notion of their educative function, especially regarding the creation of a new language for overcoming the cultural differences, and expression of various cultural identities in terms of socially accepted forms of human expression.

Considering the nature of the activity, it implies indispensable cooperation with activities related to the field of music, scenography, costume design and other activities related to performing arts, and, certainly, with the mass media (television, film, photography, etc.)

This sector includes: artistic ensembles (ballet) in the national institutions, private institutions in the field of performing arts (contemporary dance); culture and art associations (folk dance); independent dance groups; events such as festivals, public schools for ballet and other kinds of dance; citizens associations, which, among their activities, embrace dance and use it for the purpose of sensibilization of the public on this special type of intercultural communication (body language), or social phenomena related to contemporary life, etc.

There is a small number of institutions and associations which are active in this field on the territory of the Republic of Macedonia, such as: the Macedonian Opera and Ballet (a national institution); Interart Cultural Centre (NGO), Lokomotiva – Centre for New Initiatives in Arts and Culture (an NGO); Tutu (a dance group); Scene (a private dance school); Rebis (a private dance school and dance group); the Secondary Ballet School (a local ballet school); Tanec (a culture and art association); Eureka, Aleksandra – Dance Company; Studio Maja (dance groups); Dance Fest (a festival), etc. Most of the above-mentioned rely on their own funds, domestic and foreign donations, or other kind of sponsorships.

Systematic records (by the sectors) of all the creative industries in the field of dance do not exist in the Republic of Macedonia.

Except for the national organisations and the organisations governed by the local self-government, as well as the private dance schools, the rest of organisations in this sector usually do not possess their own space for the dance activities (the space is usually rented or part of the projects in which these creative industries are engaged).

The staff education in the creative industries whose occupation is the art of dance is mostly enabled by the public institution Secondary Ballet School within the frames of the Music and Ballet School Centre “Ilija Nikolovski – Luj” (a primary and secondary school) in Skopje. There are not any schools of higher education in the Republic of Macedonia, and the staff in this field usually reaches

higher education at other institutions of higher education in the country, mostly in the field of social studies and humanities, or at foreign institutions of higher education which include dance in their programme (mostly ballet and ballet choreography). The other type of dance education is enabled within the frames of the non-formal education (in private dance schools and NGOs with similar provenience), whose number is increased, and yet it is not in accordance with the needs of the citizens and the development of our culture and art, in general.

One of the major issues of the dance industries is the fact that the number of permanent employments in this field is quite limited. These employments include job positions related to dance, choreography and education in the field of the art of dance. Except for the sporadic engagements (and the rare permanent self-employments) in the private and non-governmental sector, the possibility for permanent employment is solely offered by: the Macedonian Opera and Ballet and the Music and Ballet School Centre “Ilija Nikolovski – Luj”. The fact that the working life in this field is shorter than in the other sectors, which is a barrier for employment and acquirement of pension rights, is an additional problem. In these kinds of industries, the percentage of female employees is bigger than the one of male employees, due to the traditional attitudes of our culture regarding the gender division of labour (except for administration and institutional management).

The work of the dancers is mostly undervalued, especially in the public sector. The dancers of the private sector have a better opportunity for profit, but their status is uncertain and closely related to the participation in occasional projects. The profit that the educators and choreographers get for their work is comparatively higher. These industries use financial means of the budgets of the institutions (eventually of the sold tickets for the ballet performances), or in the private and non-governmental sector of the commercial performances and donations. The schools are financed by the budget and scholarships or in the private schools solely by scholarships (eventually by donations).

Development guidelines

- This kind of creative industries must be protected as a public welfare, along with the quality of their products (by appropriate legal regulations and state subventions).
- Protection of copyrights and sanctions for plagiarism in this sector (by special laws).
- Regulation of the status of self-employment related to creative activities of the authors by proper legal measures by the state (status of a freelance artist).
- Regulation of the pension insurance, by providing special benefits for the performing artists (dancers, ballet dancers).
- Increasing the number of job positions in certain institutions regarding this category of occupations.

- Determining strict and professional criteria for valuing, publishing, financing and promotion of works in the field of dance creation.
- Enabling favourable loans.
- Permanent subventions by the state.
- Tax relief.
- Easing the import of raw materials.
- Initiative and subventions for the opening of new (higher education) institutions in the field of the art of dance.
- Introducing elements of dance in the formal system of education, especially through the programme of the aesthetic education (primary and secondary schools).
- Stimulating projects which embrace the classical forms (as part of the national and universal cultural heritage), as well as contemporary dance forms (which implies following the global tendencies regarding corporal expression through new models).
- Supporting the activities for sensibilization of the public regarding the use of the products of this creative industry (subventions to marketing, inducement of media for the purpose of the affirmation of creation).
- Supporting the public and private organizations for export of their products (financial and logistical support for participation or organization of international events, and exchanges with foreign institutions).

EDUCATION IN THE FIELD OF CULTURE, ART AND CREATION, AS A TYPE OF CREATIVE INDUSTRY, IN GENERAL

State

The education, being a social institution, has a crucial role in the preparation of staff for the creative industries, but it is a creative industry itself (the project consists of information and special services). The process of education and upbringing, being one of the essential agents for socialisation and culturalization, “produces” knowledge, skills, information, and simultaneously offers an opportunity for development of the processes at active, critical, original opinion and creation of new works. The promotion of these values, along with the preparation of the citizens for entrepreneurial action, self-employment, innovation, creation and implementation of national, regional and local policies, is of immense importance for the socio-cultural development. Education has a great influence on the development of the human, cultural and social capital (creative capital). The inclusion

in the European model of education (founded in the education policy of the EU, expressed through the Bologna Process) should induce the forms of continuous, open and broad education, in the Republic of Macedonia, especially in the higher education which, despite of the focus on creativity, is based on creation of wide range of competences, with possibility of their development and expansion. Considering the fact that the implementation of these processes is in its initial phase, lacking an appropriate infrastructure and indispensable logistical and staff foundation, due to the insufficient efficiency, this process of switching to other educational philosophy and technology requires changes and improvement.

On the territory of the Republic of Macedonia there are educational institutions for all the levels of education in the field of culture and arts (as well as science, technology, natural sciences and medicine, social sciences). The public primary and secondary schools in the field of music education (and in Skopje, one in the field of ballet) are established in: Skopje, Bitola, Stip, Ohrid, Veles, Tetovo, etc. The Secondary School of Applied Arts "Lazar Licenski" is established in Skopje. The lack of staff and technical network is apparent in this educational sphere as well, due to the shortage of financial means and inappropriate support of the state, if any. Despite of these institutions for formal art education, this activity within the frames of the non-formal education is implemented by the private schools as well, including those specialized for foreign languages (whose immense growth is apparent, regarding their number and quality of education).

As for the system of higher education, the institutions in the field of art education are present within the frames of three of the existing four state universities: Skopje (the Faculty of Music, the Faculty of Dramatic Arts, the Faculty of Fine Arts, the Faculty of Philology, the Faculty of Architecture), Tetovo (the Faculty of Music, the Faculty of Dramatic Arts, the Faculty of Fine Arts, the Faculty of Philology) and Stip (the Faculty of Music). Special type of education in terms of the creative industries is offered by the Faculties of Social and Humanistic Sciences, as well as the technical faculties (information technologies, engineering, etc.). Due to the implementation of the Private Higher Education Law on the territory of the Republic of Macedonia, a few faculties and higher education institutions, in the field of art education, culture, other humanistic areas, social, technical and information sciences, etc. (for instance, higher education institutions and faculties of architecture, design, technical sciences, information sciences, political science, economy, law, etc.), gained accreditation.

The staff education in this kind of creative industry is implemented within the frames of the above-mentioned institutions (in the country and abroad).

The number of employments in this sector (including all the levels of education) is significant. Most of the employees have a higher education (gained at the faculties, being PhDs and ScDs, in accordance with the nature of the activity), excluding the administration and technical staff. In the

country we are facing a shortage of staff in this field as a result of the inappropriate employment policy.

The financing of the state educational institutions relies on the budget (along with co-financing by scholarships, and scientific and applicative activities apart of the educational process). The private institutions are financed by their own funds (start-up capital, scholarships, donations, etc.). In most of the cases, the private institutions are in a more favourable position than the state institutions regarding their invested capital, although most of the citizens of the Republic of Macedonia chose the latter option for their education. The above-mentioned is applicable regarding the incomes of the employees (especially the educational staff) in the private institutions, where they are bigger. This is often destimulative for the educational staff (especially the educational staff at the higher education institutions) and results in transfer of staff to the private institutions.

Development guidelines

- This kind of creative industries must be protected as a public welfare, along with the quality of their products (by appropriate legal regulations and state subventions).
- Protection of copyrights and sanctions for plagiarism in this sector (by special laws).
- The legal regulations referring this sector should be coordinated with the regulations of the national education strategies and education laws of the Republic of Macedonia, as well as with the scientific strategies and laws.
- Initiative and subventions for the opening institutions to increase the workforce in this and the other sectors of the creative industries (especially those which staff shortages).
- Increase of the employment of new qualified staff, especially in the higher education.
- The state should provide stronger financial and logistical support to this sector, in terms of international exchange of products (state or para-state bodies for the implementation of this activity, aimed towards transparent work and achieving quality of the products and their ranking).
- The state should provide stronger financial and logistical support regarding mobility (domestic and foreign) of the employed staff in the sector (as well as the service users).
- Organization of permanent campaigns (the Government, the Ministry of Education, the Ministry of Finance, the Agency of Youth and Sports) for the significance of these creative industries regarding the increase of the cultural capital and the economic growth of the country.

FASHION AS A CREATIVE INDUSTRY

State

This sector includes wide range of activities (mostly objects and services), design of clothes, footwear, fashion accessories and textile; fashion events, etc.

Although it is not mentioned in the study, this category in the broader sense includes the production of clothes, footwear and leather goods (industrial production or manufacturing), modelling, fashion photography, textile design; hairstyle, cosmetics and make-up, etc.

For years, the greatest issue is the lack of familiarity with the process of invention, production and placement of the fashion products. The awareness that the above-mentioned is a systematic process, which is interdisciplinary by nature, and implies teamwork in which the players must be perfectly acquainted with their profession and share clear image of their job responsibilities/duties, is yet to be born. It is common practise the designer, simultaneously, to be a modeller, and individuals with inappropriate education and experience to be responsible for the design, usually without any plan, market research and target group analysis. That results in products that are in search of clients and the battle is doomed to failure.

The fashion sector is one of the sectors which improve the image of the country, when it rests on a healthy and professional foundation. By the means of popularisation and appropriate use of fashion as a creative industry, fashion products with Macedonian label would be established (products carrying the symbol of affiliation of a brand and country). Hence, the potential contribution of the Macedonian Fashion Formation – association of the Macedonian fashion designers, is significant.

The nature of the industry implies the following features:

- Mostly, it is organized in micro enterprises which have one employed designer (usually the owner), who can establish a permanent or occasional cooperation with a certain staff, which would result in a final product;
- The larger industries are rarely related to the production of textile and similar products (and when they are, the fashion designers are engaged to satisfy the needs of the broad market by “importing” brands as a reminisce of the mass culture’s impact);
- The designers who cooperate with public figures, celebrities (show business, media, politics, business, arts, etc.) are the most successful in their work;
- The price of the products is high due to the high price paid for the workforce, and the other market mechanisms do not enable price realization of the products on the market;
- Most of the designers find clients in their country (there is no serious foreign market penetration);

- They are sporadically introduced to the international fashion scene within the frames of international events;
- Fashion events (with a particular purpose or within the frames of other events) are also organized on the domestic fashion scene;
- The fashion design has pretensions of creating frames in order to achieve promotion of “new lifestyles”, and ways of self-expression and self-presentation of the style of the potential clients, which implies systematic action of the enterprises in the field of these creative industry, domestic and foreign market spreading, and aiming towards clients who have bigger purchasing power;
- In order to achieve more successful domestic and foreign market spreading (which can lead towards increase of the gross income), this creative industry needs to turn some assumptions into reality, such as: constant change of the fashion lines; establishment of original and complex styles; usage of more elements belonging to the cultural heritage of the traditional culture (in order to achieve foreign market spreading) for the purpose of uniqueness; connection and deeper cooperation with the textile and fashion wholesale manufacturers, in general ; creation of offer consisting wider range of products (fancy goods); establishing focused, organized and networked market in order to conquer the foreign market , etc.;
- Most of the enterprises rely on private capital (personal capital, loans and investments of foreign enterprises);
- One of the major issues is the provision of raw materials;
- These organisations are regular members of trade unions and the chamber of commerce, and, only some of them are members of domestic and foreign professional organizations;
- They are insufficiently engaged in the creation and implementation of the public policies, despite the opportunities offered by this sector.

On the territory of the Republic of Macedonia there are only three higher education institutions in the field of fashion design: Accademia Italiana, the European University (Faculty of Art and Design) and the Faculty of Fine Arts (UKIM), the Faculty of Design and Multimedia (the FON University, Skopje), the Faculty of Architecture and Design (the University American College) and the Faculty of Fine Arts (the SEE University, Tetovo). Accademia Italiana is the only institution of the above-mentioned which works hard on the creation of staff who would be powerful professionals in the field of visual communications, graphic, fashion, industrial and interior design. Their ultimate goal is to prepare the future designers for the challenges on the domestic market (so they could rise the culture of design at a higher level, and to create competitive products on the market), as well as the international market.

Within the frames of the secondary vocational education there is only one school of fine arts in Skopje.

The current staff, which works within the frames of the creative industries in the field of fashion, is mostly educated abroad (or attended alternative education programmes).

The number of employed people in this sector is comparatively small, but it is marked by a constant growth (mostly, the enterprises consist of 1 to 4 employees who are permanently employed). Although the prices of the products (due to their uniqueness and limited edition) are comparatively high, the lack of coordination and cooperation with most of the manufacturers of fashion products for mass consumption (which are big part of the domestic production), are not in a position of generating great profits.

Development guidelines

- The state should take certain measures in the field of economic policy, which would be measures for transformation of the textile industry, from a sector that satisfies the basic needs of clothes into a fashion industry which would offer attitude, design and added value on the market.
- It is beneficial for the development of the fashion sector (as well as the other creative industries) to introduce criteria, which facilitated by expert and state bodies, would be applied to: the priority-based sectors; the creation of favourable climate for work; the assistance in the provision of raw materials; tax
- Inducement of the managers, designers, fashion journalists and other occupations which gravitate in the fashion business for their further education.
- Establishment of new educational institutions in this domain and provision of assistance to the already established institutions (financial, logistical and infrastructure).
- Harmonization of the legal regulations of this sector with the EU-regulations.
- Taking mitigation and regulation measures by the state regarding the export and the import of the products (custom relief and import control in order to protect the domestic products).

MEDIA AS A PART OF THE CREATIVE INDUSTRIES

State

This sector of the creative industries includes, above all, print media (daily newspapers, journals and magazines) and electronic media (radio and television). The other types of media are elaborated in terms of publishing, information technologies, visual arts, etc. The primary product of this creative industry is information and certain types of services (related to the information

distribution and the implementation of various campaigns, or supportive services for the public policies). As a product and a symbol of the culture of mass society, and one of the basic means of communication in times of globalisation, their role has an immense significance for the socio-cultural development, due to the power and the speed of the information spreading in all of the fields of social life worldwide; the influence on the creation and change of lifestyles (imposition and promotion of values and standards); the influence on the adoption or rejection of certain ideologies, public policies and political decisions in general; promotion of the products of other creative industries; creation of venues for work in the spare time; the influence on the dynamics of creating individual, group and national cultural identity.

Regarding the institutional positioning, employment, profit and financing, and education and training, the following arguments are significant for the mass media:

- On the territory of the Republic of Macedonia there are numerous local and national print and electronic media. According to some researches that estimation is exaggerated.
- The print media, especially journals and magazines, appear in a more specialised form and aim towards clearly defined target group. The rest of the media, such as daily newspapers, radio and television, are less specialised and their target groups are not clearly defined. In essence, the media in the Republic of Macedonia are defined according to the interest of their owners, the politicians and the ethnic groups.
- In terms of cultural politics of multiculturalism and liberal democracy, on the territory of the Republic of Macedonia there are media (and programmes) which embrace the languages of all the ethnic and cultural communities in the country.
- The National Broadcasting Council, as a para-state institution, sets standards and values the structure and the programmes of the media. In that direction, it follows the recommendations of the EU Audiovisual and Media Policy.
- There is a serious discrepancy between the way the public and the private media function (due to the way of financing, the nature of the programme they offer, the organisational positioning, the commercial aspects, the target audience, etc.) The state does not support the public media sufficiently, although they have the longest tradition in the creation of media culture and are an essential part of the national culture, in general.
- The public media are financed by the state and by subscription fee (which results in problems regarding payment realization, due to audience decrease), as well as advertising, etc. (to a lesser extent). The private media rely on the private capital investment, commercial activities, etc., and are in a far better financial position (by being more competitive) than the public media.
- The programmes of the media mostly consist of foreign products, and are characterised by emphasized sensationalism, and emphasis is put on the affirmation of the values of the modern culture (entertainment programmes), as a result of the commercial direction they follow. The

ideological-political discourses (especially the politically oriented) often have vulgar tendencies, as reminisce of the complete state of the country.

- There is a wide range of employment in this sector: professional staff, administration and technical staff.
- The role of the media in the promotion of the tourism potential in the Republic of Macedonia is of great importance. This particularly refers ecotourism, cultural tourism, monastery tourism, village tourism, etc.
- Also, the media are very important due to their participation in the creation of the public opinion and the implementation of the public policies.
- The education and training of the staff mostly takes place at: the Interdisciplinary Studies in Journalism at the Faculty of Law (UKIM), the Faculty of Dramatic Arts (UKIM), as well as some other state and private higher education institutions (the faculties of social, humanistic, technical and other studies). Lately, there are many other accredited institutions of higher education which offer education in this field.

Development guidelines

- It is necessary some types of media, for instance, the daily newspapers, radio and television, to be induced to create special programmes for a certain target audience.
- The state should tighten up the legal regulations regarding the programme offered by the media, which mostly depends on their owners, the politicians and the ethnic groups.
- Due to the opportunity for intercultural communication, there is a need of activities which would break the language barrier between the different language cultures presented by the media, as well as of the nurturing of the official Macedonian language.
- The National Broadcasting Council, as a para-state institution, should be determined and unbiased in setting standards and values of the structure and the programmes of the media, and to be led by the democratic principles and value pluralism. In that direction, it should follow the recommendations of the EU Audiovisual and Media Policy. It is necessary for this institution to be in accordance with the culture and needs of the Macedonian society and culture, in order to induce the media creativity and raise the standards for valuing the programmes presented in the media.
- The state should provide sufficient support to the public media (by financing, providing assistance in the payment realization, establishing control over the financial management of the private media, etc.), since they have the longest tradition in the creation of media culture and are an essential part of the national culture, in general.
- There is also a need of support by the state regarding setting proper legal regulations for: protection of the quality of the programmes of the media; promotion of the great cultural

achievements; reduction of the kitsch in the media; production of domestic and unique programmes; broader availability of the foreign programmes; introduction of non-discriminatory programmes regarding different lifestyles.

- The legal regulations in the field of the media should be coordinated with the regulations in the field of the creative industries.
- Copyright protection.

MUSIC

State

This sector includes: the orchestra musicians, in groups and solo musicians, the music education (private and public), live music events, trade of musical instruments, technical teams, providers of musical and light services, composers, recording studios, music shops, music videos, radio stations, managers of music events, etc. It is a specific offer of services (and, in a broader sense, production of objects). The offer refers to all the target groups (a segmentation of consumers is carried out within the frames of the sector). The realistic price of the products is not achieved on the market regardless the high price of the workforce, means and materials for production, due to the low standard of living, the copyright violation, plagiarism, etc. The musical institutions mostly cooperate with the cultural institutions, and occasionally with the economic institutions. Most of them are financed by the state, and the rest of them are financed by the domestic and foreign foundations. The product advertising and the market research are sporadic (except for the overemphasized and aggressive marketing of commercial music, and classical music is neglected).

The music industry in the Republic of Macedonia has a long tradition, and it reached its growth and expansion after the country reached its independence. The development occurred in all the spheres of this industry. The number of the employees is comparatively high, carrying potential for its further increase. Also, there is an expansion of the music market, which becomes enriched with a large variety of products in the field of music. Great part of the created music is present of the foreign market. There are no foreign music publishers in the Republic of Macedonia. The core of this industry still dominates in the capitol city, including most of the radio stations and other musical institutions.

There are numerous employees in the music sector of the Republic of Macedonia. For instance, in the Macedonian philharmonic orchestra there are 94 musicians engaged (81 of them are art workers), as well as administrative staff (12 employees); there are many shops for musical

instruments, as well as CDs, videos and DVDs; numerous schools of music which have at least one music teacher; several radio stations; music centres; recording studios; music managers, and musicians who are part of various musical groups and participate at various celebrations, etc. In the Republic of Macedonia, there are many annual music events in the field of jazz music, pop music, folk music, choral music, children's music, open music performances, street performances of certain groups and individuals, etc. The music concerts and the public performances enable the musicians to promote the music industry, as a whole, as well as the individual music creations and labels. The musicians sell their albums during these events (as well as the distributors), in order to make additional profit. The live music performances also increase the income of the employees in the music industry. The concerts of foreign music groups increase the profit of the country, since they are closely related to tourism, accommodation, transport, retail sale and food. These concerts promote the country by their TV transmission, and the communication with the foreign performers is a great opportunity for sharing experience. During the festivals, there are teams who work hard on the needs of the music groups and the technical aspects of the performance. Due to the recording and distribution of music, the Republic of Macedonia has enormous potential (economic and staff) for further development of the music industry, which is important for the international and local musicians.

There are many schools and courses for education and professional training of the musicians in the Republic of Macedonia. They gain their higher education at faculties in the country (Skopje, Tetovo and Stip). The capitol city offers larger opportunities for employment in the music industry, affirmation and professional career. In certain provincial towns, there are schools of music and courses where one can learn to play a musical instrument. The courses which are offered are private. The professional organizations of musicians are of great importance (the Macedonian Music Youth, the Macedonian Music Artists Association, etc.), as well as the coordination of the activities in the field of music, and their promotion as part of the creative industries, although their presence in the domain of creation and implementation of public policies is insufficient. All the types of music, domestic and foreign, are present on the Macedonian music market. The folk music is spread on the music market the most, since it is very attractive for the Diaspora. The live performances are crucially important for the music due to their contribution to the affirmation of the local artists and their spread of the local music market. In that manner, the Diaspora enables the creation of conditions for stronger influence on the national music industry, attraction of tourists and profit increase in the cities.

Development guidelines

- In order to eliminate the greatest issue of the music industry, the state needs to take and implement additional legal measures for the protection of copyright violation (copyrights protection or protection of intellectual property).
- There is, also, a need of strict legal measures for the protection of temporary workers (for instance, provision of workplace insurance, social protection of the musicians, pension rights, health care), although the other employees in the music industry have this protection; for possibility of parallel engagements of the musicians, which is currently forbidden by certain contracts, so then cannot increase their income additionally.
- It is important to have legal regulations for valorisation of the products (in the public and private sector) and criteria for price determination on the market, including the price of the workforce.
- The country should introduce loans, tax and customs relief.

OPERA AND MUSICAL THEATRES

State

The Opera and musical theatres, as part of the sector of music creative industries, which provide services and information of great social and cultural value, are institutions characterized by mass employment of 10 to 100 people (for instance, the opera choir). The sector includes education (training) of the people in the opera and musical theatre; design (stage, posters, programmes, costumes, etc.), tickets, support and technical services, as well as accommodation, food, transport, and other activities during the performances of the opera and musical theatre out of the domestic scene (for instance, in cities in the country or abroad).

The permanent employees in the opera in the Republic of Macedonia work only in the capitol – Skopje, and lately in Bitola. They perform in other local communities in the country. The musical theatres in the Republic of Macedonia do not have a long tradition. Also, this field does not include the private sector. The opera depends on the state funding. In this field, there are non-formal organizations which are part of the creative industries, such as choirs, but their status differs from the other institutions in this field as a complete stage act within the frames of the institutions of the art of theatre and opera.

The only institution for education and training of opera singers is the Faculty of Music (UKIM) in Skopje (and lately the Faculty of Music in Tetovo). This academy educated all of the famous singers

of the Macedonian opera, except for the ones who gained their education abroad. In the Republic of Macedonia there are no other private and state institutions of opera singing. Although, on the territory of the Republic of Macedonia there are two state and two private faculties/universities of dramatic arts (stage and film art), they do not educate specialized staff for musical theatres (directors, actors-singers, etc), but they aim towards the education of dramatic arts. There is an increased interest in performers who can simultaneously sing, play a musical instrument and act, which probably attracts the attention of certain educational institutions. There are secondary vocational music schools in Skopje, Ohrid, Bitola, etc. In the primary schools insufficient attention is paid to the music education in the field of vocal interpretations (except for the activities of the school choirs in some schools, which depend on the initiatives of the teaching staff).

Most of the employment in this sector takes place at the Macedonian Opera and Ballet and the Opera of the Theatre in Bitola. There are no other institutions which offer permanent employment. There are occasional engagements during holidays and in the night clubs. Because of the fact that there are not many courses in this field, the employment rate is very low.

There are not many musicals in the Republic of Macedonia. The Macedonian audience has the opportunity to attend musicals mostly performed by foreign groups. The Festival of Opera (May Opera Evenings) takes place every May. There are not many performers, opera ensembles and solo singers, from the provincial cities, and they occasionally perform on the international opera stages, as well as the domestic and international festivals. The opera houses regularly work throughout the year, and they include part-time performers in their performances. They own their own building, budget, management team and board of directors.

The financing of the opera is crucial for its functioning. The opera performances are quite expensive. The musicians in this sector are permanently employed. They have an opportunity to make profit out of their workplace. The number of private donations and sponsorships is insignificant. And, the number of script-writers and composers in the field of opera in the Republic of Macedonia is small, and the opera programme mostly consists of classical opera performances by foreign authors. There is a lack of staff for the promotion of our opera abroad, as well as on the domestic market. The potential of using foreign capital is not used appropriately, considering the fact that the price of the Macedonian performers is lower than the one in the great music centres on the West.

Development guidelines

- The state should follow the growth of needs of financing and broadening of activities of this creative industry, as well as the maintenance of its infrastructure.
- The products of this sector of creative industries should be protected and treated as public goods.

- It is necessary to establish new developed and contemporary forms of education for the staff in this sector, and to enable their further vocational training within the frames of foreign institutions.
- The state should establish an institutional framework for cooperation between the domestic and foreign institutions (performances, festivals and similar events).
- The budget funds regarding the incomes of the employees in this sector should be increased.
- There should be legal regulations for a stimulation of the establishment of new private institution in this field and other types of engagements and initiatives (loans, laws, donations, etc).
- The state should enable a development of bodies and institutions whose responsibility would be the identification and development of talented individuals in this sector of the creative industries.

THEATRE (Dramatic Arts)

States

This sector of the cultural industries includes the actors and directors of the ongoing performances, classical theatres, comedy, pantomime, political satire and cabaret, costume designers, scenographers, technical assistants for music, sound and light effects, design (posters, programmes, etc.), advertising, food and restaurants, as well as accommodation during events outside the headquarters. Their product consists of particular services and information and is intended for a wider audience (although the consumers of these products are usually the specialized and elite audience). The interest of the audience depends on the type of production, and is currently at an average level (due to the lack of tradition, low standard, unsatisfactory marketing, etc.)

In the Republic of Macedonia there are several theatres. There are 13 professional classical and commercial theatres which work throughout the year. There is a children's theatre and several amateur youth theatres. Most of them are located in Skopje (three of them performing in Macedonian and one in the language of the ethnic minorities). Currently, some of the theatres in the provincial cities are being renovated. The cabaret, as a form of theatre, does not function, although the audience would be interested in such a performance (according to the experience of some sporadic projects). That would establish a practice of engagement in projects and cooperation between the individuals, formal institutions and non-formal theatre groups.

The only public institutions for education and training of staff for the Macedonian theatres (actors, directors, dramaturgists, etc.) are: the Faculty of Dramatic Arts in Skopje (UKIM) and the Faculty of Dramatic Arts in Tetovo, as well as some private higher education institutions (ESRA, the Slavic University). There are individuals who gained their education in the neighbouring countries

(Bulgaria, Serbia, Albania), as well as other European countries (The Czech Republic, Poland). The above-mentioned are the only educational institutions. There is also a lack of private acting schools, as well as a private initiative of this sector (with exception of some amateur groups which function as citizen's associations). The European Film Academy ESRA Paris – Skopje – New York is of immense significance, since it presents the students the opportunity to study two academic years in Skopje, the third one in Paris and to complete their master studies in New York. Also, this university educates staff for the film industry in the Republic of Macedonia, as well as television and radio, and the theatre industry. Part of the staff who works in the sector of this creative industry come from other higher education institutions, such as the faculties of philology, philosophy, law, management, etc.

There are many employees and various occupations in the theatre, such as actors, directors, choreographers, scenographers, technical staff for sound and lights, costume designers, educators, script-writers, marketing teams, box-offices, etc. There are circa 750 people employed in the theatre, and circa 178 in the amateur theatres (this information dates back to June, 2007). Unfortunately, the income of the actors is low, and the possibilities for additional profit are rare, since the production of films, TV series and other commercial shows in is not particularly developed the Republic of Macedonia (part of the creative arts are often related to the art of theatre as a part of the creative industries). There is a lack of initiatives for acting engagements in the sectors of entertainment and propaganda. The engagement of actors and directors of the Republic of Macedonia abroad is a rarity, while the opposite case is more emphasized.

Development guidelines

- The state should follow the growth of needs of financing and broadening of activities of this creative industry, as well as the maintenance of its infrastructure.
- The products of this sector of creative industries should be protected and treated as public goods.
- It is necessary to establish new developed and contemporary forms of education for the staff in this sector, and to enable their further vocational training within the frames of foreign institutions.
- The state should establish an institutional framework for cooperation between the domestic and foreign institutions (performances, festivals and similar events).
- The budget funds regarding the incomes of the employees in this sector should be increased.
- There should be legal regulations for a stimulation of the establishment of new private institution in this field and other types of engagements and initiatives (loans, laws, donations, etc).
- The state should enable a development of bodies and institutions whose responsibility would be the identification and development of talented individuals in this sector of the creative industries.
- The state should regulate the price mechanisms of this sector (regardless whether it is public or private).

- Also, there is a need of formal mechanisms and para-state bodies which would include these industries in the process of implementation of the public policies.

SOFTWARE

State

The creation of software packages and the development of all the structure units, which arise from the complex software creation for all the domains of the creative industries (although the software is an industry itself), are the main branches of the creative industries, especially in societies which continually develop policies for affirmation and development of the creative industries. Being a complex, with its intense inner dynamics, this sector includes:

- Creation of various software solutions (which imply acquaintance with the information technologies, graphic design and plastic art, the cultural features of the consumers of the products, as well as the basic principles of communication in a broader sense).
- Gathering, filing and processing of audiovisual material.
- Following and provision of electronic records of various domains of social living and cultural life (events, fairs, festivals, etc.).
- Multimedia publishing, as a result of the above-mentioned activities.
- Other activities.

The main products of this sector are packages of objects and services, and services and information. The products are intended for the domestic and foreign market, as well as for all the target groups of consumers. There is cooperation with enterprises, individuals and institutions in the domain of service exchange, information exchange, participation in joint projects and administrative support. The most frequent is the cooperation with the economic institutions and citizen's associations. Most of the enterprises publish their permanent marketing researches and activities. Despite of the success and the significance of these creative industries, the demand of their products on the domestic market is average, and the consumers and clients are insufficiently familiar with the nature of these creative industries and their impact on contemporary work and life, as a whole. The activities of the enterprises in this field often rely on their private capital.

In the Republic of Macedonia, there is a great number of enterprises and businesses which are part of this creative industry, and despite the sale of hardware and software, they develop wide range of packages in the domain of the creative industries. In certain organisational domains, as integral part of these companies, there is an apparent development of the concept of education in

this field (schools of information technology, graphic design, web design, programming, filing, multimedia, etc.).

In the field of formal education, there are several public and private higher education institutions in the Republic of Macedonia, which educate the staff of this creative industry. The education in this field is insufficient in the primary and secondary education. The staff in this field partially meets the need of qualified workforce and there is a demand of their further education.

The copyright violation is common for this field.

Development guidelines

- Introducing contents and opening of new institutions within the frames of the formal education, which would eventually lead to increase of a qualified workforce in this sector.
- Introducing legal and sub-legal acts in order to regulate the activities of this sector in a strict manner.
- Defining benefits for these creative industries in the Law of Business Entities.
- Copyright protection.
- Favourable loans.
- Tax relief.
- State subventions.
- Protective measures for the domestic market and the product placement on the foreign market.
- Increased participation in the promotion of the public policies.
- Contribution of the country to the familiarization of the public and the potential clients with the significance of the activities of the information society.

ADVERTISING

State

This domain is in constant growth, showing a tendency for involvement in other creative industries, sectors and domains, which are significant for the cultural activities and the taste of the audience.

One of main goal of advertising is the familiarization of the public with the meaning, features and applicability of the products it refers to. Their economic efficiency is higher in comparison with the other creative industries. The advertising consists of objects, services and information intended for enterprises, institutions and individuals, and they embrace the domestic and foreign market. There are various categories of consumers; therefore the advertising addresses different target groups, in accordance with the aim of the projects, that is, the advertising of special products. This sector cooperates with all of the institutions, especially the cultural and economic institutions (small and medium businesses). The demand of products in this sector is comparatively high in our country. These types of businesses rely on their private capital. They include the following activities:

- A continuous campaign for creating and raising the awareness of the meaning of the creative industries, as well as putting emphasis on the importance of the heritage, the possible damages it faces with and the risks that jeopardise it, as well as the cultural, social, political and economic processes which create new products.
- Organization of open competitions, exhibitions, and creation of publications and audiovisual materials, whose goal would be to raise the awareness of the public, youth, owners and consumers of certain goods, as well as the familiarization with the motives for their presentation and use.
- Implementation of activities for better familiarization of the economic entities with the productive character of creative industries they invest in.
- Implementation of special activities for raising the awareness of the citizens of certain types of products for mass consumption (implementation of numerous projects, opening of information centres with audiovisual equipment, attractive publications, etc.)

The advertising is a special domain of the creative industries. As such, it is not represented in the education system in terms of its consistent vocational programmes for the purpose of specialized staff education. The necessary education in this field is gained in other educational institutions, which offer specific educational programmes (design, architecture, arts, film, media, information technology, sociology, psychology, economy, etc.).

Mostly, the advertising products refer to:

- public announcements;

- brief encounters;
- press conferences;
- web sites;
- advertising materials, such as brochures, fliers, etc;
- commercial and advertising contents presented by the print and electronic media;
- other.

Development guidelines

- Introducing contents and opening of new institutions within the frames of the formal education, which would eventually lead to increase of a qualified workforce in this sector.
- Introducing legal and sub-legal acts in order to regulate the activities of this sector in a strict manner.
- Defining benefits for these creative industries in the Law of Business Entities.
- Copyright protection.
- Favourable loans.
- Tax relief.
- State subventions.
- Protective measures for the domestic market and the product placement on the foreign market.
- Increased participation in the promotion of the public policies.
- Involvement of the country in the familiarization of the public and the potential clients with the significance of the activities of the information society.
- Establishment of para-state institution or body for monitoring the work efficiency of this industry, the product quality and enabling fair competition.

III.

CONCLUDING OBSERVATIONS ON THE STATE AND DEVELOPMENT OF THE CREATIVE INDUSTRIES IN THE REPUBLIC OF MACEDONIA

The creative industries mapping in the Republic of Macedonia represents an initial attempt for recognition of the main trends, the basic characteristics and the problems in this sector. A research was conducted on a representative sample of institutions and business entities in the various areas of manifestation of these specific activities on the territory of the Republic of Macedonia. For that purpose, a survey questionnaire was used which was filled out by relevant representatives of those companies, and later focus groups were formed consisting of distinguished representatives working in various fields of that sector (the instruments used in both cases consisted questions from all relevant aspects of the activities undertaken by the creative industries). Certainly, data from the State Statistical Office of the Republic of Macedonia were included and taken into consideration, as well as data from the Central Registry, the Ministry of Culture and other relevant ministries, existing studies and strategies for separate sectors in the creative industries. (Unfortunately, it turned out there are major flaws in the data recorded by the institutions of the system). The results of the creative industries mapping, which are also presented in the analysis in this text, were also the basis for the creation of the National strategy for creative industries. This just shows that in the future we need more comprehensive and in-depth research of all segments in this sector, as well as meticulous monitoring of the possibilities for their further development. This is also dictated by the development and the philosophy of the modern market and modern living in general, at both local and global level. Starting with some of the existing international criteria for categorization of the activities that fall within the scope of creative industries, as well as with the specifics of our cultural and economic environment, this mapping included the following areas: architecture, design, festivals and important cultural events, tourism, cultural heritage, publishing, libraries, writers/authors, visual arts, crafts, creative industries in local communities, dance, education in the area of culture and creative arts in general, fashion, media, music art, opera and musical theatres, theatre (dramatic art), software and advertising.

The results of the analyzed data from the survey show that the most represented creative industries in Macedonia are: advertising, (13.9%), publishing (12.6%), artisan crafts (10.9%), film (9.6%), fine art (8.3%), modern art (7.8%), architecture (7.4%), software (7%). Other cultural industries are also represented, but with a smaller percentage of the abovementioned.

The most common products of the creative industries are services and information. The companies in almost half of the types of creative industries (included in the research) employ from 1 to 4 people (47.4%), followed by companies with 10 to 24 employees (21%), 5 to 9 employees (15.8%), 25 to 99 employees (12.1%) and only 2.8% with more than 100 employees. The largest percentage of the employees is in permanent employment (56.5%).

The largest percentage (70%) of the creative industries product is intended for the domestic and foreign market, while 29.4% make products exclusively for the domestic market. In terms of the target groups for which the products are intended, the following can be concluded: 98.7% of the products are intended for consumers of both sexes, 83.4% for consumers of all ages and 90% for consumers of all levels of education.

Basically, a large portion of the creative industries is not specialized for specific target groups and does not distinguish whether their customers are individuals or institutions. 46% of their products are intended for export, and it is usually achieved directly (57.7%) or through mediators (42.3%). The export is realized through institutions (25.9%), individually (20.7%) or through companies (19%). Most of the creative industries cooperate with institutions in the field of culture (77%), civic associations (64.8%), economic institutions (50.2%), and only 24.8% cooperate with political institutions. This cooperation mostly includes: participating in joint projects, that is, businesses (76.5%), exchange of services (73.5%), exchange of information (68.7%) and administrative support (51.3%).

The creative industries products on the domestic market mainly have average demand (52%). Only 25.3% of the surveyed institutions reported that the demand was high, while 21.8% stated the demand was low.

The largest percentage of respondents believes there is a skilled workforce in our country that can immediately be hired in the field of cultural industries (72.5%). However, they also feel that adequate additional training is necessary (82%). The employment of people in cultural industries does not depend on the time of the year (62%), which means employment is not seasonal, but it applies to all periods of the year.

Most of the creative industries included in the research (60.2%) do not have problems with the supply of raw materials and semi-products. 63.9% get their supply of production tools from within the country, while 57.3% need to make procurements from abroad. Half of them (50.2%) do not have all the needed tools for production at their disposal, while the other half (49.8%) have everything they need.

In most cases, the representatives of the creative industries are not satisfied with the laws and by-laws that regulate the activities in the field of cultural industries (86.1%). Almost the same percentage (84%) of representatives believes that there are no special advantages in the Law on business entities in the domain of creative industries.

In terms of copyright, 63.4% of respondents believe copyrights are not protected, and 58.3% stated that they have faced cases of abuse of the author's work by other parties.

Although 52.5% did not report any cases of unauthorized sales of their product by other parties, 47.5% had such problems, which is still a very high percentage.

53% of the creative industries have reported plagiarism of their products.

The question related to the attitude of the state towards creative industries showed the following views of the respondents: 62.1% believe that the state should protect the creative industries as a public good, 75.3% believe that the state should protect the quality of their products, instead of protecting them by themselves, 70.1% believe that the state should leave the decision-making in the creative industries sector to independent bodies comprised of authorities in the relevant field and to allow private funding, most of them (61.7%) accept assistance from the state in the form of tax relief and in the fact that the state does not set criteria for the quality of their product, more than half, 56.2% would accept the state to take care of everything in their field and have control over them, and 43.8% would not accept it.

Almost all respondents believe that there are no favourable loans for activities within the scope of cultural industries. They also point out that there are no subventions for their products (86.4%), as well as no tax relief (78.7%).

Only a quarter of respondents (25.8%) do consistent analysis of the market and inform the public on what is produced or could be produced, while 35.4% do that only occasionally. But most of them (83.5%) do assessments about what the market can accept and identify the target group clients (81.1%).

Most of the subjects included in the survey (85.1%) reported that they have a special way of placing the information about what they produce and have permanent channels for placement of information on what is offered (72.2%). The same percentage (86.4%) reported that they take actions to create a habit among potential customers that certain kinds of products have become available with an indication of the places where they can find these products.

Activities for education of potential consumers about the benefits or reasons why customers should buy their products (79.2%) is common practice among companies. 72.5% of the respondents are not members of the economic chambers, and they are not members of trade unions (85.2%). More than half (57.2%) are not members of domestic or foreign professional organizations. Almost all of the companies (92.9%) believe that the creative industries are a crucial segment in the creation of public policies, but only 9.2% are satisfied with the situation in Macedonia regarding the involvement of creative industries in the creation and implementation of public policies. The majority of

respondents (89.5%) believe that the creative industries should be linked with policies applied in the education sector. Furthermore, another important factor is the involvement in the field of scientific and technological development (68.9%), the physical planning (64%), urban development (68.4%), local self-government (63.1%), environment (67.6%), culture (97.3%), art (95.6%), economy (76, 9%). Many distanced themselves from the connection between the creative industries and the policies applied in politics (60.9%) and defence (78.7%).

The lack of management of public policies in the Republic of Macedonia, especially in the area of creative industries, is most often associated with: economic crisis (75.6%), social problems (63.4%), problems in education (52.6%) cultural policy (84.8%), the inconsistency in international cooperation (51.1%), but not with the instability of the security situation (76.3%), ethnic tensions (81.3%) and religious tensions (84.8 %). There is a prevailing opinion - what used to be the industry of knowledge, today is turning into creative industries (51.5%).

The analysis of data on the situation in the creative industries in the Republic of Macedonia obtained from the focus groups showed that the following findings were the most common and the most striking:

- The citizens of the Republic of Macedonia do not have a clear concept of what the creative industries actually represent, while the experiences of more developed countries show that these industries are certainly a big part in the overall development of society.
- Macedonia has educated and trained people in this area, and it invests in staff education in foreign university centres such as London, Paris, Vienna, New York, Tokyo and others.
- Part of the participants in the focus groups said that one could not live comfortably from their profession alone, because they need to do additional non-professional work to ensure their existence.
- The socioeconomic conditions in the Republic of Macedonia dictate such dynamics of work and life that affect the creativity and the efficiency of work in the profession.
- There is a belief among the participants that certain occupations are ranked higher on the labour market (architects, designers) and the people who work in these fields do not have the need of additional non-professional work.
- Common denominator of the participants' opinion in the focus groups is that there are no optimal conditions in our society for the development and manifestation of creativity, as well as skills which would open prospects for faster economic development of the country.

- The state should pay a special attention to encourage and support the creative industries so that they acquire the necessary capacity, not only for realization of their ideas, but also to complete the full cycle with the final product.
- Participants considered that there is a need for promotion of the creative industries outside the state boundaries, because Macedonia is a small market for this kind of industry. That is why it is necessary to take measures for active support of the sector.
- When asked which services are offered in this field and which measures the country is taking in this segment, the answers of the participants varied. The prevailing opinion is that consulting services is an interesting field, making its first steps in our country. (globally it is very developed).
- According to the participants, the terminology is a major problem in this area. They are united in their claim that the Ministry of Culture and other relevant institutions from the private and non-governmental sector and as well as in the field of science, should provide a uniform terminology in this area.
- As for the valorisation of the work of employees in the creative industry sector, participants believe that there are no harmonized criteria in Macedonia that would enable the creation of standards. Such standards would have a positive effect not only for the employees in the sector, but also for raising the level of quality and providing greater control by the state institutions in this field of activities. The reason for this situation is the unfair competition on the market of services in this area, which is the result of insufficient involvement of state institutions. According to the participants, the solution for this complicated state lies within the establishment of professional institutions and the activation of the existing bodies for valorisation of the labour and standardization of prices. The most appropriate instrument would be the establishment of the Economic Chamber of Creative Industries, which would fill the void in the functioning of this sector.
- The state should pay special attention and provide greater support for the film industry, a branch that undoubtedly has a significant role in the promotion of the country on the international scene. The participants emphasized the fact that the economic effect in Romania and Bulgaria from these industries should serve as a guide in this area.
- The cultural heritage and its promotion at regional and international level play a crucial role for state subventions. This field of culture is recognized as an opportunity for the tourism development in the country.
- The creative industries, according to the participants in the focus groups, offer solutions for the problem of unemployment through employment and self-employment of the most creative part of the society. These industries have a particularly wide range of activities and unlike

other industries, the initial capital is insignificant, but the final product - idea is essential. In that direction, the small and medium-sized enterprises in this area have a good potential which should be used in the future because these enterprises need necessary expertise training which is lacking in this area.

- An interesting point of discussion in the focus group was the opinion for employment of people with special needs. Namely, according to participants, these people should receive special attention in order to harness their creative potential. They should not be treated only as a simple workforce that is used only for the benefits that the state offers for their employment. There is no doubt that the creative potential of these people is being used inefficiently.
- The creativity is associated with intellectual property and copyright, for which there are legislations. However, the implementation of this type of regulation in practice is obviously inadequate. This problem causes reduced interest in the activities in the field of creative industries. It is particularly emphasized in the field of publishing. Kitsch, plagiarism and other negative phenomena are present and they are usurping the space for creativity and other cultural activities in the field of creative industries.
- Many of the participants believe that it is obvious that the majority of creative industries sectors invest very little in the promotion of their products and staff.
- The conclusion from the overall discussion in the focus groups was that we need to acknowledge the need for greater intensity of development of the service industry and to inform the public through adequate public policies about the significance and the capacities of the creative industries, in both, economic terms and in terms of cultural development.

GENERAL GUIDELINES FOR THE CREATIVE INDUSTRIES DEVELOPMENT IN THE REPUBLIC OF MACEDONIA

(as part of the Creative Industries Development Strategy of the Republic of Macedonia)

1. Monitoring of the creative industries development in the Macedonian society and their presence in the sectors.
2. Inclusion in the processes of European integration by harmonization of the legal regulations which refer to the creative industries.
3. Familiarization of the public and the Government with the significance of the creative industries for the local communities and the country, at national and local level, as a whole; as well as with the product placement on the market.
4. Establishing new legal regulations and promotional activities for the development of the creative industries.
5. Assessment of the contribution of the creative industries in the social development in all the spheres (economy, culture, politics, social sphere, etc.).
6. Monitoring of the reasons for growth of the creative industries at global level.
7. Assessment of the special characteristics of the products of the creative industries.
8. Establishing modalities for the inclusion of the Republic of Macedonia, as a developing country, in the processes of globalisation of the creative industries.
9. Setting priorities in the domain of the creative industries, as an integral part of the national policies in the cultural sphere which are in synergy with the applied policies of other spheres.
10. Defining and establishing a methodology of enterprise development in the domain of the creative industries, in order to achieve building of new capacities, as well as the existing ones, by opening new job positions.
11. Establishing mechanisms for the protection of the autochthonous character of the domestic creative industries.
12. Creating an opportunity for competitive participation of the creative industries on the global market.

13. Operationalization of the role of the creative industries in the economic development, and improvement and modernization of the results of the national economy, in general.
14. Protection of the intellectual property and the copyrights, as well as providing other types of legal regulation which would result in certain benefits for the creative industries development and the protection of their products.
15. Implementation of appropriate programmes in the educational system, in order to achieve improvement of the education and skills for the purpose of staff engagement in the creative industries.
16. Setting mechanisms for provision of the creative industries with tools, raw materials and semi-products.
17. Setting mechanisms for financial support of the creative industries, such as favourable loans, tax relief and other subventions.
18. Support for the creative industries for their association in the economic chamber, trade unions and foreign professional organizations.
19. Identification of the role of the creative industries in the implementation of public policies in the field of culture, arts, education, economy, scientific and technological development, the development of the inhabited areas, environmental protection, spatial planning, as well as the improvement of the quality of life.
20. Inclusion of all the ethnic and cultural communities in the Republic of Macedonia in the process of development and promotion of the creative industries.
21. Intensification of the development of small and medium enterprises, as a basic activity in the field of the creative industries.
22. The authorised institutions (the State Statistical Office, the Ministry of Culture, the Ministry of Economy, etc.) to enable constant monitoring and data up-date, as well as keeping records of the states in the field of the creative industries.
23. Establishing of National Creative Industries Committee within the frames of the Ministry of Culture in the Government of the Republic of Macedonia, for the purpose of monitoring and finding solutions for the ongoing issues in the creative industries of the Republic of Macedonia.



