Zlin A Creative And Proactive Region

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1.0. Introduction

Culture and Creativity in Local Development

Since the 1990s, a number of countries have adopted the concept of 'Creative Nation'. Starting in Australia (1994) and then New Zealand (2000), these countries have set the trend for promoting their identity and cultural branding by mobilizing what we call today the 'creative economy'. Such a shift is accompanied by massive developments in information and communications technology, which in turn give rise to new forms of production, distribution and consumption of cultural goods and services. As a result, in the past fifteen years, almost everywhere in both the West and in BRIC[1] countries, economists, political commentators and urban experts have consistently remarked on the increased relevance of creativity as a key ingredient of prospering urban economies and, by extension, the ability to attract, retain and support creative people and a strong creative economy have been seen as markers of successful cities and countries. From boosting the economy to the revitalisation of deprived areas, it is apparent that new ideas come, first and foremost, from artists, designers, architects and many other kinds of creative professionals working together. By extension, for success, cities large and small, need the full range of culture – from world class classical arts to popular music, musical theatre to libraries, contemporary visual art to tango dancing.Evidence of the unique connection between the cultural and the economic spheres is abundant in urban settings ranging from capital cities to smaller centres and regions.

The UK has been leading this agenda for a number of years now, viewing as it does, the creative sector not only as a driver of the economy, but also as a tool for promoting social inclusion, diversity and development. Britain has the largest creative sector of the European Union and, in terms of GDP, it is the largest in the world. According to UNESCO, it is, in absolute terms, the most successful exporter of cultural goods and services in the world, ahead even of the US. Back in 2004, the Department for Culture, Media and Sport (DCMS) estimated that the creative industries[2] could account for 7.3 per cent of total UK Gross Value Added (GVA), and were growing at 6 per cent per year on average. More recently, the United Nations Conference on Trade and Development (UNCTAD 2010) put this figure at 5.8 per cent compared to France's 2.8 per cent and the USA's 3.3 per cent. Recently published UK research literature, moreover, strongly emphasizes the fact that creative and cultural professionals and organisations are valuable as creators and innovators, not just in the cultural field, but also in other fields as well. [3] Given the historic decline in British manufacturing industry, the creative industries are now effectively more important than construction or advanced manufacturing. This is just an example, other EU countries have registered a similar growth in their creative economy in the past ten years.

There has never been a stronger argument for local governments across the EU to nurture and support local creativity than now. Small scale creative businesses can bring imaginative innovation to all aspects of our lives, but, they are equally important for the economy, creating jobs. In addition, the

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BRIC is an acronym that refers to the economies of Brazil, Russia, India and China, which are seen as major developing economies in the world.[1]

[2] Defined to include the following sub-sectors: advertising, architecture, art and antiques, crafts, design, designer fashion, film and video, interactive leisure software, television and radio, performing arts, music and software and computer services.

[3] See the UK Department for Media, Culture and Sport (DCMS) Creative Economy Programme (2007) and the research report by Bakhshi H., E. McVittie and J. Simmie for NESTA (2008) titled: Creating Innovation: Do the Creative Industries Support Innovation in the Wider Economy?

focus on urban places as locus of cultural activities responds to a growing recognition of the role of place in culture. The 'genius loci', the spirit of a place, a 'distinctive atmosphere', are now the key ingredients used by policy makers across the Western world to unlock local economic and social development and attract investment and new revenue. Thus, a city's cultural environment has also a major impact on its competitive advantage. In addition, since the 1980s, evidence showing that spending on cultural activities has a 'multiplier effect' of a factor of approximately 1.5 on income and employment with regard to local economies has been steadily growing (Myerscouch, 1988 & 1996). People going to the major arts venues – theatres, galleries, museums, cinemas and festivals – spend money on bus or taxi fares, on meals in restaurants, on related publications and so on. This produces significant medium- to long-term effects on the local economy in terms of employment, income and domestic product.

A further argument in favour of investment is that cultural amenities and services make certain cities attractive for a 'creative class' of knowledge workers and their innovative employers (see R. Florida's arguments). In this sense, they impact indirectly on the innovative potential of the places where they are located. Dublin, London, Milan, Stockholm, Bergen, Copenhagen are all examples of places that in the past few years have benefited from either a well developed music scene, a design-city branding, fashion connections, and cutting edge visual arts. In second-tier centres like Austin (Texas), Newcastle, Rotterdam, Antwerp, Turin, Linz, Munster, Lille or in small historic towns such as Mantua in Italy, Randers in Denmark, Kronoberg in Sweden and Cork in Ireland, the development of the creative economy has become a strategic priority, and not only for generating wealth and employment opportunity. Current place-marketing strategies in all these cities now focus on new cultural offerings, on the presence of artists and creative people and cultural industries in general.

Cultural activity is also increasingly used as a key catalyst in urban regeneration projects. Examples of culture-led regeneration projects might be the design and construction, or re-use, of an ex-industrial building for public use or for hosting creative businesses. In the UK, the Baltic and Sage Music Centre in Gateshead, Tate Modern in London or the Lace Market in Nottingham are examples of the positive effects of culture-led urban renewal. The reclamation of open spaces (e.g. for festivals, parades and large scale events); or the creation of Cultural Precincts or Cultural Quarters is another aspect of culture-based policy interventions. Liverpool, Manchester, Lille, Antwerp, Barcelona, Bristol, Dublin, Glasgow, all have lively cultural quarters contributing greatly to improving the image of these cities.
Culture's role in tourism is key – tourism offers are now increasingly focused on what is unique in a place. Tourism is one of the main sources of economic growth for some countries (regions, or cities) with international indicators suggesting that tourists are increasingly less interested in 'showpiece' resorts and destinations, and more interested in the unique, distinctive, environmental, cultural, heritage, ethnic and historical features of a place. Cultural tourism represents an average of 6% to 8% of a nation's GDP in Europe, so a good cultural tourism strategy can also satisfy the requirements of economic development. Of course, in order to achieve these impacts, cities and smaller places must be treated in a sustainable way (socially, economically, environmentally) by respecting their cultural values.

Each place, has its own history, idiosyncratic way of working, its own cultural DNA and its distinctive qualities and cultural resources. This is why the smartest among policy makers are those that consistently choose to support and nurture local creative and cultural ecologies as the first step to the establishment of an environment in which fully fledged creative economies can thrive.

Cities and towns must be places for living in. A place that is good to live in is also a good place to visit. The real beauty of a place lies in the ever-changing vitality of its streets, shops, and activities, the way that its people are involved in the life of a place and how it meets their everyday needs and enhances their lives. Whether viewed from an economic, community, or physical perspective, successful cities and locations must meet the needs of their population, and inspire human endeavour and civilisation. However, today, in an increasingly global marketplace there is no doubt that the success of cities depends, to a very great extent, also on their ability to attract and retain the best people and businesses. More and more, the challenge for cities is to maintain continuity while embracing change. No longer geographically rooted by the locations of old industries, mineral reserves, or agricultural produce, towns and cities have to find new roles to survive and prosper. Identity, image and brand marketing are part of the civic armoury as cities compete in the knowledge-age league tables. City making is not just about creating places but about making and growing lives and livelihoods. Places demand specificity and memorability, and must provide comfort and belonging. When a place is too 'stage managed' (as in many contemporary examples of iconic culture-led regeneration) it can serve to alienate rather than engender inhabitation and emotional commitment. This is why policy makers and commentators are coming to the conclusion that what we all aspire to is an urbanism which is less of a product and more of a process. What needs to be supported is what urbanist Jonathan Raban calls the 'soft city'. On this subject, Ray Oldenburg's book, The Great Good Place, contains a number of key messages. The most important one is that from many cities what is missing is the informal public life with places that support the kinds of leisure activities best shared in a low key unstructured way. The idea of a 'third place', a public place that is neither work nor home, is increasingly considered important by urban observers as being key to creating an atmosphere conducive to good quality of life.

But how can public policy makers and stakeholders make this notion of the coherent, liveable and creative city real? We believe that an integrated approach is necessary. This means investment on three fronts: infrastructure, both physical (e.g. workspace, incubators, arts venues and digital upgrade) . Secondly, investment in nurturing local creative and artistic ecology. Growth in this area requires access to funds, markets and networks because it is, among other, by connecting creative people that all these aspects can be brought together. A sound and healthy cultural infrastructure is a prerequisite for a thriving creative sector. Thirdly, a joined approach to place making creates the preconditions for a good quality of life and attractive living (for example: partnerships between stakeholders from local developers to city planners; local entrepreneurs to arts managers; economic investment to education; tourism to heritage and informal cultures). Following on from the cultural and creative industries mapping conducted from May to December 2013, this is the approach we believe stakeholders of Zlin city and region may want to consider.

2.0. The Mapping

In 2012, the Czech Ministry of culture together with the Institut umení – Divadelní ústav (Arts and Theatre Institute) launched a 'national culture and creative resources mapping' with a special focus on an in-depth, qualitative, appreciation of the distinctiveness of the cultural make-up of this nation. The mapping is currently being tested out in a small number of pilots in core cities and regions of the country. Zlin city and region together with Zlin's Chamber of Commerce and the University (Faculty of Multimedia and Economics & Management) is one of the pilots chosen (the others are: Pilsen and Brno).

Consultants Noema Culture and Place Mapping – led by Lia Ghilardi – have been selected as the preferred experts for this task. With over 60 strategic cultural plans delivered in cities in the UK and across Europe over the past twenty years, Noema, have demonstrable experience in a variety of settings ranging from small cities to large regions. Examples of culture-based strategic plans delivered by Lia Ghilardi and her company range from a mapping of cultural resources in Landskrona, Sweden; to a Literature Festival in Mantua, Italy (aimed at creating a high profile event which would put this historic town on the map of cultural tourism); and cultural tourism action plan to celebrate the legacy of the poet WB Yeats in Sligo, Ireland. Examples of creative industries plans are many, but the North Kent, North London, East London, Northampton, Glasgow, Norwich are some of the most high profile conducted. Outside the UK, creative indutries and cultural plans were delivered in: Jönköping, Malmö, Helsingborg, Boras, Växjö, Alby (Sweden); Milan (Italy), Køge (Denmark), Sibiu (Romania), Skopje (Macedonia), Waterford (Ireland), Derry (Northern Ireland), Sogn og Fjordane (Norway) to name but a few.

2.1. The Mapping Methodology

Based on the wealth of experience mentioned earlier, the method proposed for the Zlin mapping featured two distinct elements. The first element was a diagnostic tool specially devised to assess the strength of key local creative industries sub-sectors (see matrix in Appendix i) This assessment was done by grading each emerging sub-sector of the creative industries on a scale of 1 to 10 across the production chain and by performing an overall SWOT analysis. In the ranking system, 1 means minimal activity and facilities, and 10 a fully integrated sub-sector (where strategic decision-making, spatial clustering, communication and value-added services are located together).

The key sub-sectors (or segments) to map in depth have been chosen after an initial desk research and assessment of existing literature featuring: reports, strategies and action plans to which followed a round of meetings with local stakeholders, artists, entrepreneurs, academics, policy makers involved in the creative economy. The information elicited from these conversation and from the desk research have informed the choice of the two sub-sectors to be put to the scrutiny for in-depth qualitative assessment. In this particular case, the two sub-sectors (or segments) of the Audiovisual and Design (including elements of craft) are showing the strongest potential in this region (see the matrix in Appendix i for a definition of the creative activities included in each of these segments). The qualitative information gathered through such a process was then used to grasp needs and opportunities and highlight gaps and challenges.

In so doing, the hope is not only to rebalance production with consumption in the creative sector, but also, in general, to establish an urban and social environment in which creativity is seen as a positive contributor to the economic development and quality of life in Zlin and region.

The second element of the assessment is effectively a mapping of the distinctive cultural and tourism infrastructure's potential of the city and regjon. In this case we have used tried and tested methods that were successfully piloted by Lia Ghilardi elsewhere. In particular, the methodology proposed for this element of the mapping is a mix of desk research, workshops, masterclasses, one-to-one interviews with key creative and cultural institutions/ organisations, tourism stakeholders, chamber of commerce, business, political representatives and key individuals with a stake in the growth of Zlin (see Appendix ii for the matrix of questions used). This phase of the mapping also featured a series of exercises aimed at analysing the external image and perceptions of the city and region (conducted through a scanning of existing marketing material, tourism and promotional literature including business investment literature). In addition, we have also conducted an assessment of the internal perceptions of Zlin (city) based on polling a sample of university students about their feelings of being in Zlin, their likes and dislikes, and their favourite places within the city.

Ultimately, these techniques are designed to elicit a broader spectrum of opinions, perceptions and ideas from different sources about how the local cultural and creative distinctive resources can be made to play a more proactive role in bringing in fresh investments and revenue for local development. Such mapping, furthermore, identifies and celebrates the distinctive historical and contemporary character of this region and – by providing a strong evidence base across different aspects of local activity – the hope is that future policies will be more joined up, and key issues addressed in a coherent manner.

During the mapping a number of workshops, meetings and interviews were held in four rounds of visits to Zlin and region. These were organised and facilitated by key members of the staff from both the Zlin's Chamber of Commerce and the University. The first round of such meetings took place between the 5th and 7th June , the second between the 29th July and 1st of August, the third between the 23rd and the 27th September and the fourth between the 26th and the 29th of November 2013. In addition, desk research, report and background research was done in London starting in March 2013. A number of skype conversations were also held between March 2013 and November 2013 with academics from the university (to discuss creative industries reports and databases and other available information) and with the Arts and Theatre Institute contractors.

In addition, the first 'open' workshop on the topic of 'Measuring and Identifying the Zlin's Region Creative Potential' was held on Thursday 6th June at the Faculty of Multimedia of the University. Three more workshops were held at the university on Tuesday 24th and Wednesday 25th of September (Faculty of Economics and Management). These were sector specific targeted to participants from the audiovisual, design and craft sub-sectors and the last one was held with representative of the broader culture sector from Zlin and region.

One final workshop was held on the 27th November at the Faculty of Multimedia of the university to present the interim findings of the mapping.

A total of 75 stakeholders have been met through one-to-one interviews, small groups meetings and workshops. Participants' backgrounds and field of work ranged from the arts to heritage, creative industries, tourism, business, politics and policy making (a list of people consulted is enclosed in Appendix v).

3.0. The Findings

3.1. Zlin's Potential in the Creative Industries

By cross-referencing a number of papers, reports and articles written in the past two years[4] about the nature and scope of the creative economy in this region of Moravia, and by analyzing the results of our interviews and workshops – we are getting a picture of a Zlin's creative economy which is weak in places (eg. in broadcasting and news agencies, book publishing and architectural services) but quite strong in the audiovisual (defined as in Appendix i), software, and design (in this case defined to include the craft sub-sector understood as the manufacturing of artifacts which may feed into the local design services sub-sector). In terms of structure, scope and spatial distribution, a cursory observation of reports and articles shows that over 80% of creative businesses in the Zlin region are sole traders while 87% of those businesses employing people are micro enterprises.

The implication is that we are looking at a creative sector that is, on the whole, made of small enterprises, with a relatively low level of employment. This, however, does not mean the local creative economy is not doing well. In other countries (e.g. in parts of the UK, Ireland, Sweden, Denmark) we have observed a similar pattern which we tend to read in a positive way as a sign of both the resilience of the sector and a certain capacity for innovation. It is a common feature of creative industries firms to start small – for example by tapping into the capacity of an individual to create content and then to put that content through the production chain and bring it to market with only a small input from other employees. The key here is to be able to keep track of the life cycle of these creative business so that bespoke support interventions can be developed and activated if and when necessary. In the case of Zlin, the smallness of the firms may be a sign of a sector that is in constant movement with

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[4] see for example the papers produced for the project CreaClust - a cross border cluster initiative for the development of the CCI No.22410420020 and the articles by Pavel Bednar and Pavel Grebenicek Mapping Creative Industries in the Zlin Region, in Journal of Competitiveness, Vol.4, Issue 1, pp. 20-35, March 2012; and also the article by Jitka Kloudova and Beata Stehlikova Creativity Index for the Czech Republic in Terms of Regional Similarities and Geographic Location, in Economics and Management , 2010, p.100.

individuals migrating between firms and collaborating on projects, thus spreading skills, knowledge and learning across the whole of the local creative ecology. The idea we have formed of the creative cycle in Zlin and region is of a mobile environment in which the risk of losing people to Prague or other international centres is offset by a certain capacity by key institutions like the local university, the chamber of commerce, or major cultural institutions to nurture and support local talent. Of course more needs to be done and that's why, hopefully, the mapping will help to pinpoint potential areas of intervention in both the short and long term.

That said, there are also a number of large design-based enterprises historically embedded in the region with an international reputation. Ton, the famous chair and furniture makers employ over 800 workers highly skilled in wood working along with a team of 15 top designers from a variety of countries in Europe and outside. This company has been in the region for over one hundred years and continues to be recognised as 'top dog' in their field internationally. Koma, another high profile company with over twenty years of presence in the region, makes modular construction structures (e.g. for pre-fabricated buildings and containers) which are highly innovative in style, structure and materials. Modern architects employ their materials in pop-up venues, civic buildings (e.g. in places of conflict), or, for social uses (e.g.homeless shelters). Koma is a highly innovative enterprise which – as well as adding to the pool of innovation skills and creative capabilities of the region – is also capable of making connections with key architects around the world.

Tescoma is yet another large enterprise based in the region with a leading position on the global market for the manufacture of kitchen utensils. Their World Logistics Centre, located in the outskirts of Zlin, houses a team of research and development creatives involved in developing original design of products for the kitchen and the prototyping of new household materials. Creativity is also visible in the way the company has dealt with employees health and well-being. The construction of the Sports and Relaxation Centre within the company premises eight years ago is a sign of their commitment

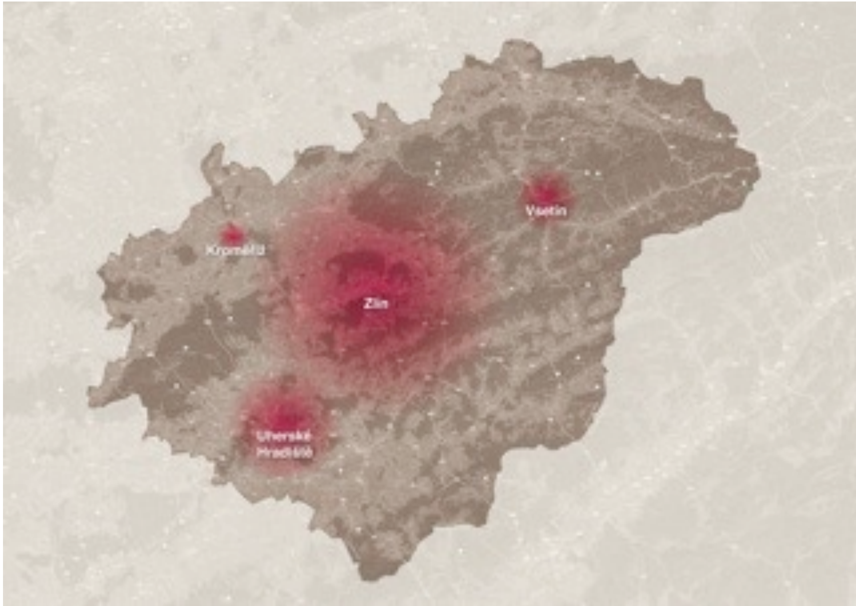


Figure 1: Concentration of Audiovisual Activity Across the Region

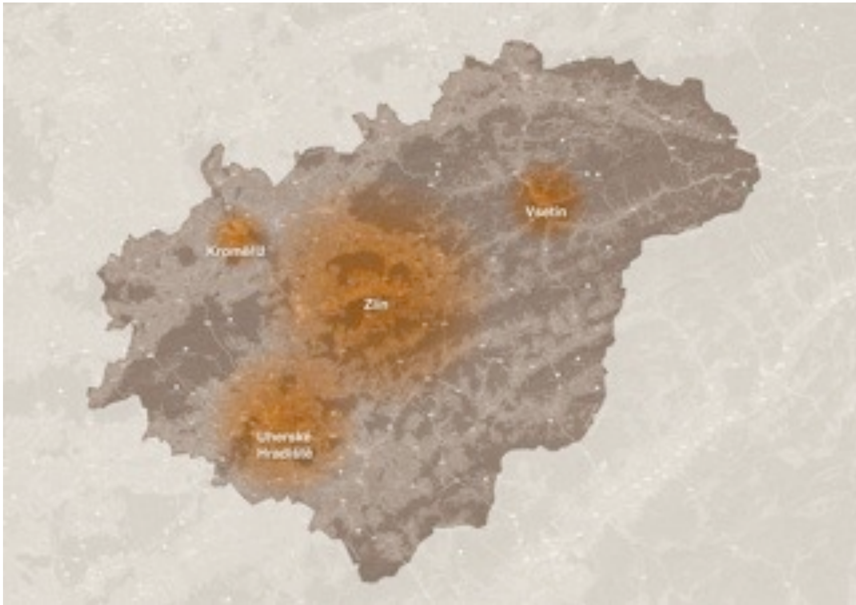


Figure 2: Concentration of Design and Craft Activity Across the Region

to retaining and nurturing the local workforce (reminiscent of the old school of management endorsed by Bata in the early part of the last century). Street furniture designers MM Cité is yet another company with international profile and excellent reputation in the furnishing of outdoor public spaces. During 2013 the company conquered the lucrative American market and was present at a number of international fairs showcasing their unique design and innovative materials.

Still on the positives, our interviews and workshops show that the audiovisual and design sub-sectors have the most potential for growth and innovation. The Faculty of Multimedia Communications of the university, established in 2002 is a magnet for young talent which not many other cities in the region and in the country have. The presence of such pool of creatives with skills and knowledge of film, animation, digital and music production, and design, is an asset not only for the city but for the region as well. High profile creative enterprises such as Little Greta, J.D. Production, Q Studio, Hucot, Filmove and the other film processing studios based in the old film studios area of Zlin highlight the great creative capacity of this region.

Spatially, the clustering of small size firms with employees working in specialised design, motion picture and video activities is also interesting especially in Zlin city. Together with the presence of strong cultural institutions and the university, such clustering constitutes a potentially powerful catalyst for attracting investment into the city, thus setting in motion a virtuous economic growth cycle which could, in the long term, help to replace those local heavy traditional industries under threat of decline. In the rest of the region, another centre with potential in the audiovisual and design is Uherske Hradiste (the Film school and 'festival', the theatre of Moravian Slovakia and a general cultural buzz that the city has due to its traditional setting, tourist visibility and interesting urban setting). Uhersky Brod, and Vsetin towns and surroundings also offer good potential in these two sub-sectors of the creative economy.

Traditional film production and contemporary activities related to editing, digital processing and product circulation are still a prominent feature of this region. The origins of filmmaking in Zlin began during the early 1930s when, at the invitation of the Bata Company, Zlin welcomed the arrival of a screenwriter and playwright Elmar Klos and producer Ladislav Kolda. Since then, film has been in the DNA of this city. Today, that special cultural memory of the past has been translated into the presence of a pool of people with technical skills and enough imagination to potentially bring the local film segment into the 21st century (and to international audiences) in a big way. There are some issues though, and the section below will highlight the obstacles that need to be removed before a full exploitation of such unique resources is realised. The slow obsolescence of the historical glass cluster – once the pride of the Zlin region – is exemplary of the challenges that could easily be transferred to the creative industries. Lack of investment in product innovation, low awareness among glass enterprises of the importance of new designs, and very low aesthetic expectations among consumers sum up the challenges of the glass segment. Below we discuss more in detail the particular issues related to the creative economy in Zlin. Here, the similarities will become apparent.

3.2.The Challenges

Our workshops and interviews show that the potential for growth in the two sub-sectors (audiovisual and design & craft) in question is threatened by a number of challenges. As far as design is concerned – despite a strong awareness of the identity of the Bata legacy of the importance of good design for living and working – cooperation between local creatives and industry is sporadic. Some companies such as Ton, for example, employ hand picked designers chosen at international trade fairs. Their outlook is international and not local, thus they tend to go for designers from Slovakia, Italy or Germany. Such scenario is echoed in other interviews. Q Studio mentioned the brain drain of talent to Prague as one of the key problems affecting the local advertising sector. Apprenticeships could be the answer, but it seems they are hard to organise within the current university learning system. Almost all the interviewees mentioned the need for closer connections between the university and industry which could be brought about by allowing industry representatives to contribute to preparing students for entrepreneurial life by regularly teaching in university courses.

Each year there are at least 350 graduates coming out of the Multimedia and Informatics faculties, but most of these leave the region. Those that stay are only a small number and either start their own company, or join the ranks of existing ones (web-design, animation, game designing, and so on). The difficulty of finding cheap workspace, the lack of access to peer-to-peer networks, few opportunities to showcase and market their work, and a general lack of 'buzz' in the city of Zlin (e.g. lack of meeting places, music venues, cool art spaces, cafés, vintage or second hand markets, bookshops, well designed public spaces) all contribute to what can only be called 'the flight of the creatives' from Zlin. Though common to medium size cities in Europe and outside, the problem in Zlin is such that in the autumn of 2013 the university (faculty of economics and management) was obliged to launch a students' tracking action research. This aimed at getting alumni (from the multimedia faculty among other) to chart their career and highlight the challenges and obstacles they have had to overcome in order to enter the creative job market. Hopefully, the results of this exercise will be helpful to policy makers and university teaching staff in devising the best measures to put in place in order to retain and nurture creative and artistic talent and develop entrepreneurial capacity across the board.

A better harnessing of local human resources is an aspiration of all the stakeholders we spoke to and Koma, in particular, would happily work with local architects if there was a faculty of architecture in Zlin they could collaborate with (at the moment they rely on architects from the Brno architecture school for new ideas and prototypes). Given the strong Bata tradition in the design of both the built environment and daily objects, there is certainly an argument in favour here for the creation of a faculty of architecture in Zlin. But not all is doom and gloom, and MM Cité, for example, are more active in harnessing local ideas. During 2013 they hosted a high profile design fair showcasing ideas and prototypes by the students of Zlin university (Product Design Studio) among others.

In terms of large scale production, it seems that the situation is much better and practically all the companies interviewed employ local skilled workforce. This is a sign that traditional skills (such as woodwork, for example) are still present in the DNA of this region together with a certain capacity for innovation, but the challenges are 'upstream' where low confidence and little knowledge of creative industries' markets affect young talent operating at micro-level. The university may in the future take the initiative of establishing a specialist Design Centre featuring the latest technology in digital product designing, prototyping and testing. Such initiative would definitely help to attract and retain creatives in the region, but the Centre alone may not deliver significant results unless awareness of the importance of design is raised among policy makers, the business community, retailers and customers alike.

To this end, the establishment of a Zlin *Design Fair* could be a step in the right direction if this was coupled to the creation of specialist publications and magazines featuring articles and debate about design. The need for showcasing and marketing local products does not just apply to design but also to craft products. In Zlin and region, contemporary craft producers have no specific outlets to showcase their work. There is no *Craft Fai*r and the newly refurbished Buildings 14/15 don't appear to have dedicated spaces for exhibiting local contemporary crafts. Marketing is hampered by the fact that there is no regional directory of craft makers, whilst the monthly farmers market in Zlin only has a small section dedicated to products from local craft makers. This is a pity, given that there are many craft artists and artisans in the city and outside that would benefit from higher public profile as well as marketing platforms.

Similar issues affect the audiovisual sector. In particular, the scaling down of Czech TV's local production sites (now in Brno and Ostrava) has resulted in a migration of well established script writers out of Zlin. The result is that there are probably two script writers in the city working for the national TV and film market out of at least 10 present a few years ago. The Multimedia faculty of the university hosts a handful of script writers among the teaching staff together with a small bunch of PhD students also involved in this activity. However, in the past, some of these individuals have felt uncomfortable about putting their artistic product on the market for fear of losing artistic integrity. Though we believe this to be a valid argument (if you don't nurture your creative ecology upstream, then there only a limited scope for any production chain to develop downstream), we also wonder whether a compromise can be found (e.g. by devising interesting artistic collaborations and with digital ways of processing and disseminating artistic products to a broader audience).

Moving on to film, the Zlin Film Festival could be an opportunity for creative output in the audiovisual sector to be showcased. However, due to its focus on children, the Festival is only marginally interested in showcasing local talent (even though the newly revived Young Film Zlin initiative may help to improve this picture by showing movies/shorts to the public rather than just to the jury). The Uherske Hradiste summer school appears to be working better at inspiring new talent, but the sporadic collaboration between the two initiatives is limiting the capacity of these events to become really big and gain a better profile nationally and internationally.

As mentioned earlier, there is a further asset which is unique to Zlin and region: film production. However, the well established film school at the iconic film site of the Ateliers in Zlin has been closed and a new private secondary school put in its place (opened in 2013). Though the school still maintains a strong focus on film and the

Figure 3: Score for each element of the production chain for Audiovisual

Figure 4: Score for each element of the production chain for Design

audiovisual element, it is not clear at this stage what contribution it will make to either the retention of talent, or to raising the profile and the quality of film production in the region. A further issue concerns the iconic film Studios adjacent to the school. The future of this exceptional location (now looking rather run down and derelict in places) appears to be in doubt due to concerns over the legal ownership of the buildings and conflicts over what should be done of this area in the future. If Zlin and region are serious about retaining a competitive edge in the film and audiovisual sector, then this problem should be addressed at the highest political and business level as a matter of urgency. To this end, we have made some suggestions in the recommendations section of this report.

In addition, during our mapping we have learned that the East Moravian Tourist Authority have taken the initiative of establishing a Film Commission dedicated to attracting film crews to the many historical and iconic locations across the region (including the Studios). Though we recognize this as a good step in the direction of reinforcing the production and dissemination part of the film value chain, we feel compelled to introduce an element of doubt about its effectiveness in view of the fact that at the moment there are no clear co-ordinated policy guidelines (neither at city, nor at regional level) for the implementation of measures to support the audiovisual sector on the whole.

The feeling we have is of a fragmentation of relatively good initiatives none of which are connected to a vision for lifting this sector (or the whole of the local creative economy for that matter) above the current basic level of development. An example of a potentially good initiative is the audiovisual cluster development organisation set up in

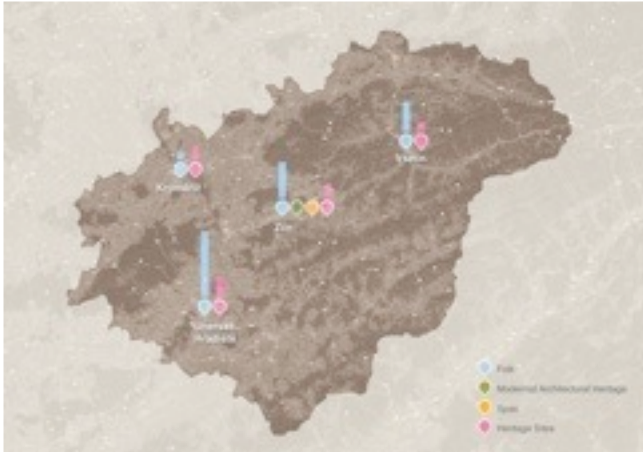


Figure 5: Tourism - Resources Mapping

December 2012 with the help of European money. The work done by the manager and the researchers involved in this project (which had more than 20 partners across Europe) was mostly related to researching the strengths and weaknesses of the film segment in Zlin and region in order to provide evidence for targeted public intervention. However, as soon as the EU funding ended, the cluster lost its importance and the whole initiative was allowed to dwindle. We read this as further proof that an honest appraisal of both the resources the challenges faced by the film sector (but also by the audiovisual and design segments) was overdue and this what we have provided through the mapping. Below we present a visualization of our assessment of the level of development of the two creative economy sectors in question and in the last section of the report we make our recommendations for incubating, supporting, nurturing, networking and marketing such potential.

3.3. Zlin's Cultural Infrastructure and Ecology

From the point of view of culture, leisure, and tourism, the potential of Zlin and region is simply awesome. As well as an excellent quality of life (rich environmental assets such as rivers, forests, spas, festivals and cultural events), historic assets (unique heritage buildings), art and cultural institutions of both national local importance, this region has a very active folk tradition and a considerable modern architectural heritage connected to the Bata legacy. Not many cities and regions in Europe feature such wealth of resources. Yet, what has emerged from our investigation is a certain resistance (by some policy makers, politicians, artists and those in charge of managing such assets) to acknowledge the economic importance of these unique resources and make a stronger case for a more strategic and efficient use of them. Our feeling is that we are very much at the beginning of a process of awareness raising whereby policy makers and the political class in this region still need to hear those solid arguments in favour of the economic and social impacts of culture and the creative industries made elsewhere more than fifteen years ago.

Local cultural institutions themselves are only now beginning to learn about the importance of reaching out to new audiences by renewing their programming and by looking at using a diversity of venues and locations in order to make their cultural offer more in tune with contemporary needs. Another key challenge we have identified is the absence of a coordinated and strategic approach to cultural development and delivery. The Zlin region is blessed with a number of heritage, tourism, and cultural venues managed and maintained through generous amounts of public funding. Though this is obviously very positive, we feel that a more streamlined, joined-up approach, together with the development of coordinated regional plans linked to local cultural strategies would help to target those challenges mentioned earlier in relation to the creative industries and the issues discussed below. For example, currently, the creative industries don't feature as a topic within existing local cultural plans and, a consequence, there is no overall joined-up policy framework in place for nurturing, helping financially, or supporting the sector.

This is an issue which the regional strategy 'Zlin 2020' will hopefully begin to address. Questions, however, remain as far as the local Zlin cultural strategy is concerned. Supporting existing cultural institutions with public funding is well and good, the time, however, has come to ask how do these institutions contribute to the local economy and the well being of all the people in Zlin? Supporting culture for its own sake is a very valid point, but how can this level of funding be sustained in an increasingly diverse world with competing demands, needs and expectations, ways of living and financial circumstances is the question. Moreover, technology is also influencing the ways in which we produce, access and consume culture. Change is on the cards for everyone involved in the cultural and creative sector and one way or another, it must be dealt with.

As far as tourism is concerned, our mapping shows a great potential within the heritage sites dotted around the region and in the proactive uses of such resources by those in charge of managing them (see for example the Open-Air Museum of the Wallachian Region, which is a key attraction offering a full immersion into the folk culture of this region; the Kroměríz Museum and Castle managed by a team of sophisticated experts in cultural tourism; or the Liptál Folk festival). Combined to the traditional heritage resources there is a vast array of cultural landscapes and a great diversity of natural resources (e.g. the spas) in this region. During our mapping we met a number of stakeholders and managers of historic and cultural sites, each had a positive story to tell us and we were impressed by their commitment to boosting visitors numbers and to come up with fresh interpretations of the past for contemporary visitors. Whilst this was an overall positive experience, we heard less positive messages from the stakeholders involved in the running of the East-Moravian Tourist Authority.

In particular, we had trouble establishing whether this organisation has a strategy or a vision for the potentially important role tourism can play in making places more attractive, liveable, and investment ready. In relation to Zlin city, we were told that one of the aspirations of the tourism organisation is to attract cultural tourists and those seeking leisure pursuits in contemporary urban settings. Though we were given a number of well designed publications illustrating the potential of the region and the city, it has been very difficult to gauge what actions are planned in the near future to boost visitors and the quality of life in Zlin. Our particular concern is with the retention of talent and we know from experience that smart tourism plans in other countries tend to work with the key strengths of their locality by working in partnerships with the cultural, economic, planning, education aspects of local development. For example, in the case of Zlin, it would be important to see what the tourism office's proposals are in relation to marketing the creative industries (beyond the establishment of the already mentioned film location initiative). Equally, it would be good to have a discussion on how they propose to showcase the unique functionalist architecture of Zlin and the Bata brand in a proactive, contemporary way. During our mapping we have kept these questions in mind and below is our attempt at presenting those cultural resources that we feel are uniquely placed to provide the right environment to make Zlin and region an attractive proposition for new investments to be made; for creatives to flourish; local industries to modernize, and, finally, for cultural tourists to come and young people to stay. The resources are presented in a dual swot matrix which includes, among other, the challenges organisations are facing and which could (if left unattended) undermine the cultural potential of this region in the near future.

Unique Cultural Resources	Challenges
Cultural Feel	This amazing wealth of resources is well spread out across the region and the key districts. However, there are some issues and especially regarding Zlin city. Young people for example, tend not to participate and are generally only mildly interested in the activities of traditional high-culture organisations. This is a problem as in order to retain talent, Zlin city badly needs to make young people welcome. Generally, (with the exception of the Film Festival and the Spring Festival) there seems to be a low offer of contemporary, or, cutting edge arts and cultural events in the city. Though opinions about the recent developments of buildings 14/15 are overall positive, the young people we consulted have often mentioned the general lack of 'buzz' in the city and the need for more events during the week when the students are in town. Young professionals, have also mentioned the need for more live music venues and informal meeting places where networking can take place. Niche retail and interesting shops (second-hand, vintage, specialist shops, bookshops) have also been mentioned as needed in order to create a feeling of liveliness, vibrancy and good quality of life *(see Appendix iii).*
Voluntary Organisations 2300 voluntary sector organisations working in Zlin and region across 12 different areas of cultural production, delivery and consumption of cultural services.	Larger voluntary sector organisations in Zlin have often had to change their base and move from building to building. Currently, some of the larger organisations are in the Castle building but they will soon need to move to the former library building which they occupied temporarily since they were evicted from building 32 in the Svit area when this was bought by developers. There are new plans for the Castle and a new innovative business-led managing structure has been set up, which is a positive thing! There is a question as to whether it wouldn't be good to give a permanent dedicated space in Zlin where all the smaller organisations can be based. Such high profile move would send out a strong message that the city is serious about nurturing its cultural ecology. The situation with the Culture House in Zlin is not clear and at the moment it seems they are renting out space on demand but there seems to be neither a A large number of cultural activities in Zlin and other districts take place in historically protected premises which also require regular maintenance and, in some cases, restoration. This can be an obstacle to the growth of those

Unique Cultural Resources	Challenges
Large Cultural Organisations Large cultural organisations tend to receive the biggest share of both regional and local (city) funding. In Zlin, for example, The City Theatre and the Philharmonic Orchestra are located in new purpose built venues. Both have permanent ensembles. Both organisations have a dedicated audience which appreciate their cultural offer.	organisations (e.g. dance, theatre) which require continuous, dedicated space for rehearsal and scenery. Generally, there seems to be an endemic lack of co-ordination between cultural organisations. Examples of collaborations on projects, schemes, events are, unfortunately, too few. The prevalent feeling is that each organisation is contented to deliver according to their internal logic, needs and aspirations and tends not see the ‘big’ picture. Both organisations (Theatre and Orchestra) are reluctant to network with other smaller organisations across the region and though they tour productions in the region, there is a feeling that they are not aware of the benefits of collaboration with less professional cultural outfits which may be doing interesting cultural experimentation which could, ultimately, appeal to young audiences. This lack of collaboration is a problem as both organisations are trying to expand their audience and update their repertoire to become more appealing to new audiences.
Galleries and Museums	
The region has at least 8 museums and galleries of regional (and national importance) which receive funding by the region (and in some cases the city of Zlin as well). Our concern here is in particular with the recently opened 14/15 Bata Institute in Zlin. Although this new development has the potential to raise the profile of the city nationally and internationally, there are some issues in the way the museum and gallery operate, are managed and curated.	The Bata 14/15 new spaces have been beautifully developed by maintaining and enhancing the unique Bata style architecture of the buildings. However, there are some issues with the way, for example, the gallery operates. Their main focus is on showcasing on a permanent basis, modern painters from the well known Zlin School.The design of the gallery complements this aim well, but leaves little (physical as well as mental) space for temporary and more cutting edge exhibitions. Whilst the Zlin Youth Salon held by the gallery every 3 years might be a way to introduce new-comers and showcase local talent, this is probably not enough to put Zlin on the contemporary art map.More needs to be done. The feeling is once again of an organisation that has limited aspirations and is struggling to understand the needs of contemporary audiences (e.g. those of the numerous local student population). Prestigious as it is, the Bata Institute absorbs much public funding from the region whilst having a problem with outreach. For example, when the university

Unique Cultural Resources	Challenges
	wanted to use some of the space in the building for their degree show, they were quoted a very high hiring price for the venue. Though we agree the venue should be charging a fee, we feel that, since this organisation is in receipt of public funding the fee should be below that of a commercial space. In any other country, this level of public investment would come with attachments such as: requirement to collaborate with other organisations, scrutiny on how the funding is spent, agreement on outreach programmes and clear strategy on audience development. Should the Zlin authorities not consider these questions?
Cultural Strategies and Funding	
	A cursory reading of documents and our discussions with the relevant cultural stakeholders, give us a picture of the existing strategic frameworks for culture in Zlin and region as quite fragmented and relatively underdeveloped especially as far as the creative industries are concerned. In some cases there is little recognition of the real creative resources of this region and the aims and objectives of existing cultural plans appear to be quite general (i.e. support local talent and local cultural organisations) and not specific enough in terms of highlighting the strategic actions that would be required to place culture at the centre of local development.. In general, funding goes to large institutions without requirements or conditions, whilst smaller organisations have to survive by applying for money from either the *Culture Fund* or other ad-hoc grants administered by Zlin city and region on a 'discretionary' basis. This means that funds are sometimes allocated purely on the basis of a decision by the Cultural Commission which acts as advisor to the city and region on these matters. This is a rather outdated way of nurturing and growing the local cultural ecology and a review of such system should be conducted whenever possible. The Zlin region needs a coordinated approach to embedding its cultural resources into local development. The persistence of blockages, competition between organisations, fragmentation and duplication of initiatives, is likely, in the long term, to undermine the vitality of the whole local cultural ecosystem.

Unique Cultural Resources	Challenges
Tourism	
As far as this element of local development is concerned, there is a lot to be said about the unique resources and potential of this region. As well as the historic tangible and intangible heritage of this region there are at least three key resources that we have identified with the potential of projecting this region on the national and international scene. These are: SPAs Unique cluster of functionalist architecture Film Regarding the SPAs, during our visit, we met the directors and managers of Spa Luhacovice and Augustiansky dum. Both Spas are located in wonderful buildings from the 18th and 19th century renovated and modernised to provide a wide choice of treatments. Both Spas are managed by private owners though one of them works with the local health service as well as with private clients.	Spas Both owners have expressed some frustration at the lack of co-ordination with the other Spa owners in relation to the marketing of their offer to international visitors. One, in particular, expressed frustration at the lack of progress a self organised network of Spa hotels they set up a couple of years ago is making. This lack of coordination is causing the owners to lose money in, for example, having to invest in the upkeep of the springs , and in the cleaning and general maintenance of the woods and public spaces (which should be the task of the public local authority). If, instead of competing, each owner got together (to form a BID style organisation: http://www.ukbids.org/) these expenses would be shared and the public sector would also be more willing to help as well. One of the owners also insisted on the need to develop a more contemporary marketing approach to the SPAs in order to attract a more affluent and young clientele who may want to enjoy active sport and leisure and gourmet food while having spa treatments. Film See the challenges section in the creative industries introduction above. In addition,these are the questions we feel need to be addressed if this segment of the creative industries is to be given its right place in the regional economy. Regarding the Ateliers/Studios: what is the state of ownership of these buildings? Could these be bought by Zlin city or region? (e.g. for redevelopment into an interactive museum dedicated to the history of cinema and animation) What other infrastructure (studios) is there for film making in Zlin and region? Is there scope to create a fully fledged Film Fund (based on EU models such as: Film London, Irish Film Board, Filmfonds-Wien and so on)? Functionalist Architecture Here we are referring in particular to the Bata and the functionalist architecture present in Zlin city and its outskirts. Such critical mass of buildings is probably

Unique Cultural Resources	Challenges
	unique in Europe. However, these are the questions that need to be addressed: has anyone made an inventory of all the *empty* , or abandoned buildings with architectural and historical value (or those with no particular historical value but just empty) in the city and outskirts in public hands? Has anyone done an inventory of the modernist or former industrial buildings in the hands of private developers? Given the success of the restoration of buildings 14-15, 23,and adjacent public spaces has the city got plans to redevelop other buildings in the Svit area? If yes, what kind of uses do they want to make of them? Our mapping is already showing local potential in some aspects of the creative economy, but, in order to flourish, this potential will need investment in affordable workspace, more incubators (there is one already in building 23 which works fine but in the future there will be need for more), exhibition and networking spaces. Most empty buildings in the Svit area would suit this purpose very well. Would Zlin city and region, be prepared to invest in a *creative space strategy*? Moreover, would public sector stakeholders be willing to enter into discussion and negotiations with the private developers who already own some of these buildings (and public spaces) and *work togethe*r?

4.0. Conclusion and Recommendations

As discussed earlier, the way we see the purpose of any cultural and creative industries mapping is in the form of a process for systematically identifying a community's cultural assets and for deepening understanding of local cultural ecologies. In our view, the mapping can also be instrumental in identifying the more intangible element of a community's identity and sense of place. Thus knowledge of a place's (city or region) cultural profile can be useful for advocating change: it can inform policy development, attract funding and resources, and be instrumental in the adoption of new approaches to local economic development.

As discussed earlier, the conflation of creative industry policies and initiatives which seek to deliver on both community development, as well as core economic development and competitive advantage has been a key concern of place makers for a number of years now. This is most apparent in cities and areas undergoing regeneration (having lost their industry) and local economic development programmes targeting city growth, education, training and enterprise support. Having reached the end of our mapping phase in Zlin, there are a couple of aspects we would like to point out. Mapping is just the first step, and supporting and connecting the distinctive resources of a place with cross-departmental and cross-sector collaboration is another key component of making places successful. In fact, a creative economy (or a cultural planning) strategy should make links with other existing plans and it should seek to create bridges between different local constituencies and groups of interest so that duplications of tasks are avoided, new energy injected into the policymaking task and innovative ideas explored and implemented. Establishing such linkages and testing out collaborations has been very much at the top of our agenda during the mapping. What Zlin needs now is to draw lessons from the mapping and set in motion a process of delivery characterized by active participation from a variety of local actors (e.g. from business, planning, economic development, urban living as well as culture). Delivery is key and places that successfully conduct cultural mappings (such as the one we have just completed) must also have a clear vision of what they want to achieve, who will lead on this process, how and with whom they will implement actions.

This last section of the report highlights recommendations for targeted strategic interventions across a spectrum of areas ranging from support and development for both the local creative economy and cultural ecology, to interventions in the urban sphere, tourism and place marketing, quality of life and the general feel of places. Underpinning the recommendations for each of these fields are strategic policy concerns and the desire to see the implementation in Zlin and region of a coherent framework of actions to be delivered through the establishment of ad-hoc mechanisms. Case studies of good practices are also provided for each area of recommendation to help illustrate the key points made in the report, and to give confidence to those stakeholders who will be at forefront of delivery.

Recommendation 1: Establish a Creative Zlin Commission

Theme: Mechanisms for Promoting, supporting, networking, marketing creative capital

A creative city is home to creative businesses and organizations, and the individuals who direct and propel them, but creative cities do not arise spontaneously, they require creative leadership. Taking measured risks, being determined but not rigidly deterministic, having the courage to go beyond the political cycle, keeping to strategic principles while maintaining flexibility and adaptability to a changing environment are the key markers of creative leadership. There are many examples of proactive development partnerships, but there is no “one size fits all” model. The approaches we discuss below are of established Creative Industries Development Agencies, but these may not represent the most appropriate model to follow at this stage in Zlin. The reason being that in Zlin, a general consensus, among both public and private stakeholders, about the role, importance, impacts the creative industries is still to be reached. An open dialogue – whereby those at the sharp end of the sector, and those in the business and policy making camp express their opinion and share good stories – is needed. Then the time will come for setting up and formalising the right delivery mechanism for this context.

In the short term, Zlin would greatly benefit from the establishment of a *dedicated cross-sector, strategic mechanism* capable of co-ordinating activity, raising awareness and steering development. Hence the recommendation to set-up a *Commission*. Key members of the Zlin Commission could be: stakeholders from the culture and tourism departments from Zlin and region, the chamber of commerce, the university, planning, real estate, business, creative industry, economic development and transportation. Key to the Commission's success will be the political support from the Governor of the Region and by the Mayor (or City Manager) of Zlin. Without such backing there will be no power of delivery and no confidence in the role of this mechanism to really make a change. The key tasks the Commission should consider undertaking in the short and medium term are:

- Collect and combine together data and information about cultural organisations & creative industries into a single accessible regional CCIs and Cultural organisations' database.
- Develop a directory of Craft makers.
- Map existing cultural, tourism, CCIs plans and/or schemes to see common aims/ synergies and the potential for shared actions.
- Input new information and creative industries-specific actions into the Zlin 2020 strategy.
- Discuss the possibility of using Cultural Fund's money for actions designed specifically to help develop the creative economy across the region.
- Develop a talent retention plan in conjunction with the university (building on the ongoing alumni' tracking investigation led by the university).
- The university to work with the chamber of commerce and business champions on developing mentoring, placement and apprenticeship schemes for AV and Design students in the first instance (then extend to other sectors of the creative industries).
- Investigate the potential of tapping into support schemes for CCIs through EU funding, Czech Invest and other national and international schemes.

Such bespoke and nuanced approach should build on the strengths and address weakness as a matter of urgency.

Examples

Cultural and Creative Development Partnerships.

Similar mechanisms as the one suggested for Zlin have been pioneered in the mid-1990s in Bristol UK (*The Bristol Cultural Development Partnership*) and replicated elsewhere in the country (for example in Brighton where T*he Arts & Creative Industries Commission* was established five years ago). These kinds of partnerships tend to involve key local stakeholders ranging from the cultural departments, the chamber of commerce, cultural organizations, businesses, real estate developers, the university and city departments tasked with the delivery of regeneration plans. Partners get together to create a medium- to long-term strategy for implementation of bespoke projects in the fields where the mapping has shown a need for intervention.

Such partnerships have a vision rooted in the establishment of links with local development and creative practice. In terms of management structure, they are either loose stakeholders associations (later formalised into companies limited by guarantee or trusts). They have a board, legally responsible for the partnership and the establishment of the overall policy and action plans, and an executive group. Members of the board are usually at senior level in their respective organizations. In the case of Bristol, the chamber of commerce took on a leading role from the beginning, but in Brighton it was the Arts & Culture team of the city council that provided the executive function for the commission through the provision of strategic and administrative support. Key elements of these approaches are adaptability, an ability to move from project to project, and the capacity to maintain a strategic overview of what is needed in the short, medium and long term.

Creative Industries Development Agencies

This other approach results from the observation that the most successful centres of creativity are those that use every opportunity to mainstream creativity in order to position creative people, organizations and institutions at the heart of policy delivery, and at the leading edge of processes of local change. Currently there are a number of well-established Creative Industries Development Agencies in Europe. These tend to function as intermediary bodies which operate outside (sometimes independently) from local authority structures to offer flexible, bespoke services sensitive to the local sector whilst maintaining a presence and profile capable of informing key decision-makers within local authorities, Regional Development Agencies, Arts Councils and other key decision-making bodies. Examples are: the Manchester Cultural Industries Development Service (CIDS); the Cardiff Creative Enterprise Service (CCES); the Tower Hamlets Cultural Industries Development Agency (CIDA) and Creative Lewisham in London; Creative Toronto in Canada.

Recommendation 2: Set up a Working Group to embed creativity into the fabric of Zlin and region

Theme: Spaces for Creativity

Many creative city strategies have focused on providing the spaces - physical and social - in which high value added economic activity and its ‘talented’ labour force can thrive. These include national and city promotional events, investment in infrastructure, cluster strategies, designation of creative quarters, the liberalisation of zoning regulations, promoting positive images of diversity, and direct and indirect financial support for creative enterprises.

In addition, dedicated workspaces - whether for traditional arts and crafts activities, production, office-based, or science & technology facilities - have always been the fundamental platform for cultural production. In many cities, managed and shared workspaces have developed as building-based clusters enabling exchange and cooperative working in the production chain, more cost efficient use of facilities, and opportunities for innovation and collaborative working, particularly by sharing costs/risks which are outside of the reach of most micro-firms and start-ups (e.g. R&D, technology training, marketing). We believe Zlin city has a strong potential in the former Bata buildings for The Commission to lead in establishing a **Working Group** to:

- make an inventory of existing urban regeneration plans in Zlin and highlight potential synergies with creative talent retention, inward investment, quality of life agendas.
- make an inventory of empty, redundant, and former industrial spaces available.
- establish how the creative industries could be provided with affordable space as well as incubation, showcasing, exhibition venues in Zlin city in the first instance.
- meet real estate stakeholders to work out a public/private strategy for the provision of cheap workspaces as well as exhibition/showcase spaces for creative businesses in Zlin.
- investigate the current plans for the Studios/Ateliers, establish state of ownership and initiate a dialogue with key film stakeholders with a view to develop a regeneration strategy for this area

(consider the possibility of establishing an interactive museum of Film in this location).

Examples

Examples of culture-led regeneration projects might be the design and construction, or re-use, of an ex-industrial building for public use or for hosting creative businesses. In the UK, the Baltic and Sage Music Centre in Gateshead, Tate Modern in London or the Lace Market in Nottingham are cases of the positive effects of culture-led urban renewal. The reclamation of open spaces (e.g. for festivals, parades and large scale events); or the creation of Cultural Precincts or Cultural Quarters is another aspect of culture-based policy interventions. Liverpool, Manchester, Folkestone, Bristol, Dublin, Glasgow, Toronto, all now have lively cultural quarters contributing greatly to improving the image of these cities. In some of these cases, the process of creating agglomerations of creativity involved top down interventions by the public sector and in a few cases the development was organic with the creatives themselves kickstarting the process.

Workspaces in the shape of buildings divided into studios or office spaces and incubator spaces are a key element in cultural quarters and precints. Such spaces exist in many cities large and small. They are critical to the people who work within them, and make a positive contribution to the character of a place as desirable to live and work in. They are places of creation, production and consumption – a microcosm of human endeavor, spirit and drive.

In England, since 2008, government advice in Local Spatial Planning lists four types of document that can contain policies and proposals relevant to the creation of such spaces. Section 106 Agreements between the developer and the local authority is one of them. This planning section includes specification of the amount of space for affordable artists/creative workspace in a development, or a definition of affordability in terms of rent levels, down to suggesting the nature of management of a space. In London (but also in other UK cities), such planning tools have helped to provide valuable uses for vacant properties (due to the loss of industrial activity, or to the economic downturn), have helped to retain historic buildings and in some cases were instrumental in developing synergies with the further- and higher-education sectors, by, for example, providing space for those students leaving college and wanting to set up a creative business.

An interesting example of effective uses of Supplementary Planning Agreements (106) and planning gain is the artists' studios complex provided by the Galleria, in the borough of Peckham, in South East London. The Peckham Galleria is an award-winning development involving the established artists organization ACME Studios and private developers Barratt Homes. The building features 98 apartments for private rent and shared ownership, and social rent for 50 artists' studios. The developers were initially refused planning permission by the London Borough of Southwark because the site (a former print works only recently closed down) consisted entirely of housing with no employment space and the local authority was determined to maintain employment use on the site. This challenge was solved through a clever use of the planning gain mechanism. Now the studios meet the requirement to provide once again employment space (cultural and creative industry production).

Recommendation 3: Set up a Working Group to deal with connectivity, place making and quality of life

Theme: Attractive and creative regions

Attention to the quality of the physical environment, buildings, facilities and public realm/spaces has increased as cities strive for distinction and quality of life, and develop attractive areas for residents, workers and visitors alike. Designers, architects and artists are also at the forefront of this trend, most evident in design-conscious cities and cities using their design and architecture to brand themselves (e.g. Gaudi, Barcelona; Macintosh, Glasgow). As mentioned earlier, cultural activities both traditional and new create meaning because they are concerned with expression, celebration and achievement. They embody the identity and values of a place. They express local distinctiveness and are associated with a high quality of life. As American academic, David Harvey, puts it: 'cities need culture in order to become 'lures for capital', and the cultural 'feel' of the city is increasingly claimed as a crucial attractor for new knowledge-intensive (and other) industries.

Given the tremendous potential in the unique heritage, architecture, natural resources of the Zlin region, we need to find ways of enshrining creativity in the local planning policy.

Our mapping has revealed a number of challenges the city and the region face on this front. These range from a need to upgrade the transport links between the region and major airports (e.g. Prague and Vienna) and road and rail connections within the region, to the fact that the city of Zlin hasn't updated the old masterplan for the city centre and the Svit areas for at least five years. Such issues need to be addressed as a matter of urgency because they are linked to the way in which this region will perform and project its image in the future. Moreover, our survey of a sample of students in Zlin shows (among other) dissatisfaction with the way the city 'welcomes' its visitors and those intending to settle there. The issue of the dereliction of the local Zlin station has been mentioned as a key element in putting people off from coming to the city to live and work. Such perceptions could have an impact also on tourism flows.
For all these reasons we recommend the Commissions sets up a second **Working Group** with the tasks of:

- addressing transport links issues (e.g. the redevelopment of Zlin station).
- addressing the question of updating/ renewing the masterplan for both the centre and the Svit areas of Zlin.
- working with the tourism stakeholders across the region to tackle the spas issues mentioned earlier.
- working with the tourism stakeholders to develop a strong, pragmatic marketing strategy for the Bata legacy and the Bata buildings.
- investigating the possibility of creating a 'made in Zlin' brand for creative products, (as well as for local cuisine, wine, glass, etc.) as a step towards the implementation of a fully fledged strong place marketing strategy for the region.

Examples

Good examples of public infrastructure investment and enabling design and planning policies include:

- Transport, design and regeneration, using artists and design-led architects in Bilbao; La Defense, Paris and Naples.
- Stockholm's 'Art on Underground'.
- Malmo's new iconic housing architecture.
- Public art/realm and plaza dura hardscape 'street gardens' in Barcelona.
- Copenhagen's unique street paving/ furniture.

In addition, the *Creative Cities Network* launched by UNESCO's Global Alliance for Cultural Diversity in 2004 connects creative cities so that they can share experiences, know-how, training in business skills and technology on a global level. This facilitates local capacity building that encourages diversity of cultural products in domestic and international markets, employment generation and social and economic development. The Network has focused on cities because they are increasingly playing a vital role in harnessing creativity for economic and social development. In order to better target the development needs of specific sectors within the cultural industries, the Creative Cities Network has devised seven fields from which cities can choose to specialise their efforts. These are: literature, cinema, music, folk art, design, media arts and gastronomy. So far the following cities

have been appointed to the Creative Cities Network: Aswan, Egypt (UNESCO City of Folk Art), Buenos Aires, Argentina (first UNESCO City of Design), Santa Fe, New Mexico (UNESCO City of Folk Art), Popayan, Colombia (first UNESCO City of Gastronomy) and Edinburgh, Scotland (first UNESCO City of Literature).
http://www.unesco.org/new/en/culture/themes/creativity/creative-cities-network/

Appendix i
Creative Zlin Mapping
Description of the Qualitative Mapping for the Audio-visual sector

As an illustration of how a sub-sector's infrastructure in Zlin and region may be analyzed, here is a breakdown of diagnostic indicators (on a scale of 1-10) for the Audiovisual segment. **The audiovisual** in this case includes the following activities: TV and Radio, Film and video, Photography, Advertising, Recorded Music, Interactive digital media (games etc.)

1	A city or part of a city without any sizeable audio visual industry players. No educational infrastructure. Facilities if they exist only geared to the local scene. Perhaps no cinema of its own.
2	Some media infrastructure in place, such as a local cinema, a few small corporate video or multimedia companies, but again largely locally based supplying products for local/regional market. No studio provision (film) and if there is, it is not linked or identified with the area. No consciousness in the public mind that this place has any link to film, audiovisual or TV making.
3	City with at least 1 major TV base, plus some vision and regional clout, but all this rather narrowly based and not very visible. A few audio visual companies locally focused. Local college, university, has an a/v course with a few players with some degree of vision and aspiration. Perhaps some sporadic film events such as a local cinema putting on a film season.
4	City with a major TV base, plus some degree (quite basic) of a/v businesses, corporate video production. Some small leading edge multimedia companies. Beginnings of discussion within public sector that a film making investment strategy might make sense. There is a pool of skilled a/v labour. Media training facilities exist, perhaps a distributor located in the area as well as a few production and post production facilities. Presence of a Media Centre somewhere maybe in the university. Beginning to be identified as a place with a media presence.
5-6	City with substantial regional cluster of a/v activity especially on the film and TV side, plus independent producers and facilities as well as backup services from catering to equipment hire; a significant freelance pool; a basic level of 'media strategic' awareness and policy. A 'regional capital'; a major regional art house/media centre. Perhaps regional headquarters of commercial or public companies based in the area and occasional productions known on the national scene. Able to put on a festival or similar activity that can attract national audience. Attracts outside talent.
7-8	A city moving towards recognition as a film and a/v place. Encouragement for making and producing films likely to be in place both from the public and private sector. Mechanisms for script development or facilities for making and showing of new work possible and as a consequence a vibrant a/v discussion culture. The city will have its own location office and a wide range of film and a/v producers from small independent to mainstream. Well developed educational infrastructure with a number of specialist schools. Media production services from lighting to film processing, duplication and postproduction well developed, varied and competitive and the same level of skill and competence exists in distribution, marketing and PR. The place might well be identified with a certain kind of film making and has an a/v related image, supported by locally based TV markets or trade fairs which have a national or even international reputation.
9-10	Top city at a national domestic level. Full range of a/v sectors; headquarters and strategic centre for national TV networks; similarly a full range and base for regulators and relevant government departments; headquarters for all the relevant trade bodies, press, critics; headquarters for ad agencies and commercials production; premier conglomeration of independent producers for TV, corporate video; headquarters for all video publishers and most wholesalers; as well as for all a/v 'cultural' bodies (i.e. in Britain BFI, BAFTA); headquarters and location of all important film studios and TV facilities; as well as for all a/v related trade and exchange with other markets; premier site of US and UK film releases, i.e. key first run cinemas, largest conglomeration of art house venues; main centre and location of film labs, etc.;

For each element of the production chain related to the A/V sub-sector we have devised targeted questions that can us help build a concrete picture of the strengths and weaknesses of this segment of the local creative economy. Here is the matrix with related diagnostic questions:

Beginnings	Production	Circulation	Delivery	Promotion
What is the quality of local new writing? Are there outlets for new writing on local radio, TV, Media? Are there mechanisms for script and project development? Research and development activities. Screenplay and film development activities, leisure software design/development support? Are there basic facilities for nonprofit and original work to be fostered at the local level? Outlets for young directors on television, radio, film, advertising etc? Is there an emerging A/V discussion culture? Are there media training projects? University departments? Fine art schools?	Are there adequate broadcast standard film and video facilities (production/ postproduction?) and other video industries? Is there a sufficient pool of A/ V skilled labour? Are there adequate media, film, production services (lighting, cameras,studios, photo-labs, film processing, duplication etc)? Internet publishing and broadcasting services? Radio and TV broadcasting services? Advertising agencies?	Are there film and TV distribution companies? Are there film promoters, marketeers, impresarios, agents, managers for artists, entertainers? Are there locally based TV markets or media trade fairs? DVD wholesalers and general media wholesalers?	Is there a local cable TV company or regional headquarters? What is the local broadband capacity and availability? Radio? And radio internet? Is there a range of exhibition outlets from multiplexes to arthouse cinemas? Existence of film festivals seminar programmes or events? Are there film or media magazines? DVD rental shops? Book stores and news dealers? Audiences receptive to new and cutting edge work. High level of interest for films, or multimedia work?	Pictures and film libraries archives? Cultural intermediaries, public figures? Critics and general media commentators? Grant making and giving services? Film commissions or agencies? General policy settings and strategies to address training, education, funding and investment in capital creation?

Design

Here is the same process for the Design segment. In this case, the definition of design includes: the commercial and industrial side of design and craft.

1	Non existent design community in the city, or region, no traditional culture of design (e.g. metal working, wood, textiles, glass); no degree level design course; hostility between local design education and industry. No creative (illustrators, photographers) or technical infrastructure (printers, repro houses, model makers). No galleries for design display and no design consultancies of any note.
2-3	One or two design firms based in the city; moderate local media interest, but more likely to do with crafts. Design in general equated with crafts and perhaps local galleries selling craft goods. Moderate education provision and no real interest from industry. Still no design community.
4	Some semblance of design (craft) and industry link, perhaps based on historical craft industries. Art college with degree level course exists, putting on some exhibitions etc. A few design consultancies present.
5-6	Industry begins to get involved, by, for example, working with college/university projects. A furniture department store might risk allowing student to put together prototype for display. Art college has high powered professors and encourages interesting guest lecturers, degree show taken to big cities such as Prague. A number of design consultancies locally based. Model making capacity available. Outlets for design products present in good number.
7-8	Well developed design~community. Industry/education links established. Educational courses exist from aesthetic design to engineering design. Design companies stay in the city/region. Very good local technical infrastructure and engineering design well established and developed. A high number of potential employers trying to grab local talent. Retail culture for designer products exists and is constantly developing. International decision making capacity emerging as well as reputation, good presence of international contract suppliers. Specialist design press open up design debate.
9-10	Growing reputation for design in all facets. A thriving design community in terms of brief givers, advertising agencies, marketing and PR companies. Educational establishments with world reputations well networked with industry. Big international contract suppliers choose this city or region to do business. A vibrant retail sector selling unusual one off products exists. Regional or national design museum with lots of shows and openings well linked to media. A range of specialist design publications with wider perspectives linking current productions to design history.

Here is the matrix with related diagnostic questions:

Beginnings	Production	Circulation	Delivery	Promotion
Is there an emerging design/ craft discussion culture? Fine arts schools? Is there evidence of raw talent in the locality and outlets showcases for this talent to express itself? What art and design colleges infrastructure is there? What is the design education link to local industry and commerce and how deep is it? Is there a traditional history/ culture of design and craft in the locality? Are there galleries for contemporary design, or lighting/furniture/ textile/ showrooms staging events? What adult education infrastructure in craft/design is there?	Is there evidence of a pool of skilled labour in the locality to staff a design studio or consultancy? Are there design employers a design consultancy, or design firms presence? Are there model making/ prototyping workshops?	Are there libraries specialising in design books or other helpful learning material? Is there local print or electronic media to champion design and designers? Are there PR firms? Are there marketing services companies or market and licensing agents to take up and propagate ideas and products? Is there the capacity to project the local design image and product nationally and internationally?	Are there local manufacturers to utilise design skills and services? Enough engineering firms to "feed" design services? Generally, what is the market of local design firms? Is there the capacity to sell design products to foreign markets?	Is there evidence of private/ industry-led sponsorship of young designers by industry bursaries/placements, apprenticeships? What are the local policies to support design and firms selling products with high design content. Any policy for innovation of products and/or processes? Is there a local network to sell local design i.e. galleries, bazaars, street markets, fairs? Are there sufficient retail outlets or alternative retail outlets to sell craft, goods, etc.?

Appendix ii

Cultural Infrastructure and Output in Zlin and Region

Indicator	Zlin	Region
Number of major theatres		
Number of theatrical performances at major theatres per year		
Total number of theatres and concert halls		
Number of music venues		
Number of major concert halls		
Number of music performances per year		
Number of public art galleries		
Number of commercial galleries		
Number of specialist arts/architectural HE establishments		
Number of students at specialist art and design institutions		
Number of book shops		
Number of rare and second hand bookshops		
Number of local newspapers and readership for each		
Number of museums of national importance		
Number of other museums		

Indicator	Zlin	Region
Number of public libraries		
Number of public libraries per 100,000 population		
Number of book loans by public libraries per year		
Number of heritage sites		
Number of UNESCO heritage sites		
Number of botanical and zoological gardens and nature reserves		

Cultural Vitality and Diversity Infrastructure and Output in Zlin and Region

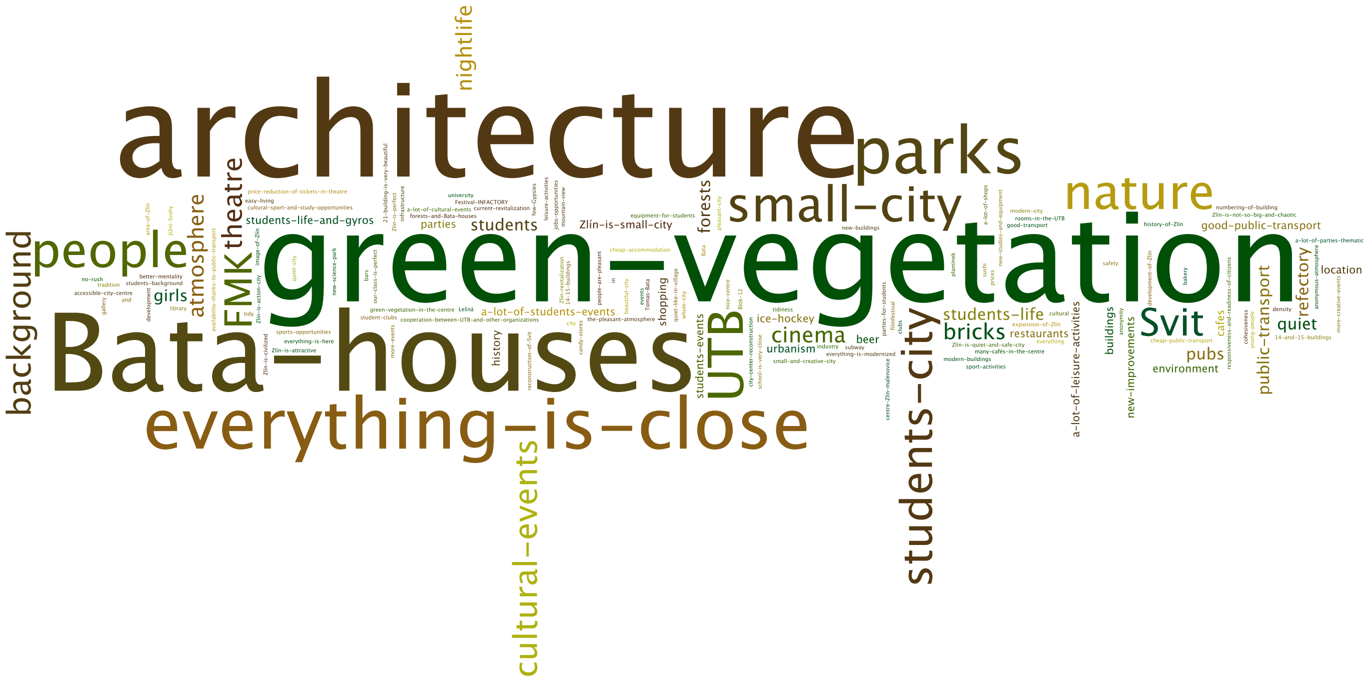
Indicator	Zlin	Region
Number of Festivals		
Number of dedicated folk Festivals		
Number of folk venues for dance, music etc.		
Number of events, parades, festivals for/by diverse ethnic, cultural groups		
Number of events, parades, festivals for/by diverse lifestyle groups		
Number of nightclubs, dance venues, evening &night time entertainment		
Number of bars, and cafès (excluding those in hotels)		
Number of informal meeting places (e.g. community centres, youth centres etc)		
Number of students studying at HE institutions from foreign background		

Consumption and Participation

Indicator	Zlin	Region
Total admissions at major theatres (100,000 per year)		
Total admissions at major theatres per capita		
Total visits to top 5 museums and public galleries (100,000 per year)		
Total visits to top 5 museums and public galleries per capita		
Cinema admissions (100,000 per year)		
Cinema admissions per capita		
Number of admissions to film festival/s		
Total admissions at major concert halls (100,000 per year)		
Total admissions at major concert halls per capita		
Estimated attendance at main festivals		
Estimated attendance at other festivals and niche cultural events		
Number of foreign/outside participants at main festivals		
Number of foreign/outside participants at other festivals and niche cultural events		

Appendix iii

What do you like in Zlín?



What do you dislike in Zlín?

Appendix iv – Case Studies

Theme: Mechanisms for Promoting, supporting, networking, marketing creative capital

Flanders DC (Belgium) Creativity for Innovation
Flanders District of Creativity is a Flemish governmental organisation that promotes entrepreneurial creativity in the region in order to boost Flanders creativity and innovation. It provides activities to foster creativity and innovation processes in enterprises through open innovation methods, specific innovation management and creativity techniques training. It also aims at bridging the business and managers closer to the creative economy and viceversa and to provide with research and information. Apart from these activities, Flanders DC also provide online tools to help entrepreneurs. In fashion, in partnership with Flanders Fashion Institute, Flanders DC does patronage projects, where they match 15 designers with 2 people who are patrons. This enables cross-fertilization and acts as sorts of creative sessions whereby the coaching by patrons helps the fresh starters to enhance their entrepreneurial skills. Patronage will be extended to other sectors thus engendering a process of mixing traditional sectors entrepreneurs (patrons and mentors) with other elements of the creative sector. www.flandersdc.be

Create Berlin (Germany)
Type of instrument: Support agency
Founded in 2006 by 15 established Berlin-based creative businesses. Now it is a network with over 60 members representing the creative diversity of this city. Create Berlin essentially is a platform that aims to bring together creative talents with political and economic decision makers. It is a supporting hub offering designers (and other creatives) an opportunity to network and market their products. This is done through monthly Showrooms and similar initiatives aimed at strengthening Berlin's reputation as a unique and aspiring major city of design. www.create-berlin.de

The Hamburg Kreativ Gesellschaft
Type of instrument: Promoting Agency
Kreativ Gesellschaft is a municipal institution founded to promote Hamburg's creative industries. The organization offers a quantity of different services to creative industries entrepreneurs. Guidance (Advice and Coaching), Primes (Real Estate and Space), Start-ups, Support for graduates, Tools (Networks and Workshops), Financing (Promotion and Credits). The Kreativ Gesellschaft helps keeping an overview of financial matters and finding the right financing strategy. It also offers new financing options for the creative industries in the shape of equity funding and loans.
They also have developed a register of supporters, the Funding Finder: http://kreativgesellschaft.org/de/finanzierungs-finder/#results

Disseny Hub Barcelona (Spain)
Type of instrument: Sectoral network
This mechanism acts as research centre as well as stimulating collaboration between designers and businesses and CCIs. The primary aim of

DHUB is to promote greater understanding and promotion of the design world. DHUB is part of the Instituto de Cultura de Barcelona, and through this institute promotes the advancement of all facets of the design discipline. This is achieved by operating in both a virtual and physical environment and by organizing diverse activities all the year round. In addition, DHUB provides an accessible network of design curators, creators and consumers and strives to achieve a forum for professional dialogue and appraisal, disseminating knowledge to the public, and strengthening the economy through the creative and cultural industries. To achieve its goals, DHUB boasts activities such as exhibitions, study galleries, symposiums, conferences and educational program addressed either for secondary school students or adults. Exhibitions and study galleries, from their part, encourage the investigation and appreciation of existing work. DHUB is also active in research and reference resources and its design reference center covers four areas: architecture and interior design, visual communication design, product design, and fashion design. Through its website, DHUB also provides an extensive digital resource reference center. http://www.dhub-bcn.cat/en

FilmFyn A/S
Type of instrument: Targeted sector support
FilmFyn is a regional fund, covering South Funen, in Denmark. It is a small film fund with a budget of approx. EUR 1,5m per year of which more than EUR 1m is invested in features with 98 films shot on location in the area. FilmFyn is involved in several international films - from the development stage and onwards and works closely with other Danish and international partners. FilmFyn also works as a regional Film Commission. FilmFyn has been involved in several international films - from the development stage and onwards and works closely with other Danish and international partners
Size of funding A budget of approx. EUR 200k per year of which more than EUR 134k is invested in feature films shot on location in the area.
http://www.filmfyn.dk/

Cine Regio
Type of instrument: Targeted sector support
Cine-Regio is a network of regional film funds in Europe. The network is continuously expanding and today represents 43 regional film funds from 12 EU Member States, in addition to Norway and Switzerland. Members exhibit a range of support schemes and services to the film sector which aim to support film culture, encourage social cohesion and build regional infrastructure. Cine-Regio's main objectives are: to exchange views, perspectives, good practices and information for the benefit of the European film industry, including integrating new regional film funds; raise awareness, represent and promote regional audiovisual interests across Europe, including members' interests towards European institutions and other organisations which play a role in determining the set of rules and conditions for regional film funds; strengthen the co-development and co-production of audiovisual products, fusing talents and resources in different regions for a wider market - including stimulating artistic, technical and creative exchange and know-how throughout Europe.
The website contains many interesting case studies of initiatives set up at local or regional level to help the film sector.
http://www.cine-regio.org/about_cine-regio/

WFB Wirtschaftsförderung Bremen GmbH & Bremen Bank for Economic Expansions
Type of instrument: Public Business Fostering Agency
One key aim of business development support in Bremen is to strengthen small and medium-sized enterprises. WFB Bremen Economic Development and the Bremen Bank for Economic Expansions support this process with attractive programmes for targeted business support to existing enterprises, business start-ups and to newcomers to Bremen. Creative industry businesses are supported by information, networks, contacts to existing companies as well as loans for R&D projects. They also offer micro-credit loans for projects: EUR 1k-10k. The loans are linked to business support programs.
http://innovation.mfg.de/en

Finpro (Finland)
Type of instrument: Stimulating the internationalisation of small enterprises in CCIs
Finpro is an association founded by Finnish companies which deals with small enterprises at different stages of internationalisation. It acts as a consultant and provides information and access to international markets. The Luovimo Project (part of Finpro) financed by the Ministry of Economy and Employment and the Ministry of Education aims to boost the internationalisation of 20 companies from the creative sector by promoting networking, and shared learning between different creative industries companies as well as co-creation of new ideas and products. This project is focused on the music, design, performing arts, games and content business, and film, tv, av-industries.
http://www.finpro.fi/web/english-pages/luovimo

Estonia Enterprise
Type of instrument: Incubator
Enterprise Estonia (EAS), established in 2000, promotes business and regional development in Estonia. Enterprise Estonia is one of the largest institutions within the national support system for entrepreneurship, providing financial assistance, advisory, cooperation opportunities and training for entrepreneurs, research establishments, public and third sector. EAS focuses on CI-businesses with their services and it operates in the following areas: start-up (training, advisory and grants); development of the company (information, events, training, supporting); export (to gain knowledge, find cooperation and buyers, participate in foreign trade fairs find information on the market of destination and exportation); internationalization (information on how to use websites and consultation).
Funding schemes include: early stage funding, start-up and development grants (related to the starting and development of a company) and development grants (meant for the entrepreneurs who are ready to provide the product or service needed at the market but are focused on the fast growth, or who has already proven its competitiveness and require support for growth acceleration).
In 2011 EUR 4.7m were provided for these grants in total. Up to EUR 7000 can be applied for a start-up grant. The share of grant of the project cost is a maximum of 80%. Up to EUR 32 000 can be applied for development grant. The share of grant of the project cost is a maximum of 65%. Today, most of the EAS programs and grants offered are co-financed from the EU structural funds.
http://www.eas.ee/for-the-entrepreneur/starting/start-up-and-development-grant/general-information

Theme: Funding

Advantage Creative Fund (UK)
Type of instrument: Venture Capital for CCIS
This investment fund was set up in 2003 as the first venture capital fund dedicated to investing in the creative industries. The fund operates by making investments from £10,000 and up to a sum of £250,000 in creative companies based in the West Midlands of the UK. In return, these take a small equity stake. The proposal is open to all kinds of creative businesses including start-up enterprises and established companies. The fund pays special attention to businesses that demonstrate a sound understanding of their market, a desire to be commercially successful and a willingness to take risks. Because it is publicly funded (originally through ERDF) unlike other venture capital funds, ACF has a more proactive role in developing the creative industries across this whole region and not just individual businesses.
http://www.advantagecreativefund.co.uk/

Creative Capital Fund London (UK)
Type of instrument: Venture Capital/PE
The Creative Capital Fund was a GBP 6.5m equity fund created to help talented entrepreneurs and businesses in London's creative industries to achieve their potentials. It was established in March 2005 as part of the Creative London programme. Creative London was the strategic agency for the creative industries part of the London Development Agency. The CCF was independently managed by AXM Venture Capital Limited and the capital was contributed by the London Development Agency and European Regional Development Fund. The CCF invested in promising early stage companies in the creative industries by providing seed capital investment and business support. The CCF recognised that many of the businesses applying to the fund needed some degree of business support and advice. Elements of business support included: refinement of business plan, refinement of financial plans and projections, advising on types and sources of finance available, coaching on how to present a professional case to other funders, advising on other sources of business support and advice.
In addition, the CCF worked closely with seasoned entrepreneurs and professionals throughout London to offer these nascent businesses not just investment but also the mentoring and support critical for success. CCF made equity investments of up to GBP 650,000 in some cases and operated as a matching fund and so every GBP 1 invested by the CCF had to be matched by at least GBP 1 in equity from private investors on the same terms (e.g. private individuals, venture capital companies, banks). Typically, the CCF invested up to GBP 75,000 in its first tranche of investment. As each investee company grew and hit commercial milestones the CCF invested further funds up to a possible total CCF investment of GBP 650,000 (GBP 1,300,000 including matching funding).
The fund expired in 2012 but it is nevertheless an interesting case study for others who want to develop measures to help the creative sector develop.

Creative Industries Innovation Fund (Northern Ireland)
Type of instrument: Public investment fund
The Creative Industries Innovation Fund (CIIF) is a public investment fund managed by the Irish Department of Culture, Arts and Leisure (DCAL).

DCAL is investing GBP 4m over 2011-15 to continue to grow and develop the creative industries in this part of Ireland. This includes a refocused Creative Industries Innovation Fund (CIIF 2) which will provide support for innovative development of commercially viable content, products, services and experiences capable of competing in global markets. The aim is to have supported 200 projects within the Irish creative industries by 2015.
A minimum of 80% of all available funding for awards in CIIF 2 will be allocated to creative businesses, and a maximum of 20% to sectorial development bodies. CIIF 2 is open to all creative industries sub-sectors, but digital content themed projects from any area of the creative industries are encouraged. http://www.artscouncil-ni.org/funding/scheme/creative-industries-innovation-fund

Voucher Schemes

Type of instrument: Support and Funding

The European Creative Industries Alliance (ECIA) is an integrated policy initiative that combines policy learning with 8 concrete actions on innovation, better access to finance and cluster excellence & cooperation. It is an open platform that brings together policy-makers and business support practitioners from 28 partner organisations and 12 countries. Its overall aim is to shape a community in Europe that actively supports creative industries as a driver for competitiveness, job creation and structural change by developing and testing better policies and tools. One of the key projects developed under the actions covered by ECIA is the 4CNW (For Creative Challenge Celtic Crescent North West). This is a transnational business innovation support programme, delivered by The Creative State North West. Its goal is to develop the creative industries, and wider innovation ability in the North West Region of Ireland, Northern Ireland and Scotland. A key aim of the project is to demonstrate how public authorities can engender a higher degree of business innovation take-up and increase enterprise, through a unique service innovation, linking creative SMEs with the wider economy. The action targets companies from four high growth industry sectors: life sciences, tourism, technology and agrifood (making the most of the fact that 8 out of 10 of the world's leading companies in these sectors are based in Ireland). Knowledge transfer between companies and better practice in demand-led innovation support are the key aims.This has been achieved through a competitive selection of 'creative challenges' and implemented through a fund with a value of €100,000, where each company applying has been granted with a max of €5000. This amount has been used for Talent Vouchers to motivate and incentivise practical collaboration between diverse sectors, and leverage up to €100,000 in additional match funds. Sligo County Council in Ireland (Creative Sligo) is leading on this initiative.
http://www.howtogrow.eu/ecia/newsarticle/watch-the-presentations-for-the-4cnw-voucher-scheme/

Appendix v Stakeholders Consulted

Babinec Peter
Bačuvčík Radim
Bednář Pavel
Betakova Martina
Bialic-Davendra Magdalena
Blažek Jan
Břusková Pavla
Buch Jana
Buzková Kateřina
Čejnová Markéta
Čhihalova Jarmila
Chlebna Hana
Chrástek František
Chrastina Dalibor
Danko Lukáš
Fekar Maria
Filip Milan
Friedlová Zdeňka
Gregurek Tomáš
Hart Martin
Hašková Radka
Jakóbková Veronika
Janečková Barbora
Janíková Jana
Jaša Stanislav
Jindřich Ondruš
Jurášková Olga
Kašný Miroslav
Kašpar Roman
Knápková Adriana
Kovařík Vladimír
Kocourek Josef
Kostlivy Matous
Králík Jiří
Kryštof Ladislav
Macura Pavel
Marek Martin
Maršiková Hana
Martinec Stanislav
Míček Pavel
Michálek Petr
Michálek Ladislav
Milek Václav
Mudřík Pavel
Nedvěd Tomáš
Němcová Jaroslava
Nemeškal Libor
Němý Josef
Nová Dagmar
Pánek Jiři
Pášmová Markéta
Pasterný Tomáš
Pavelková Drahomíra
Pešatová Kateřina
Příhodová
Ressová Jitka
Riabič Michal
Sicobo Gwilym
Skácel Václav
Sobieská Daniela
Soukalová Radomila
Šrom Michal
Staňková Věra
Stranický Petr
Stránský Bohuslav
Surman Martin
Sviečka Dušan
Šviráková Eva
Svoboda Jiří
Szemlová Veronika
Szolonyová Barbora
Taťák Roman
Turňa Marek
Urbanovsky’ Zdeněk
Vančura Čestmír
Velev Pavel
Vodička Richard

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