

Mapping Cultural and Creative Industries in the Czech Republic



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Introduction

This brochure summarises the results and experiences gained during the Arts Institute's five-year research project entitled Mapping the Cultural and Creative Industries in the Czech Republic (2011–2015). During those five years, we succeeded in establishing cooperation with a number of experts, institutions, and municipal representatives. We are pleased that we can provide information about various studies, methodologies, and specific projects that develop creativity and lead to professionalism in business and in practice. The aim of this publication is to present that which has already taken place, as well as to motivate additional towns and cities, officials, and active groups of experts and entrepreneurs to carry out definite activities, which will help to develop the potential of cultural and creative industries or sectors.

Definition

“Cultural and creative sectors (CCSs) include activities which are based on human creativity, skill and talent. CCSs are based on cultural values, and artistic and creative expression. They have the potential to create wealth and jobs, in particular by using intellectual property. They include activities (services, works, performances, and products) that are of a public, non-profit, and market nature, regardless of the type and method of financing used by the entity that carries them out.

The outputs of the CCSs’ activities contribute with their added value to other economic sectors and can be a source of technological and non-technological innovation (creative and digital economy). CCSs have many other positive impacts on society and the specific individual.

CCSs include architecture, design, advertising, film and audio-vision, music, books and publishing, digital games, software, new media and related IT services, radio and television broadcasting, performing arts, visual arts, crafts, gastronomy, and cultural heritage.”

/ Definition provided by the Czech Ministry of Culture, 2014

What to Support?

Eva Žáková

*Head of the Arts Institute,
Principal Researcher for
the Mapping CCI in CZ project*

When did the Arts Institute start focusing on the now very current topic of creative and cultural industries?

I first took note of this issue in 2005 at an event organised by the Creative Europe Desk UK, during which companies from the cultural and creative industries presented projects supported from the EU Structural Funds. In 2007, the European Union published its Study on the Economy of Culture, and, on the basis of this document, the Arts Institute submitted the application for its first research project. We also looked at other fields from the economic perspective, taking into account sectors such as architecture, video games, advertising, and design, which generally do not fall under the Ministry of Culture's traditional programme. In order to strengthen the role of culture, it is more important to promote the argument that culture contributes to economic development and employment than to rely on the fact that culture is essential in and of itself because it brings certain subjective aesthetic values.

How is culture perceived in Great Britain and other places in Europe?

In Great Britain they have never had any issues with distinguishing between high and low art: they consider opera, theatre, musical production, and show business as all falling into the same category. They pay a great deal of attention to strategy, assessing what the economy is most focused on at a particular moment and then supporting these areas. The country is rapidly moving forwards thanks to how it has defined the rules. Many other countries have been inspired by this approach, such as the Nordic countries, the Netherlands, and the Baltic states. Countries such as France, Germany, Austria, and Switzerland have also become more interested in the creative industries.

The German-speaking countries keep public support for culture separate from entrepreneurial activities. They monitor each aspect individually even in their statistics, where the creative industries include business entities and entities whose business activities exceed 50% of their total activities.



Their support strategy is also differently defined. Germany has established an agency that supports the creative industries that has branches in many of the individual federal states; in addition, there are also traditional grant programmes to support non-profit works. This approach has been adopted because representatives of the cultural community did not want to be linked with commercialisation and business.

Isn't it a waste to not take advantage of the fact that business and non-profit activities can mutually support each other?

Yes, it is. The magic lies in interlinking the two sectors. In the case of the Czech Republic, which is just starting to support the creative industries, it would be better to focus on unification. The fact that certain sectors fall under the Ministry of Culture and others under the Ministry of Industry and Trade does not mean that they should not be interested in each other's agendas.

At the conference, the Arts Institute presented the concept of culture as a 360 degree circle. How is this model conceived?

What is important is the interconnectivity between profit, non-profit, market, and public activities. When you hear "cultural and creative industries", generally the first thing that comes to mind is business activities. Culture 360° encompasses all activities and subjects: companies and freelancers; non-profit and public organisations as well as individual artists. The circular model also clearly identifies what constitutes the core of CCIs (artistic creation), how far culture reaches, and what it influences (the manufacturing industry, healthcare, etc.).

What forms of culture should be supported?

At this point, chiefly current creativity should be supported. In the past, preference was given to supporting cultural heritage and live art was overlooked. However, cultural heritage could not have come into existence without artists, and it is primarily current creativity that contributes the most to the economic and social benefits of culture. This does not mean only monuments and museums, but also includes festivals and other similar events. After twenty-five years, the Czech Republic should start appreciating its local artists and entrepreneurs so that they do not leave the country but instead stay and pay taxes here. Nor does the Czech Republic earn much income from hosting foreign artists (they take the compensation they receive back home with them). In our country's case the greatest problem is that the support provided from public sources is distributed on the basis of customary rights – on the basis of long-term tradition and long instituted procedures. Grants and other mechanisms are not evaluated on a regular basis, and the needs of the individual sectors or of culture as a whole are not taken into account. But actually a change in the objectives and criteria of grant programmes could influence many things.

Should the grant systems and strategic support be changed?

Yes. If certain criteria are modified, you see projects move in an entirely different direction. This only rarely happens in our country, or the changes are made without discussing them with the stakeholders. A partially state-funded organisation is mainly judged on the basis of how it manages money; no one is interested in its ideas.

Another characteristic of Czech society is that we do not know how to take risks. In Slovakia, they have much less underlying data, but they already have a strategy for supporting the cultural and creative industries simply because they decided they would take up the challenge. In Estonia, although the gross domestic product of the creative industries is on the decline, the country is focusing an increasing amount of resources on this area. It is no longer possible to simply continue providing funding for traditional industry just because we are able to calculate their financial needs precisely. I think we should invest more money in human resources.

What about supporting the creative incubators for which Estonia has become famous?

Even during the previous programming period Estonia was able to successfully use the Structural Funds because their call for projects was also open specifically to the creative industries. The incubators could thus receive contributions from programmes to support business activities. At the same time, promotion was also addressed. The agency selected during a tender was responsible for organising conferences, providing consultancy to creative designers, and increasing awareness about the options available for requesting financial support.

It would be good to have this type of agency to help creative designers here, in the Czech Republic. Is the establishment of one being considered?

Not much will change in our country without an agency that is aware of all the options available for obtaining funding, which would also communicate this information to potential applicants. Creative designers do not have sufficient capa-

city to monitor the publication of all supporting programmes. As far as the European Structural Funds are concerned, the Czech Republic has a very complex and confusing structure. The individual applicants from the ranks of companies and organisations find it difficult to navigate through the system. Probably even more important is the fact that, in the previous programming period, the Structural Funds were not adequately used to support cultural and creative industries in our country. The situation in this current programming period is not much better; for instance, the Ministry of Industry and Trade is placing great focus on the Czech Republic's economic growth strategy, on the traditional industries, and there has been no significant move forward as far as supporting digital, or creative, economies is concerned. Nevertheless, I am convinced that if sufficient effort were exerted on the part of the Ministry of Culture, or at the level of municipal and regional administrations, it would still be possible to promote specific calls for projects in individual areas (here I have in mind projects that would support creative education, creative entrepreneurs, lifelong learning, etc.).

How can towns and cities contribute to the creative sectors?

If we start at the level of infrastructure, towns and cities have, for instance, unused empty buildings, and often the local government is just waiting for a suitable investor to appear. There is an available option to offer the space to interested individuals for a symbolic amount of rent, perhaps only temporarily. In Great Britain, it seems as if just about every town has, for instance, provided young musicians with practice space. Brownfield sites and old factories also have great potential. One of the most promising,

and I hope sustainable, projects from the European City of Culture – Plzeň 2015 is the Depo2015 Creative Zone. Then there are the Gočár Mills in Pardubice, which are simply begging to be used for a different, possibly cultural, function; and in Brno ...

Where do you see space for further improvement in cities and municipalities?

At the municipal level, it is common that cultural organisations do not communicate with each other. And there are actually many such organisations in the Czech Republic; they could be one of our strengths, but they are not interlinked. Often they do not know what the other institutions are doing; they focus on the same thing and needlessly compete against each other. Cooperation between public and non-profit institutions does not work properly. Large theatres in Berlin receive funding from the city; one of the specified criteria they must meet is that they must provide space to non-profit ensembles. If an organisation in our country did something along those lines, it would not meet the required number of performances as defined by its founder. It is also important to support local and contemporary works. For instance, in Sweden they created web portals containing address books of creative designers. This type of internet publicity may also serve the tourism industry, and increase sales of local goods.

How important is the mapping of the cultural and creative industries for municipalities?

If the mapping and subsequent definition of the strategy are performed correctly, local stakeholders are involved, and the needs, traditions, and history of the particular location are identified; this may result in the definition of required specific measures and need not even be overly expensive. In both Plzeň and Zlín it was determined that

both cities have an enormous potential for collaborating with universities. It also came to light that the education system is not linked with practice. In the Zlín Region, members of the Chamber of Commerce are considering the establishment of their own vocational schools, as there are no educational facilities that provide the people needed. The problem lies in the fact that there is a lack of information and insufficient cooperation. However, there are positive examples as well.

Creativity should be supported even at the level of basic and secondary education ...

The Association for Creativity and Education has implemented a pilot project inspired by Great Britain's Creative Partnerships programme. The intermediary partner determines what must be improved at the primary school level, based on such things as the pupils' views or the overall classroom atmosphere. Subsequently an artist is identified, who then works with the children and their teacher to find a solution. For instance, at one school a painter became involved to improve skills and knowledge in the natural sciences. The children learn how to work in a team and how to use a creative method to achieve a certain objective; thanks to a more intense experience, they are able to remember better what they have learned. Artists are also hired by companies for similar purposes; this is quite common in Sweden and in the Netherlands. A similar programme, entitled KREKR, has been initiated in Plzeň.

What is the situation in the Czech Republic as far as statistics are concerned?

Although we have ideal data about, for example, performance indicators in literature and the number of titles published, we do not know anything about publishers.

And this situation will not change until the various registers are more interlinked and there is a greater willingness to provide data. However, it is also true that the cultural and creative sectors are a very complex segment; it depends on how companies are categorised in the register of economic activities. For instance, creative designers might have five trades listed and identify the main one, and then they are listed according to this. As a result, the overall numbers are not as precise as they should be.

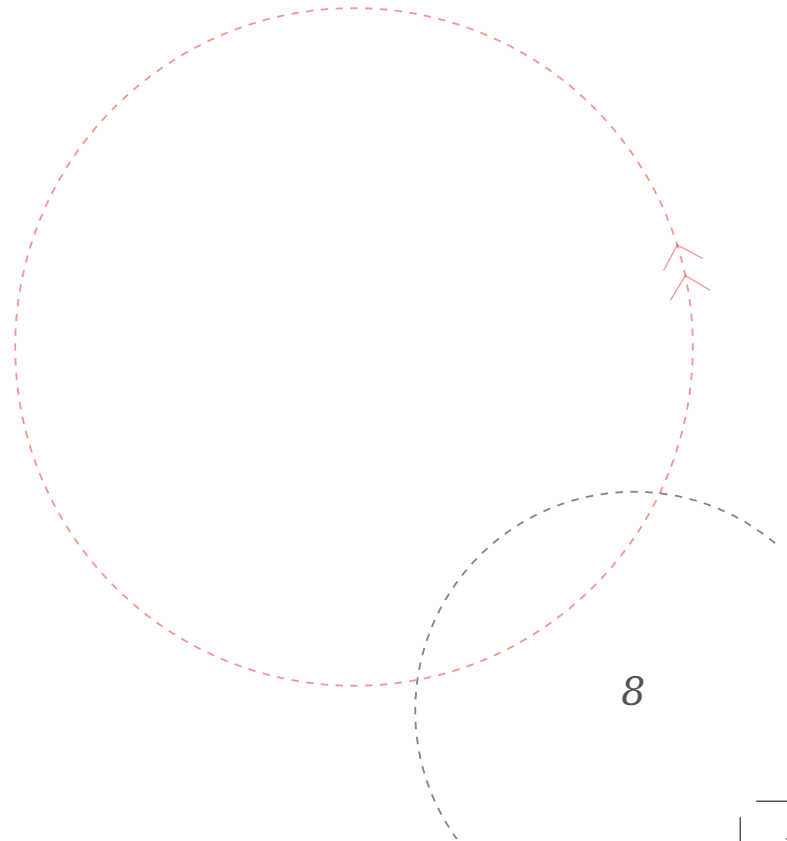
The Arts Institute addressed the issue of the Czech Republic's identity. What is particular about Czech culture?

Our national characteristics include low self-confidence, insufficient openness, and a tendency to follow examples from abroad. We are ironical about everything, and Czechs are known for their typical Svejks-like behaviour. We are not capable of pomp, a detached view, and opulence, as is the case in neighbouring Poland. It also seems to me that if someone enjoys success abroad, instead of aiming to support it and working with it, we do not appreciate it. We should build on tradition and link it with innovation. We used to have a good reputation in puppetry and in the field of animated films, but today these areas are not supported and we are unable to compete. Just think what animated films used to mean for the Czech Republic abroad! For instance, they even knew Maxipes Fík in Scandinavia. There is also a need for improved links between the Ministry of Culture and the Ministry of Foreign Affairs.

How do other countries sell their vision?

One source of inspiration could be the Scandinavian countries. For example, in Finland at one point they said that Finnish architecture is fa-

mous, even if this was not really the case. They published catalogues, focused on that particular topic, and today Finnish architecture and design are a renowned concept. Detective fiction by authors from the Nordic countries are a modern literary phenomenon. Books have become a huge export item, and if someone sees a book by a Nordic author at the airport, they buy it. Generally speaking, the Nordic countries very cleverly and systematically promote their image through culture, and they are enjoying success even in film and in music. They invest public funds in, for instance, their countries' participation in international trade fairs and festivals; they have functional national agencies to support export activities; etc.



Our Projects Over Time

Publication of the Methodology for the Calculation of Economic Impacts of Cultural Organisations and Events, as certified by the Ministry of Culture.

2012

Development of a tri-sectoral table for defining and collecting statistics on economic activities, which is included in the national statistics system – Account of Culture in the Czech Republic

Organisation of the seminar Options for Supporting the Cultural and Creative Industries from the European Funds during the Next Programming Period 2014-2020. The Arts Institute brought a European expert and the Estonian Deputy Minister of Culture, Ragnar Siil, to Prague and Brno.

Publication of the handbook The European Union's Support for Culture, which presents an overview of the European Union's programmes and funds for the programming period 2007-2013.

Participation in the project Mapping of Traditional Crafts and Trades in the Uherské Hradiště Region.

Initiation of cooperation with the City of Olomouc and the Palacký University regarding the methodological management of the project for mapping the cultural and creative industries.

Publication of the first part of the mapping document under the title Volume I: Definition, Quantitative Mapping and Strategic Documents

Organisation of the conference "Czech Made is Well-Made" (Co je české, to je hezké), and a roundtable to discuss the topic of Branding Czech Culture Abroad within the Context of the Visegrad 4 and Central Europe.

2015

Updates to the Kulkal software and the data used for calculating economic impacts.

Shooting of the video spot Focal Point: Tips for Creative Policy, explaining the significance of the cultural and creative industries and their impact on the economy and on society.

Organisation of the conference Focal Point: CULTURE 360° – From Theory to Practice.

- MULTIPLICATORS
- IDENTITY
- MAPPING
- PRACTICAL POLICIES

Initiation of cooperation with the City of Pardubice, including the mapping of cultural and creative industries at the local level.

Publication of a comparative study entitled
Cultural and Creative Industries in Selected
European Union Member States: Definitions,
Economic Contributions
and Strategic Support

Launch of software using the Methodology for the Calculation of Economic Impacts of Cultural Organisations and Events

2013

Publication of the collective monograph *Our National Identity in the Reflections of Artistic Fields and Creative Sectors*

2014

Organisation of the conference Focal Point: CULTURE 360°
– What Does Czech Culture Need?

Initiation of cooperation for a mapping project
with the City of Plzeň and the civic association
European Capital City of Culture: Plzeň 2015,
o.p.s.kulturny Plzeň 2015, o.p.s.

2016

Publication of the study entitled The Export and Internationalisation of Cultural and Creative Industries in the Czech Republic

What They Said?



Zdeněk Novák

*Deputy Director, Ministry of Culture
of the Czech Republic*

Within the context of the new National Cultural Policy, one important priority has been gained for the cultural and creative industries – the fact that the Ministry of Industry and Trade (MIT) has been successfully convinced that the CCI are an important segment of the national economy. As a result, the MIT will support selected cultural projects and activities, approved by the government specifically in the National Cultural Policy, from the Operational Programme Enterprise and Innovation for Competitiveness. The foundation for this systematic step for providing support was laid by the Arts and Theatre Institute with its mapping project.



Pavla Petrová

Director, Arts and Theatre Institute

As far as our institution is concerned, the project Mapping the Cultural and Creative Industries in the Czech Republic provided us with a unique opportunity to perform comprehensive, long-term research at various levels of the cultural and creative industries. However, I consider the main benefit to be that it marked an important breakthrough in how culture in the Czech Republic is viewed overall; it has also had an impact on the new cultural policies that are being defined, as well as on other strategic documents at the national and municipal level. In addition, I consider it just as significant that a number of the institutions, individuals, and associations active in this very dynamic area have been interlinked, thus creating new partnerships across the public and private sectors. It is already apparent that thanks to this fact it has been possible to implement a number of projects in practice, and to influence certain decisions at the lower, local level. Not only did the project fulfil important tasks in research, but it played the just as important role of facilitator. And I am convinced that in the future – aside from the research results from the projects – the established partnerships and communication platforms will live on and continue to develop.



Jana Janíková

Dean, Tomáš Baťa University in Zlín

We started addressing the issue of creative industries six years ago. For us, as a university, the main incentive was the need to ensure the placement of our graduates and deal with their departure to big cities. The fact that a communication platform was established between the educational, political, and entrepreneurial sectors, helped to bring specific questions and problems to the table. One positive aspect is that the percentage of those who already know something about the topic of the creative industries and smart cities is increasing, so the dialogue can be focused on particular themes and issues without requiring an explanation of the core issue. The project Mapping the Cultural and Creative Industries in the Czech Republic fulfilled an important role – it was the first step, and the term “creative industries” started to be addressed at several levels, thus opening issues related to their potential in the region. The results of the mapping confirmed that the Zlín Region has potential – great potential, actually. We are implementing the recommendations in practice and are in contact with Lia Ghilardi, who led the mapping.

I know that she considers our results to be positive. The Arts Institute played an irreplaceable role, which it should continue to perform as a coordinator, or mentor.



Zdeňka Kujová

Cultural Manager, Mapping Expert

Brno is one of the first cities in the Czech Republic to prepare a strategy for the cultural and creative industries, which is based specifically on the mapping. The results confirmed that there are many excellent creative designers in the city and that it makes sense to invest in them. The first pilot programme was the JIC Creative Vouchers project, interlinking creative designers with companies, in which there continues to be enormous interest. I think that the mapping project helped to break the ice on all sides, inspiring both the non-profit as well as the entrepreneurial sphere. Personally I envisage future cooperation between Moravian cities – Brno, Zlín, Uherský Hradiště, and Olomouc – who now know what the cultural and creative industries in their cities need and can thus provide each other with mutual support and share experiences.



Tereza Chrástová

Support Coordinator for the Creative Industries, Brno City Strategy Office

Since 2009, we in Brno have known that it is necessary to address the topic of support for the cultural and creative industries, but it is only the current leadership at City Hall that has started to focus more on this topic. So far, we have completed the Creative Brno Conference, the Feasibility Study for a Creative Centre in the Former Prison, and the mapping process in cooperation with the Arts Institute. As of today, the new position of Support Coordinator for the Creative Industries has been established at the Brno City Strategy Office; the Steering Group for the Creative Centre Project has been appointed (which includes the Mayor and all of his Deputy Mayors); and the Culture Department has a Cultural Policy Coordinator, who is also responsible for setting up the Cultural Parliament platform. The Creative Centre, which is a strategic project of the city, is only one of the mechanisms for supporting the cultural and creative industries. Other examples include the Film Office and Fund that is being established, creative vouchers, the Creative Brno online platform, and the renewal of the Design Centrum project. In no way does the city want to compete with the bottom-up projects that are underway in Brno and bringing life to interesting brownfield

sites. We do however want to help creative individuals become involved in the city's innovative ecosystem, thus supporting their development as well as the local economy. We want to keep talented people in Brno, support employment and business, and revive socially excluded areas.



Ivo Frolec

*Deputy Mayor of Uherské Hradiště,
Director of the Museum of Moravian
Slovakia in Uherské Hradiště*

If you are asking whether it is possible to address the topic of cultural and creative industries even in smaller cities, then the answer is a most definite "yes". They can, for example, specialise in only one sector, thus standing out above larger towns. For instance, in Uherské Hradiště, which is specific in its preservation of traditional folk culture, the residents know that traditional crafts and trades are important as well. We try to support them, conceptually and strategically, so that they offer these trades as well as offer jobs, whilst at the same time maintaining the region's tradition, which is of interest not just for the Czech Republic. Each place must take advantage of its potential, but it is necessary to realise what that potential is and know about it.

What the Cities Mapped and Where they Succeeded

Zlín

In 2013 the Mapping of the City of Zlín and the Zlín Region was carried out as a pilot project in cooperation with the city and regional governments, the Zlín Region Chamber of Commerce, and Tomáš Bata University (the Faculty of Multimedia Communications, and the Faculty of Management and Economics).

„From the perspective of culture, leisure time, and tourism, Zlín has excellent potential. Every year, 350 young people graduate from the Faculty of Multimedia Communications and the Faculty of Applied Informatics; however most of them leave the region.“

/ Lia Ghilardi, Head of the Zlín Mapping Project

Zlín Creative Cluster

The independent Creative Zlín Working Group was established in 2014. In January 2016, it was transformed into the first cluster in the Czech Republic specialising in the creative industries – the Zlín Creative Cluster. It comprises representatives from the creative and related sectors in the public, private, non-profit, and educational spheres in the Zlín agglomeration. It is a unique platform focused on design, film, audio-vision, architecture, and marketing.

<http://kreativnizlin.cz/>





Centre for the Creative Industries

March 2016 saw the official opening of the new Centre for the Creative Industries, which provides a start-up space to entrepreneurial creative designers. Not only does it provide a suitable environment and equipment under reasonable conditions, but it also offers consultancy and mentoring for entrepreneurial activities. This 'incubator' is used by students and recent graduates, primarily from the local Tomáš Baťa University. The main focus is on projects of a design, audio-visual, architectural, or marketing nature. It leads to networking, helps to start up functioning companies and facilitates knowledge exchange; helps individual projects get on the market; and leads to the transformation of enterprising individuals into a company.

<http://upper.utb.cz/>

Zlín Design Week

Zlín lets the entire Czech Republic know about its traditions and potential. An exemplary event, associated with the establishment of Creative Zlín, is the Design Week – a young but very impressive event. "It was one of the activities accompanying the idea that Zlín has a historical link with design and has something on which to build. We want to spread this idea amongst the general public, politicians, and entrepreneurs. Last year it was a real success. I am very happy about that," says Jana Janíková, President of the Zlín Creative Cluster and a dean at Tomáš Baťa University in Zlín.

<http://zlindesignweek.com/>

Plzeň

Both the first and the second phases of mapping took place in Plzeň in 2014, using the Arts and Theatre Institutes' methodology and carried out in cooperation with the City of Plzeň and the civic association Plzeň 2015, o.p.s. (European Capital City of Culture 2015). The mapping was associated primarily with the aim of creating a creative incubator, which would be opened in 2015 in the spaces of DEPO2015 – a unique location in the Czech Republic, where both start-ups as well as established companies have their main offices, work, create, and present themselves and their work.

- 170 000 inhabitants
- 1056 entities active in the cultural and creative industries
- 3900 employed individuals
- 4,5 % of Plzeň's total employment
- CZK 4.1 billion in annual returns

„The results of the mapping show that there is a lack of space for social events – a place where creative designers could present their work, and, at the same time, potential clients could go to find creative services, where someone could help them with their choice and recommend the right provider”.

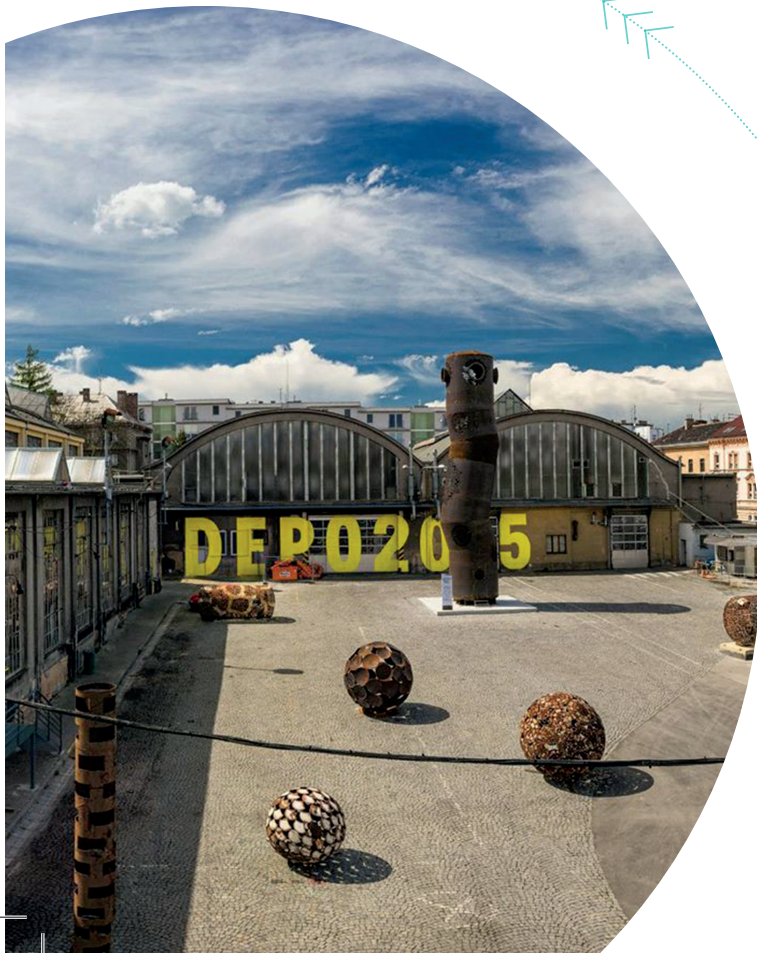
/ DEPO2015

Centre for Creative Enterprise

The heart of DEPO2015 is the Centre for Creative Enterprise, which manages makerspace and a creative incubator.



The aim of the Centre is to interlink culture with business and the creative industries. It has been established for designers, game developers, graphic artists, craftspeople, architects, and other professions, where the mapping process helped to attain this objective. The Centre offers a space where you can work, learn, connect with others, and look for new clients. You can rent your own studio or a spot in a shared office (co-working), use the technically equipped conference room, open workshop, or participate in the Creative Incubator programme to move your business activities forward.



Makerspace

The concept of Makerspace is based on the fab labs that exist abroad. The workshop offers space for creating, experimenting, and producing. It also offers public courses in addition to membership, which allows both hobbyists as well as professionals to share a wide range of professional equipment at a lower cost. Local experts provide advice regarding prototyping, and will even produce small series orders. The first year of operations confirmed that the potential of local individuals passionate about crafts and trades is growing. Thanks to its involvement in other DEPO2015 activities (interactive exhibitions) there are even more new opportunities for talented young creators.

Creative Incubator

The activities offered by the creative zone include a three-month course covering the basics of business (moving forward from an idea to a final product or service, to the point of preparing a functional well-thought-out business plan and introducing the product or service on the market). The programme has been designed for businesses involved in product, graphic, and fashion design, the jewellery sector, animation, crafts and trades, and other related creative sectors. In addition to educational courses, the creative incubator also facilitates mutual inspiration amongst companies. Another important aspect comprises the services of a personal mentor, with whom teams often continue to collaborate even after completing the programme. The incubator has been used not only by young, unknown teams, particularly from the field of product design, but also by companies active in graphic design, jewellery design, and the visual arts.

<http://www.depo2015.cz/>



Brno

In 2014 the Arts Institute initiated cooperation with the South Moravian Innovation Centre (JIC), which was asked in that same year by Brno City Hall to prepare a feasibility study regarding the development of a Creative Centre. This very specific brief provided the opportunity to map the overall status and extent of cultural and creative industries in Brno.

- 377 028 inhabitants
- 11 000 entities active in the cultural and creative industries
- 20 779 employed individuals
- 11,8 % of Brno's labour force
- 87 % of the involved subjects indicated that they work together with subjects from other cultural and creative industries

Brno Creative Centre

In Brno, between Cejl and Brátislavská streets, stands a large building that formerly housed a prison. There is a plan in place to transform it into a Creative Centre, following the example of many other European cities, which will revive the area, attract interesting people to whom it will offer workspace, and help to fill the gap in what the surrounding area is lacking. The city is continuing on from the feasibility study and the mapping of the creative industries. The aim is to revive the structure whilst respecting its culturally historical value. The project partners comprise representatives of the cultural and creative industries, the Jiří Mahen Library, local non-profit organisations, schools, and private investors. The building has already been reconstructed for safety and, starting in 2016, will be temporarily open to the public for exhibitions, lectures, theatre performances, concerts, and festivals. These temporary operations will be followed by the major reconstruction of the building into a creative centre. An international architectural design competition will be announced for this project.

Creative Vouchers

After the mapping of cultural and creative industries, the City of Brno came to the realisation that about every tenth Brno inhabitant works in one of the creative sectors. However, many local companies do not use the services offered by their fellow residents. The Creative Vouchers scheme, which the City of Brno implemented with the cooperation of the South Moravian Innovation Centre (JIC) has the objective of initiating cooperation between service providers and companies at the local level. In 2016, the City of Brno will contribute a total of CZK 4 million to companies to help them present their portfolios. This will also help support the local economy – the companies will be more competitive and creative designers will receive new orders. Thus far, the pilot project has enjoyed great interest.

<http://www.jic.cz/kreativni-voucher/>

“Thanks to the special training at the workshop, we discovered our weaknesses as regards promotion and learned how cooperation with creative designers works in practice.

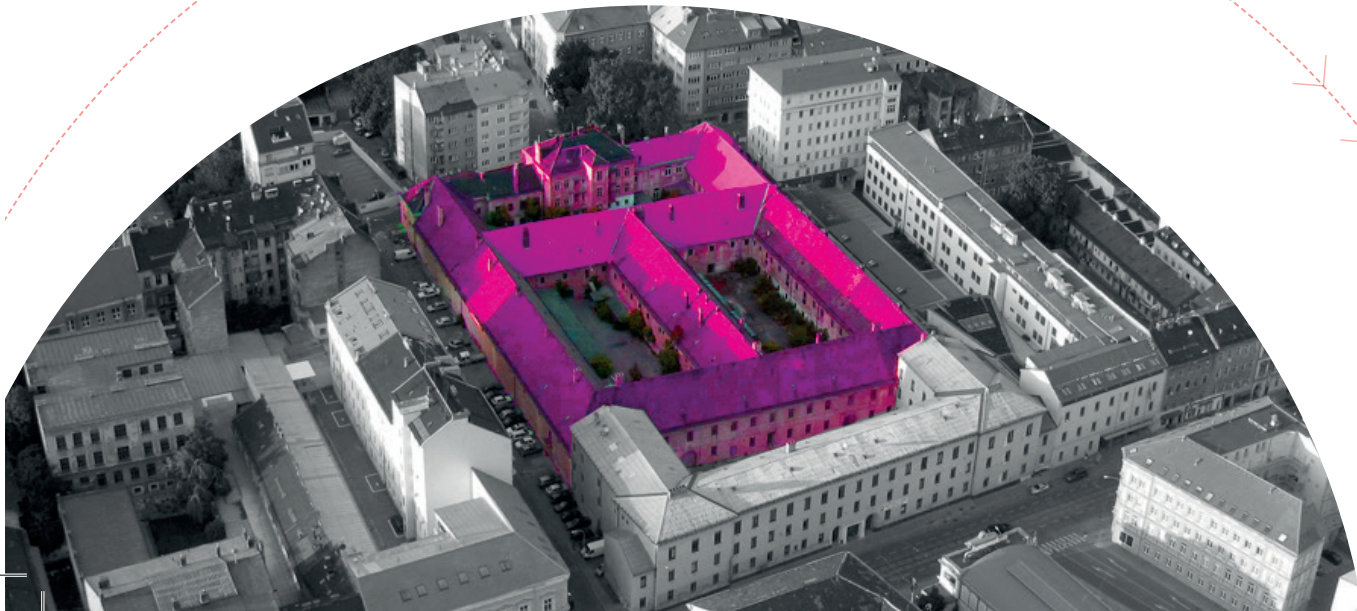
When we saw what the filmmakers from the creative gallery produced, we realised that our production department could never have such professional results.”

/ Martin Kořta, Sygic Travel

Plan for Supporting the Cultural and Creative Industries, and Cultural Strategy

The city's Strategic Planning Office is preparing a plan to support the cultural and creative industries that will include a proposal for specific functional mechanisms to support the creative industries with the objective of retaining talented individuals in Brno, supporting enterprise, and promoting Brno as a creative location with innovation potential. Brno City Hall is also in the process of drafting a document that has never before existed – a Cultural Strategy. The planning process involves the professional cultural public through the Cultural Parliament and the advocacy groups from the individual cultural and creative industries.

<http://www.brno.cz/>



Pardubice

In 2013, the Arts Institute initiated cooperation with the civic association KVAS and Pardubice City Hall. The mapping project was both a part of an overall research project, as well as a part of a project to define the concept for developing culture in the City of Pardubice, later given the title of the Pardubice Strategy for Culture and Creativity. The actual proposal stemmed from the intense activities of a group of twenty-five people who formed a working group that met weekly from May to September 2014. The results were then discussed with an additional eighty members of an advisory group.

- 89 693 inhabitants
- 672 entities in the cultural and creative industries
- 2224 people employed in the cultural and creative industries
- 5,4 % of total employment in Pardubice
- CZK 1.7 billion Kč in annual returns

However, the Pardubice Strategy for Culture and Creativity was rejected by the city's representatives. At one of the conferences organised by the Arts Institute, Olga Škochová, who was a part of the team that drafted the strategy noted as regards this fact that the team made a mistake when it submitted the document for approval at the last meeting of the City Council prior to the elections in 2014.



Neither the results from the strategy nor, unfortunately, from the original document Cultural and Creative Industries in Pardubice are regularly monitored, and therefore there is no comprehensive view of how the situation in the cultural and creative industries is developing. In 2016, the City Hall's Department of Education, Culture and Sport started intensively working on preparing a strategic document for culture with the aim of resubmitting it to the City Council. The results of an investigation have shown 25% of the proposed measures started to be implemented even without a valid strategy.



Uherské Hradiště

Uherské Hradiště decided to become Europe's Creative Centre for Crafts and Trades. It submitted an application to become a part of the UNESCO Creative Cities Network. The feedback (recommendations) received back from UNESCO stated: "First complete a mapping project, create a strategy to support crafts and trades, and then reapply." Based on this reply, in 2015 City Hall started to research what those creative industries it hears about from all sides actually are. Zdeňka Kujová, who participated in the mapping and support for the cultural and creative industries in Zlín and Brno added Uherské Hradiště to her agenda. The Arts Institute's mapping methodology was once again used, specifically adapted for one sector.

- 25 287 inhabitants
- 1651 entities in the cultural and creative industries, broken down as follows:
- 479 entities active in crafts and trades
- 410 entities active in architecture
- 325 entities active in the field of literature
- 47 % of the people involved in crafts and trades are furniture makers or woodworkers

Uherské Hradiště is an exceptional region as far as the entire Czech Republic is concerned because of its ongoing relationship with traditional folk culture, crafts, and trades. The strongest aspect is a love for crafts and trades and the know-how that, because of neglected training and support for a new generation of craftsmen, is rapidly disappearing. For example, there is a definite lack of a distribution network and the strategic promotion of craftsmen on the part of the city and the region. Now the city is starting to work in cooperation with the region and, after the evaluation of the mapping document, is starting to define a strategy and specific supporting activities.

The first thing that sometimes has to be done is to overturn existing myths. In the case of the artistic crafts and trades, these myths are as follows:

1. *Craftsmen exist only in fairy tales.*
2. *They have all died out.*
3. *No such people ever existed.*
4. *They only existed under Communism.*
5. *They live only in the outer reaches of Moravia.*

/ Zdeňka Kujová, Alena Štěpánová

Olomouc

The mapping of the cultural and creative industries in Olomouc is a joint project undertaken by Palacký University, the Statutory City of Olomouc, and the Olomouc Region. The mapping team comprises representatives of the university, of the city, and from the creative sectors. Olomouc is the first city to use the certified mapping methodology. The Creative Olomouc team started to work in cooperation with the Arts Institute in 2015, and presented its objectives at the conference Focal Point: CULTURE 360°, thus expanding the ranks of the Moravian towns and cities monitoring their potential in the cultural and creative industries.

The process of mapping finished in 2016 and in April 2017 the final report was published. The study confirms the traditional status of the city as a centre of scholarship. The most significant cultural sectors in Olomouc are literature and print, followed by development and software, visual arts, and music. Cultural heritage has a particular significance due to the fact that the city and its surroundings are considered to be one of the most historically interesting regions in the Czech Republic.

- 100 154 inhabitants
- 1211 entities in the cultural and creative industries
- 5175 people employed in the cultural and creative industries



Praha

The City of Prague and various independent municipal initiatives were not actively involved in the Arts Institute's Mapping Project in the same way as other cities. Nevertheless, over the course of the project mutual links and communication were established. The Creative Prague project team, under the Prague Institute of Planning and Development, worked in cooperation with the cultural sector to define specific objectives for developing the city's cultural and creative potential. These objectives were then incorporated not only in the updated version of the Prague Strategic Plan, but also in other metropolitan conceptual documents. These objectives continue to be further expanded using the Arts Institute's methodology.

- 1 267 500 inhabitants
- 37 000 entities in the cultural and creative industries
- 125 000 people employed in the cultural and creative industries
- 14 % of Prague's labour force

Creative Prague

Creative Prague is a project undertaken by the Prague Institute of Planning and Development, with the aim of supporting the conceptual development of the cultural environment in Prague. It is based on the fact that no matter how long Prague has been profiling itself as a cultural metropolis, supporting living culture and creativity is not on the list of the city's priorities. To date Prague has not successfully developed its creative potential in a way that matches what the city has to offer or its needs. The Creative Prague project wants to contribute towards ensuring that the trademark "City of Culture" has true meaning and is not just an empty phrase.

<http://kreativnipraha.eu/>



Main Project Outputs

Mapping Cultural and Creative Industries in the Czech Republic

The publication entitled Mapping Cultural and Creative Industries (CCIs) in the CR is one of the main outcomes of the Mapping CCIs in the CR (2011–2015) research project. Since the area of cultural and creative industries (CCIs) involves many disciplines and perspectives, as well as statistics, data and development trends, the publication is divided into two volumes.

Vol. I: Definition, Quantitative Mapping and Strategic Documents (2015)

The first volume of the publication emphasises the overall status of CCIs in the national economy, macroeconomic mapping methodology and statistical data. It consists of eight chapters by different authors, experts from the entire country in the relevant fields: Meaning, Definition and Specification of Cultural and Creative Industries; Quantitative Mapping of Cultural and Creative Industries in the Czech Republic; Culture Account; Position of Culture in the Context of Macroeconomics of the Czech Republic; Cultural Tourism and the Possibilities of its Measurement Using Satellite Accounts,



Expenditures on Research and Development in CCI; Strategic Documents Related to the Promotion of Cultural and Creative Industries; Possibilities of Use of the European Structural and Investment Funds to Support Cultural and Creative Industries 2014–2020.

See the executive summary at: http://www.idu.cz/media/document/mapovani_final2.pdf;

Vol. II: Situation, Trends, and Needs in Individual Sectors (2016)

This volume includes 13 sectoral studies: architecture, design, digital games, film, music industry, books and press, monuments, advertising, performing arts, digital content industry (software), TV and radio, crafts and visual arts. The study dedicated to performing arts focuses on the fields of theatre, dance and classical music, festivals regardless of their genre, and the infrastructure segment of houses of culture. The field of non-classical, i.e. popular music is discussed in the study dedicated to the music industry. Even though the field of digital games is part of a broader digital content industry, it is discussed in an independent study due to its specific nature and importance as a rapidly growing field. The studies are designed as cultural-political, which means that they are not focused on the content or the artistic side of the industry, but conceive the description and analysis of the industry in terms of their procedural setup and operation, including capturing the different stages of the value chain, i.e. the production cycle.

See the executive summary at: http://www.idu.cz/media/document/mapovani-kkp-svazekii_final.pdf; pp.559 - 582

We also published:

Cultural and Creative Industries in Selected European Union Member States: Definitions, Economic Contributions, and Strategic Support (2012)

This publication provides a detailed comparison of eleven selected EU countries as regards their approaches to the concept of cultural and creative industries. The main aim of this comparative study is to serve as the supporting material for the strategic approach to the concept of cultural and creative industries in the Czech Republic. It also explores the issue of the mechanisms used to support cultural and creative industries, including the use of EU Structural Funds, in countries such as the Czech Republic, Slovakia, Poland, Hungary, Estonia, Lithuania, Latvia, Austria, Spain, and Great Britain.

See the executive summary at: <http://www.idu.cz/media/document/kultuni-a-kreativni-prumysly-ve-vybranych-zemich-evropske-unie.pdf> pp. 68-72

The Export and Internationalisation of Cultural and Creative Industries in the Czech Republic (2016)

The study deals with the export and internationalisation of cultural and creative industries (hereafter the CCIs). It contains an analysis of the existing strategic materials and programmes of support for the export and internationalisation of CCIs in the CR, the analysis of foreign practices (Finland, Sweden, Spain and Austria) and the proposal of support theses for the internationalisation and export of CCIs in the CR.

See the executive summary at: http://www.idu.cz/media/document/export-kkp-v-cr_2016.pdf; pp. 70 -74

CULTURE 360°

The results of the project were presented in 2014 and 2015 at two all day conferences, both under the main heading of Focal Point: CULTURE 360°. The aim of the Arts Institute was to present to the professional public the specific activities, projects for supporting the cultural and creative industries, both those implemented as well as those planned, at the local and national levels (creative incubators, centres, workshops, vouchers, export offices, etc.). An important aspect of both events consisted of meetings on one podium including representatives from all of the participating cities and towns and professionals from the individual sectors as well as the participation of two important European experts in the field of cultural planning and support – Lia Ghilardi and Rasmus Wiinstedt Tscherning.

The concept of CULTURE 360° emphasises the ecosystem principle, on which the current global view of culture is based. There is no longer any separation into “high” and “low” culture; instead, representatives from all cultural and creative sectors, the state of these sectors, their needs, and access to cultural policies are interlinked.

Focal Point:

What is the state of Czech Culture?

What does it offer? What does it need?

14 December 2014, Prague

Focal Point:

From Theory to Practice

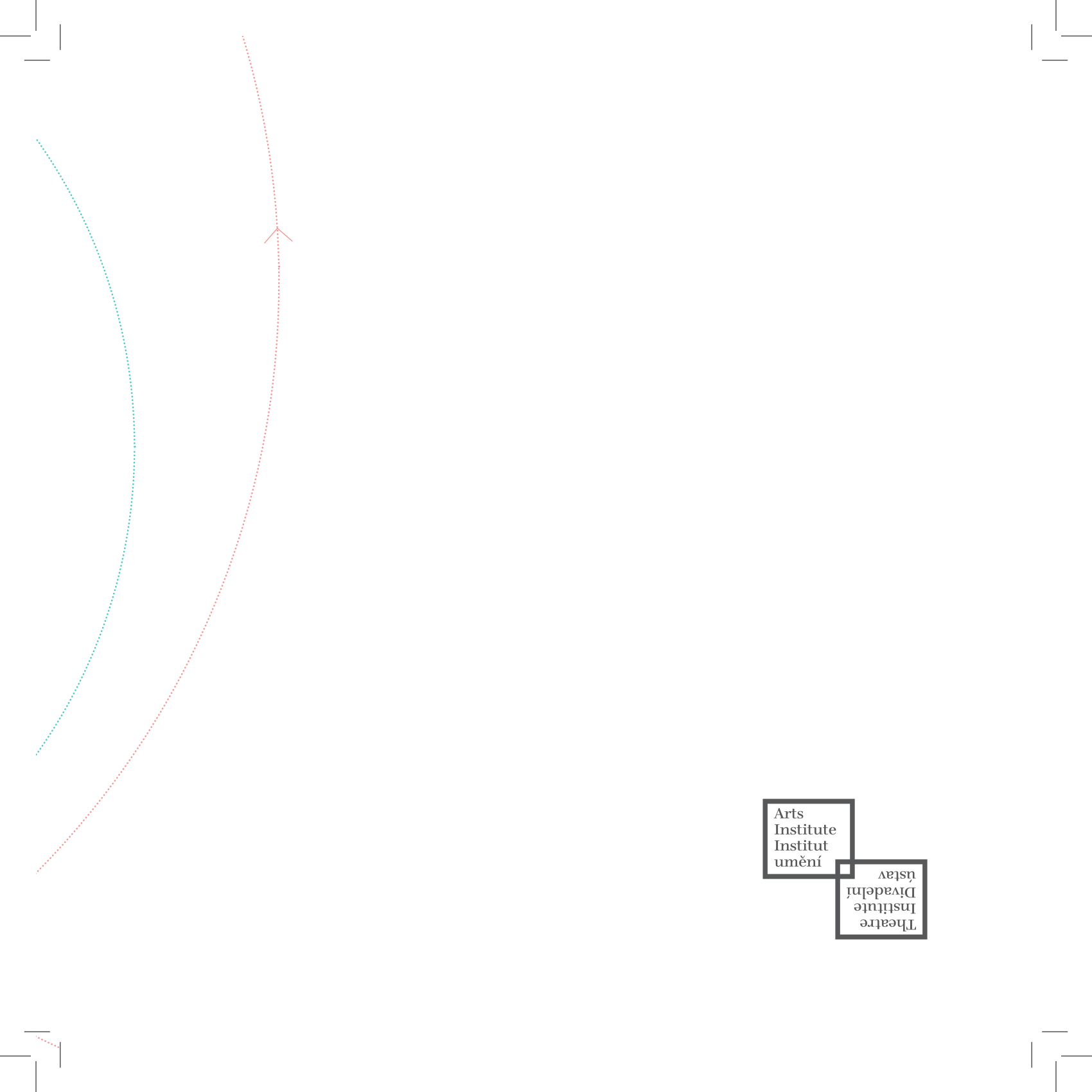
9 December 2015, Prague



Conclusion

We have presented to you the most important outputs from the mapping project in the Czech Republic, as well as the associated successes achieved in Czech cities. Even though the project has ended, we are continuing to follow the concept of cultural and creative industries. We are in contact with our partners in the different regions, and monitoring the status, needs, and trends. Czech professionals, creative designers, entrepreneurs, and officials can find more inspiring information on our creative portal.

www.kreativnicesko.cz



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