

Regional implementation plan

Funded by :



InCompass project is funded by the EU - European Regional Development Fund through the Interreg IVC.

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Why is creative industries so important

IMPLICATIONS

creative industries

Economy

Creative industries constitutes a new job, helping to increase the quality of jobs, increase-owl efficiency and added value. Creative industry is the engine of innovation and helps create new companies (SMEs startup, spinoff).

In the creative industries is an important impact on the entire supply chain. Products with good design, packaging and brand are sold better. They say so. KKP spillover effect on other sectors. It is estimated that for every job created in the "innovation economy" (which includes creative industries), will create five more in other professions and services.

Location and identity

Creative industries are also more significant impact on cities and regions: help to shape the identity of the city. Products

and services are produced are then associated with this town propel their recovery.

The rise of 'set-jetting "(when people visit the place where the filming movies) is only one example of the importance of the creative industries in marketing, destination management and cultural tourism.

Creative industries have the potential to create an attractive place to live and for creative work. Support belonging to the territory and local pride plays an important role in supporting local economies.

People

The general public benefits from the advanced creative industries. Creative cities can attract and retain talent, develop potential, skills and knowledge of its residents and visitors.

Promote local community cohesion, community projects, cultural diversity and social inclusion within the cultural and creative industry is to improve the quality of life.

“

Innovation is what distinguishes a leader from followers. ”

Steve Jobs

The objectives of the EU 2020 strategy and national level for the cultural and creative industries

Creative industries are important elements of the post-industrial based economy of knowledge. In the last decade, the number of governments around the world that are increasingly aware of the importance of using creative economy in the process of creating new jobs, wealth and cultural engagement and to support the creative industries at the national and local levels.

The basis of the creative economy is cultural and creative industries (CCIs), which is a kind of intersection of art, culture, trade and technology. The common feature of these activities is a shop with creative assets in the form of intellectual property (IP) framework through which creativity translates into economic value. The strategic objective of the project 2020 smart, sustainable and inclusive Europe, which was approved by the European Council conclusions of 17 June 2010 in response to the economic crisis, is to create in culture in the EU creative and cultural environment, with high productivity, efficient use of socio - economic potential of creative activities and information. The project defines the key priorities mainly based on the principles of the knowledge society, the development of which would be in the orientation if they want to ensure sustainable growth. It was conceived as a partnership between the EU and its Member States.

The aim of the priorities of smart, in a sustainable and

inclusive growth, as well as system targeted to improve the achieved results, KKP (CCI) has great potential to influence growth and jobs in Europe. Because of this team- facts strengthen and support CCIs are the central part of smart specialization strategies at local, regional and national level, including in rural areas.

Based on the Common Strategic Framework and the Cohesion Policy of the Slovak Republic for the years 2014 - 2020, in order to support this area of growth and employment using internal potentials, and taking into account the territorial strategy for specific areas, including the conversion of declining industrial regions and enhancing accessibility and the development of specific natural and cultural sources¹. Internal potential of the regions, inter alia, the creativity of human resources, together with cultural resources are part of the so called creative economy. Cultural and creative industries as a catalyst for innovation has considerable potential for the solution of generating economic growth and a significant share of employment. At present, 4.5% of GDP and 8.5 million jobs at EU2, in Slovakia it about 4% of GDP and more than 4% of the total number, which can significantly contribute to the objectives of the strategy Europe 2020 strategy.

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1. Regulation of the European Parliament and of the Council (EU), PE-CONS 83/13 - 2011/0275 (COD)
 2. Promoting Cultural and Creative Sectors for Growth and Jobs in the EU COM (2012) 537 3
 3. Report on the status and potential of the creative industries in Slovakia, p. 42

Career opportunities

“ The cultural and creative sectors offer great potential to boost jobs and growth in Europe. EU funding also helps thousands of artists and cultural professionals to reach new audiences. Without this support, it would be difficult or impossible for them to break into new markets. ”

Androulla Vassiliou,

European Commissioner for Education, Culture, Multilingualism and Youth - introducing the Creative Europe Programme

Create job opportunities for creative talent and reduce youth unemployment, which is in the EU-27 more than twice the overall rate of unemployment is a major challenge. For a better future, it is crucial to create a creative environment that will attract young people to keep them and attract new talent. Promoting dialogue and cooperation between business and academia can help young people taking up employment in the process

adaptation. An equally important goal is to reduce retirement MLA people (drain) to work abroad. If we can create a supportive environment for young creative entrepreneurs, support for innovation leading to new products with high added value products and services will be reflected to the economic development of entire regions and improving the quality of life in them.

“ GE hires a lot of engineers. We want young people who can do more than add up a string of numbers and write a coherent sentence. They must be able to solve problems, communicate ideas and be sensitive to the world around them. Participation in the arts is one of the best ways to develop these abilities.” ”

Clifford V. Smith

President of GEfoundation

Talent & Skills Development

Art can be beneficial for business, can provide inspiration for the design of products and troubleshooting. It is necessary to raise awareness and encourage the general public to acquire new experiences with the use of new technologies in the process of production and dissemination of creative works. For use in practice, it is important to involve the commercial sector, which can provide mentors with practical experience from the market. Advice on starting a business helps to address specific problems.

Creative cities

Currently, more than 70% of the population in parts of urban and predicts that this number will continue to grow. Cities are not as effective as they could be in the care of talent and support the development of creative enterprises. It is known that creative individuals and businesses thrive best under "agglomerated Ratchets economies" to them can offer only the density of the city (the flow of talent, ideas, capital, several institutions).

Definition of Creative and Cultural Industries

Creative heritage

Cultural heritage

Cultural heritage is identified as the origin of all forms of arts and the soul of cultural and creative industries. It is the starting point of this classification. It is heritage that brings together cultural aspects from the historical, anthropological, ethnic, aesthetic and societal viewpoints, influences creativity and is the origin of a number of heritage goods and services as well as cultural activities. This group is therefore divided into two subgroups:

- **Traditional cultural expressions: art crafts, festivals and celebrations;**
- **Cultural sites: archaeological sites, museums, libraries, exhibitions, etc.**

Arts

This group includes creative industries based purely on art and culture. Artwork is inspired by heritage, identity values and symbolic meaning. This group is divided into two large subgroups:

- **Visual arts: painting, sculpture, photography and antiques;**
- **Performing arts: live music, theatre, dance, opera, circus, puppetry, etc.**

Media

This group covers two subgroups of media that produce creative content with the purpose of communicating with large audiences ("new media" is classified separately):

- **Publishing and printed media: books, press and other publications;**
- **Audio-visuals: film, television, radio and other broadcasting.**

Creative Industry

This group comprises more demand-driven and services-oriented industries creating goods and services with functional purposes. It is divided into the following subgroups:

- **Design: interior, graphic, fashion, jewellery, toys;**
- **New media: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.**
- **Creative services: architectural, advertising, cultural and recreational, creative research and development (R&D), digital and other related creative services.**

Related industry

Suppliers of materials and technologies and providers of services to actively contribute to the development of creative ecosystem. Their importance lies most MA at promoting the use of local products and cooperation of innovation.

Digital technologies have changed the creation, production, distribution, and all the cultural and creative industries. ICT sector represents in this sense a key partner for CCIs.

Definition of Creative Economy

Creative industries are recognized as an important sector for global economic growth.

Although growth slowed in some regions because of the global economic crisis and the consequent weakening, total sector continues to grow. Creative sector are defined by common essence:

- It can foster income generation, job creation and export earnings while promoting social inclusion, cultural diversity and human development.
- It embraces economic, cultural and social aspects interacting with technology, intellectual property and tourism objectives.
- It is a set of knowledge-based economic activities with a development dimension and crosscutting linkages at macro and micro levels to the overall economy.
- It is a feasible development option calling for innovative, multidisciplinary policy responses and interministerial action.
- At the heart of the creative economy are the creative industries.

Creative economy is a broader concept that includes so. "Spillover" effects creative industry to other industries. Effect of Design marketing or products of other industries, as well as the importance of design best describes the inscription on each product to Apple, the most valuable company in the world. "Designed by Apple in California, Assembled in China ". Right shift from the traditional "Made in" describes the change impact of globalization as the growing importance of creative industries, which your core creative economy.

“ He who never do a mistake has never not tried something new. ”

Albert Einstein

Introduction project Incompass

Incompass project is focused on exploring and developing sustainable approaches to incubation units for start-ups in the creative industries. Financial sustainability of creative incubators is largely dependent on public support.

The main objective is to map regional policy creative incubators and examine models that help generate and diversify revenue incubators. The project in this way seeks to increase the capacity to create more space for experimentation, innovation and entrepreneurship in the creative industries. Incompass would in this way to become a driver for sustainable growth and job creation in the creative industries in the participating regions.

The main project partner is the Scottish University of Dundee, which is responsible for coordination project. Successful practices were divided into three areas:

Commercial content WG1

Social content WG2

Levels of support networks and partnerships WG3

WG1

Commercial content

The aim WG1 is to identify commercial ways for creative incubators to become more financially self-sustainable. These are first and foremost the above mentioned fees for services (e.g. workshops, master classes), facilities (from broadband internet to kitchen), and spaces (e.g. working spaces, rehearsal or meeting rooms) by start-ups that participate in the incubation programs. Economies of scale can be achieved by shared use of services, facilities and spaces by these incubates.

In addition to these fees, there are other commercial ways to earn money. On the one hand, income may be generated from the building and the organisation of the incubator, for instance by

....

Regarding fees and rents, it is recommendable to keep them low for starting companies in an infant stage and increase these gradually with their survival and growth, i.e. with their increasing financial capacity. A well-considered selection of entries to the incubation program lays a favourable foundation for such successful entrepreneurs.

Income might also be generated from 'alumni', successful start-ups that have grown and left the incubator. This may be achieved by giving the incubator a share in the start-ups it supports. This model – maybe less known in Europe – stimulates the implementation of strict selection criteria for start-ups that apply for support, since the success of start-ups is directly linked to the future income of the incubator.

WG2

Social content

Social activity as labelled in the title of this WG includes mediation activities that connect incubates both to each other and to partners and actors in the outside world. The main aims of these connections are stimulation of informal learning by exchanging new knowledge, information and best practices, and networking activities that may result in forms of co-creation. This entails stimulating networking between incubates within the incubator, and between incubates and potential partners or associates outside the incubator. The internal networks can be built up for example by Organising social meetings in the incubator (e.g. 'Friday afternoon' and 'eat & meet' get-togethers); creating places in the incubator which encourage spontaneous encounters between incubates.

In addition, networking may also go beyond the incubator itself. This may include

- opening up the incubator, physically and socially, towards the surrounding urban area to discover and possibly advance resident creative talent and creative activities;
- Testing creative concepts and products in the surrounding district as a learning stage in concept and product development (open lab). If fees are received for this, social and commercial contextualisation may overlap.
- Social entrepreneurship support...

By and large, social contextualization contributes to successful progress of start-up companies in the incubator rather than to a sound financial position of the incubator as an enterprise in itself. Still, the more successful incubates are, the higher their financial capacity to contribute to covering the expenses of the incubator to provide and maintain services, facilities and spaces.

The topics of interest for WG3 include all sorts of more or less planned and organized forms of support, networks and partnerships, in particular with partners from outside the incubators. These partners can represent a diversity of firms and institutions, including industrial companies, consultancy agencies, banks and insurance companies, and education and knowledge institutes. The contribution of tiers of support to a solid financial position of incubators can be both direct and indirect, i.e. through contributing to the successes of incubates. These include for instance:

Usually, tiers of support, networks and partnerships involve mutual benefits: public and semi-public institutions and private companies enter into such arrangements with incubators in exchange for some types of contributions to their own objectives

WG3

Levels of support networks and partnerships

City of Bratislava has become a reliable partner for the third working group, which aims to map and to recommend the transfer of good practices in terms of forms of support, creating a network of partnerships selected creative incubators.

Within the areas of intervention, we used the division of best practices in

Six strategic pillars:

- 1.1. Talent & skills Development
- 1.2. Business support and finance
- 1.3. Infrastructure and creative cities
- 1.4. Marketing, commercialization export promotion
- 1.5. Network and partnerships
- 1.6. Promotion of innovation, research and development

Intereg IVC

InCompass project is co-funded by the INTERREG IVC program. The main aim of the INTERREG IVC program is to improve the efficiency of regional policy and its instruments. It is implemented under the European territorial cooperation objectives of the Community and funded European Regional Development Fund (ERDF). The program provides funding for interregional cooperation in the regions of Europe. It helps regions cooperate and exchange experiences and best practices (good practices) in the field of innovation, the knowledge economy, environment, risk prevention.



Regional Implementation Plan

The aim of the Regional Implementation Plan InCompass project is to create a creative ecosystem to attract, retain and promote talent in the creative industries with a focus on creating jobs with higher added value.

Regional Implementation Plan was based on the meeting of the regional implementation groups where local actors discuss good examples and support creative industries. These groups are made up of key stakeholders in the field of public administration, business and education (triple helix). It is bold, but feasible and strategically looks forward to support the creation of a creative ecosystem in Bratislava, developed region and link it to neighbouring regions and the world.

Outcomes and findings of InCompass should be used and incorporated into other upcoming and existing strategies (PESD and others) to create synergies and support the concept of creative economy.

Support services will be provided in the creative centres in order to concentrate everything you need under one roof and encourage synergies and cooperation. Service centre will benefit the general public, interested in entrepreneurship, SMEs, non-profit organizations and associations as well as the public sector and its institutions.

Regional Implementation Plan is a common multiple actors, primarily in Bratislava, take Slavský Autonomous Region, University ... in cooperation with national institutions such as the Ministry of Culture, SB Agency (NADSME) SEIA and Slovak Design Centre, ÚĽUV and creative entrepreneurs from different sectors of the creative industries.

The plan has the ambition to link the ongoing and planned projects in support of creative industries and SME business support ongoing in Bratislava in Bratislava region. The plan suggests the involvement projects ieSmart for starting entrepreneurs through mentoring and networking programs and project Difass for creating financial instruments implemented Bratislava. The plan takes into account the funding opportunities and synergies with the planned strategy RIUS for creating creative centres and incubators Structural Fund ERDF under the irop.

The main findings of the project

- 1. Not only incubator, but the entire ecosystem creative**
- 2. The cooperation of local actors through creative cluster**
- 3. Commercial business, view the operation and sustainability of the ecosystem**
- 4. Decisions on the basis of relevant data and assess the effectiveness of**
- 5. Support of the social dimension, the impact on the environment and the community**

The situation in Bratislava region is different compared InCompass project partners from other countries. In Bratislava absent creative incubators financed from public funds, which should have a specific infrastructure and programs for creative entrepreneurs.

Overall, support for small and medium enterprises Katella (SMEs) and innovative start-ups in Slovakia is less developed. Missing funding instruments, as well as awareness and motivation

Bratislava's to business. For the success of a creative economy and the need to involve all relevant actors (stakeholders) and work together to achieve objectives. Creative industries and support SMEs are areas that deserve attention and support of the public sector, it is necessary to emphasize that they have only positive impacts on the environment and the community.

Awareness on creative industries is low. In the absence of relevant organizations cluster type, which should be the bearer vision and coordinator of the project implementation. In the new programming period, the EU needs of the city and region, as well as an ideal opportunity meet, which represents an opportunity that should be used completely Bratislava.

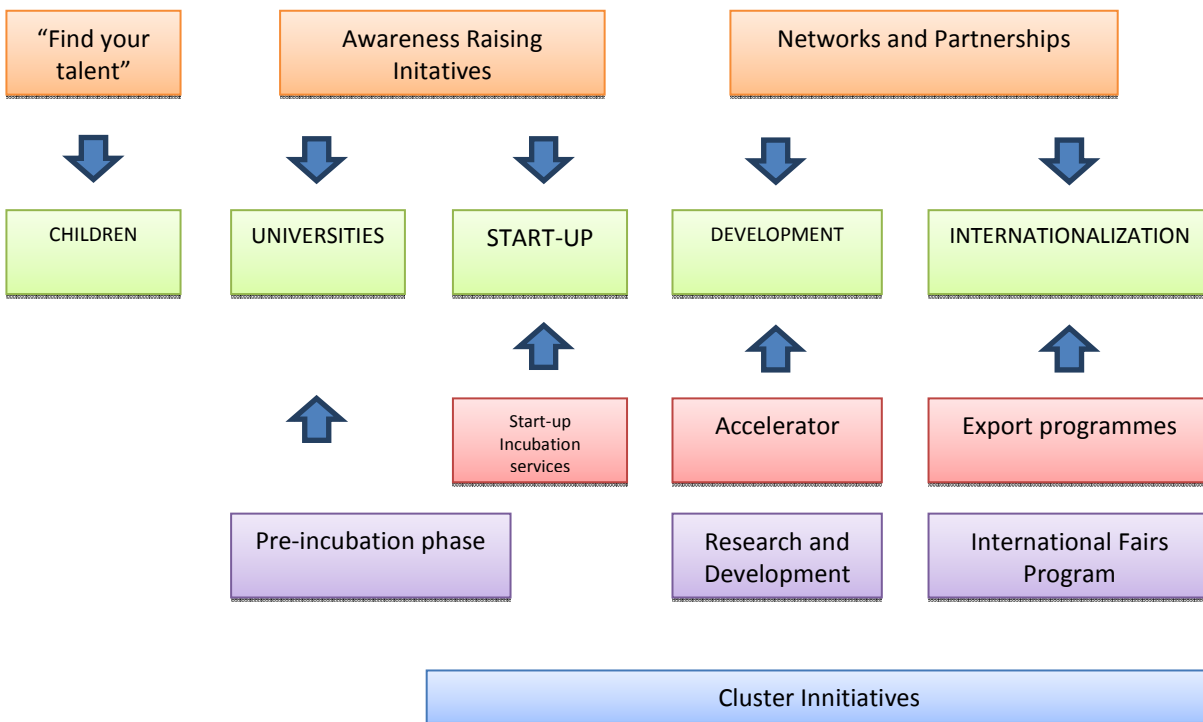
The success of the project is recommended to establish a creative cluster or other institution which will represent the interests of the public and private sector universities of living and other relevant organizations of the region and be formed by a dedicated team of professionals who can transform the strategic objectives of the projects and coordinate the implementation of local actors.

1. Creative ecosystem

Incompass project is focused on exploring and developing sustainable approaches to incubator units for start-ups in the creative industries. Financial sustainability of creative incubators is largely dependent on public support. The main objective is to map regional policy creative incubators and examine models that help generate and diversify revenue incubators. The project in this way

seeks to increase the capacity to create more space for experimentation, innovation and entrepreneurship in the creative industries. Incompass would in this way to become a driver for sustainable growth and job creation in the creative industries in the participating regions.

A key success factor is not only a creative incubator, but a comprehensive strategic approach to supporting the creative economy for regional development and creative Ecosystem



6 pillars of creative ecosystem

1. Talent and skill development
2. Business support and financing
3. Infrastructure for creative entrepreneurs
4. Marketing, commercialization and export
5. Working in partnership
6. Innovation, research and development

1.1 Talent & skills Development

Rationale and strategic aims

If you want to Bratislava region and succeed in global competition, it must focus primarily on its greatest asset: people. The ability to attract, retain and develop talent is crucial. In Bratislava is a need to address the supply of skilled, creative workers and artists to increase their skills, but also to attract skilled workforce. Important also support the move to the Bratislava region and halt the trend so. Departure drain.

It is necessary to create and maintain a healthy core of talented creative personalities. This includes individuals who have the potential to pass on the knowledge and experience further, they can be leaders and to inspire others to the development of talents and skills.

A key role in the learning process plays transformation of the relationship between educational institutions and practice requirements. The aim of this cooperation is to prepare young people for future occupational success in the labor market and in business.

Main Projects and Activities

Creating Competence Centre

For a better understanding of the practical needs for education is the necessary knowledge and skills change the small and in the cultural and creative industries as well as in personality, managerial and entrepreneurial skills.

Recommended initiate the creation of the competence centre, ideally at the national level. Competence Centre in addition to mapping the areas of knowledge and knowledge at multiple levels allowed for all residents as so self-assessment. I.e. create an individual profile of knowledge and creativity online.

Such a solution would allow the public to better understand the needs specifically, educational programs, employers monitor and evaluate the progress made by individual users, but also for the overall region. Combined with the possibility of testing and certification for the level, can such a competence centre to help companies to proactively searching for employees in the area of creative industries.

Practical training

Replenishment of practical experience and obtaining references is crucial for youth employment and in the labor market. Opportunity to work on real Procurement, under the supervision of experienced mentors for exciting projects, ideally with a positive impact of the project company and the quality of life is the best form to motivate young people to work in the creative industries.

Art and Business

Even the arts and creative industries need business knowledge. Creating a strategy, budgets, planning, risk management, marketing, and managing customer relationships are valid in every organization.

Art needs to find and take customers, your audience as well as other sectors. Relationship between art and business is mutual. These guidelines should be applied to sectoral specificities of cultural and creative industries.

Business needs the arts and creative activities as a source of inspiration, or as a way to communicate with customers in marketing. Creation stories, scenarios and various theatrical and other skills help to improve the efficiency of communication in marketing.

Product design has a significant impact on business. It is known that the average products sell better in a nice package.

Open Education

Creative courses in various fields should be available not only full-time students. The massive expansion of digital technologies enable to produce photos and videos virtually anyone. The consumer becomes producer.

Schools and universities should reflect the need market and the interest of people learn and improve in this area and provide evening and weekend programs and online learning in lifelong learning. Compared with developed countries in the significantly lagging behind.

First contact

As part of Bratislava, and the region should be established a network of contact points where people interested in start-up creative business can obtain basic information about the possibilities recommendations for upcoming events and courses. Bratislava city should build the project ie Smart, which place such as Smart Point created in co-working spaces. The number of contact points should be extended to the preparation of creative centres and the premises of schools and universities.

Best Practise

Valnalón Technological City

(Langreo, Spain)

Valnalón Technological City, or simply Valnalón, is established in 1987 in Langreo (Oviedo), in the one-century old buildings of the large steelwork Felguera. Valnalón aims at the promotion of entrepreneurship and business development, and at the promotion of an 'entrepreneurial spirit' at the different levels of the education system. It offers a mix of buildings for business development and education, including a business centre where all start-up companies are located, an occupational training centre and a teacher training centre, a telecom and ICT centre, and even a museum.

MINC (Malmö, Sweden)

MINC (Malmö Incubator) is an incubator focusing mainly on ICT start-ups. It runs a 24-month incubation programme for up to 30 start-ups, and in addition accommodates 66 non-incubate firms. In addition, MINC rents out meeting spaces. MINC is characterized by an international focus and maintains strong ties with Silicon Valley and Stanford University. It is located in a former industrial building, amidst a cluster of audio-visual firms and institutions and almost next door to MEC, where several start-ups rent workspaces after the incubation phase in MINC has ended.

“ The basic essence of strategy is choose what not to do.

”

Michael Porter

1.2 Business support and finance

Rationale and strategic aims

The successful launch of the company's support in its infancy critically important. Incubation programs help cope with this difficult period and to adjust the business model to the needs of real customers.

For a higher percentage incubation programs should be prepared in advance of next incubate within the preincubation phase. It is necessary to pay attention after incubation phase and by mentoring help manage change and adjustment of business model according to market demand.

Supporting creative industries must also focus on existing units. This is to support the further development and growth through innovation and help in entering new markets and internationalization. Support should be addressed systematically under acceleration programs, specialize in each area of creative industries.

The problem with lack of funds for financing business is typical not only for start-ups. Financing solution must be systemic, with an emphasis on quality management a sustainable business model. Sales planning, costing, estimates and risk management form the basis for success in business. Quality processing business model and financial plan contributes to the readiness of the company.

Financial resources should be income from different sources, private funds and banks, through innovation vouchers to community funding through crowdfunding.

Main Projects and Activities

The incubation program

Sixteen-week program aimed at promoting entrepreneurship start-up business support innovation of products and services for local small and medium enterprises.

Acceleration program

Support for existing entrepreneurs in the creative industries and other SMEs using the services of creative industries, helping to innovate business models, product design and innovation, through the use of new technologies in both technical and non-technical innovations.

The program can be set to address a particular problem in (e.g. Pricing or use of new technology) for a period of 1-4 weeks and can be complex. Similarly, incubation program, but which takes into account existing business through initial analysis with a total test time of 4 months.

Acceleration Programme should bring increased efficiency and productivity, increase sales and value added new products and new markets.

Financing business

The "Investment Ready" should help creative entrepreneurs develop a financial plan to get an overview of the possibilities of financing the needs, prepare a presentation for the investor and provide legal advice on financing in the form of sponsorship, grants, loans, and capital input (equity).

Sources of funding are diverse: from project financing of EU projects, through other grant programs, borrowings, capital input in the different phases of the business (business angel Seed), venture capital (Series A), to private equity investment and public offer of shares on the stock exchange (IPO).

New opportunities with innovative vouchers or community funding through crowdfunding. City of Bratislava, the issue of

funding dedicated to the project DIFASS where, a plan for the implementation of certain financial instruments, including innovation vouchers.

Intellectual Property

Professional and legal advice in creating intangible values, their valuation, protection, management of intellectual property rights through licensing of copyright works, trademarks and patents.

B2B services

Security services for business outsourcing helps creative individuals to focus on the creation, namely its "core" business. Project management, finance management, accounting, administration, IT support, call centre, marketing and PR services can offer specialized companies on a commercial basis as B2B services, ensuring sustainability of such an offer. Benefit for these creative individuals derive from sharing of human resources, especially experts and specialists outside the main focus and mainly from the reduction of administrative burden and business opportunities focus on creative activities.

Best practices

Cockpit Arts (London, UK)

Cockpit Arts is located in an old furniture factory at Cockpit Yard. Cockpit Arts started as a co-work space but was transformed into an incubator between 2000 and 2005. In the building at Cockpit Yard there are 100 businesses, most of them self-employed. There are relatively many designers. In a second location of Cockpit Arts Deptford (South London) there are another 65 businesses. Cockpit Arts has an agreement with the Prince's Trust, a charity founded by Prince Charles to support creative/crafts start-ups to make a living.

Corallia – Hellenic Technology Clusters

(Patras, Greece)

Corallia — the Hellenic Technology Clusters Initiative — is a public entity, aiming at boosting competitiveness, entrepreneurship and innovation. In fact, the focus of

Corallia is on the development of clusters rather than individual start-up firms. In the Patras region, Corallia supports three clusters in the ICT sector: nano electronics, space technology and gaming technologies. The Innohub is the Patras branch of Corallia (the other branch is located in Athens). It is a modern office building, designed to accelerate the successful development of innovative companies in Western Greece through an array of business support resources and one-stop-shop services, developed and orchestrated by Corallia.

1.3 Infrastructure for creative cities

Rationale and strategic aims

Create background and conditions for the creation, presentation and meeting the creative is a prerequisite for success. The possibility of using modern technology to education but also for commercial purposes fosters innovation and increases the quality of production and output.

Creative centres recommend creating only in the centre of Bratislava, but also in the periphery, in the smaller towns in the region but also in the countryside. Ideally, if the creative centres specialize in a mutually collaborate on various projects. In view of the need to build a suitable one main centre, an umbrella for joint activities in the region and coordinate activities for promoting creative industries in the region.

Infrastructure including offices, manufacturing and commercial spaces, studios, studios and halls technological equipment provided by local creative people to different projects and commercial terms and for commercial purposes minimizes need for start-up businesses to invest in infrastructure, because it can very effectively share.

Main Projects and Activities

Regional creative centre

It is necessary to develop an implementation project to create a regional creative centres that make up the lack of infrastructure to provide office space for creative cluster and becomes flagship creative industries in Bratislava region.

The project and its implementation can be financed the program Iropa in the strategy RIUS within sustainable urban development. Provisional been selected HURBANOVO barracks building, which is owned by the Ministry of Culture, which is willing to provide it for this purpose.

Place the regional centre of the creative locations of incubation and acceleration programs, programs for the general public through an open studio where the technology available for the various sectors of the creative industries of sound, lighting, stage systems, projection and visualization techniques, camera equipment, and large-scale digital printing, 3D scanning and printing, CNC 5-axis: cutters, equipment workshops for crafts, textile printing and servers for streaming live broadcasts of events.

Infrastructure and equipment is to be defined by the creative centre of expertise and the needs of the entire supply chain (value chain) for the different sectors of the cultural and creative industries.

Regional creative centre will also offer rental of infrastructure based on clearly defined conditions for commercial use, clearly defined criteria assessed by an independent expert for discounted rentals and free of charge.

Network creative centres

Recommended expand the network of creative centres and improve the availability of at least basic services in the region. The solution may be as extending the functions of the cultural centres of Selected features creative centres such as: provision of space for the creation of a business or rental of technological equipment.

Creating the creative centre of the establishments under the Bratislava region (e.g. Malokarpatské Cultural Centre) is assumed long-term sustainability of the project through cost sharing with an existing institution, although of course the Instructions creative centre is necessary to employ specialists. An alternative could be the establishment of creative centres and contact points on the premises of schools and universities.

In addition to the creation of new creative centres should be involved in the development of the entire ecosystem, incubation programs and networks of creative centres and exists co-working and creative centres such as Connect, The Spot, Old Market and more.

Ideally, the state of a cluster member or participant incubation program can choose where the heart wants to have its registered office and from the programs and projects of several centres.

Best practices

Media Evolution City

(Malmö, Sweden)

Media Evolution City (MEC) in Malmö provides workspaces and services to about 60 small firms of 1 to 5 employees in the digital media sector. On the top floors of the building larger companies are accommodated, many of which maintain relations with MEC. In addition, there is a range of meeting and conference spaces, as well as a restaurant. MEC is a private company owned by the non-profit organisation Media Evolution.

Factoria Cultural

(Madrid, Spain)

The Factoría Cultural in Avilés is established in a former textile factory built in the midst of the 20th century and closed down in 1995. The Factoría provides a variety workshops for artistic creation and areas of multiple uses (e.g. computer rooms, multipurpose classrooms, soundproof rehearsal rooms). It focuses on five main artistic branches: music, performing arts and dance, plastic arts, digital creation and audio-visual media, and fashion and design.

“ Technology offers us opportunities, but does not say how to use them. Thanks to technology, we can communicate through the whole world, It does not help us to know what is to be said.

”

Jonathan Sacks

1.4. Marketing, commercialization export promotion

Rationale and strategic aims

Cities and regions need to increase awareness of its activities in the field of cultural and creative industries at home and abroad. We also need to support the interest of the general public to be actively involved in projects.

Activities in the area of marketing services for creative entrepreneurs need to focus on supporting the demand for creative services, presentation of local actors and presentation of products engine. The cultural industries creative industries is essential to master the art of reach and attract a bigger audience.

Main Projects and Activities

Raising awareness

Overall awareness of the creative industries and its impact on the economy is bad. It should be this awareness raising through various campaigns to explain and educate the general public and promote interest in the study in this area, as well as interest in entrepreneurship and innovation through creative activities.

Story Bratislava

A joint project of local creative people to build brand identity and Bratislava aims to raise awareness of the city and the region. Using stories of people who lived and worked in Bratislava with the history, present. Helps build patriotism and support a positive relationship with the region.

Presentation of local actors and their works

The best way to present the creative industries is presented

by local actors and their achievements. Such a method of presentation helps to raise general awareness while helps the actors. The ideal is to combine the presentation of awarding prizes for the most successful creative entrepreneurs

Market research and public

The key to successful marketing is a good knowledge of the market. The combination of qualitative and quantitative research, together with available data helps creative entrepreneurs better understand customer or reach the right audience.

Online portal

The sharp increase in the number of connected users online smart phones and tablets supported the expansion of social networks. Digital Marketing for the acquisition of new members and existing engagement through online portal for cultural and creative industries.

The portal should become the core of the social network of local creative and local communities. It should help disseminate information and improve communication using digital channels and mapping action creative. In the presentation members create a profile and create a reputation based on peer review when using services portal and cooperating institutions. Combining offer individual creative to create aggregate supply creatively Bratislava.

Presentation of creative work

Creating spaces of different types of galleries following stores permanent as well as temporary, so-called. Pop-up the temporarily unused spaces, open days, organization and participation in various fairs and festivals abroad.

Lobbying in favor of joint projects

An important part of marketing is lobbying for policy makers, public institutions but and the transnational corporations in favor of projects implemented under the cluster to support creative entrepreneurs. Such projects implemented by small and medium-sized firms in cooperation with and under the supervision of professional mentors help increase global competitiveness and provide a very valuable source of experience of practical projects.

“ The aim of marketing is to know and understand the customer and how our product or service meets its needs and whether he wanted to buy. ”

Peter Drucker

Best practices

Camden Collective

(London, UK)

The Collective forms part of a £3.3 million funded project for the south of Camden Town. The Collective is funded by the Mayor of London's Regeneration Fund, Camden Council and Camden Town Unlimited, the Business Improvement District (BID) for Camden Town. The Collective draws on three distinct but integrated elements: hubs provide co-working space for creative start-ups supporting business growth in Camden, fellowships bring together top creative talent to work with established local businesses, and pop-up shops improve the quality of retail on the high street by investing in vacant units, turning them into temporary shops before returning them to the market for sale.

LABoralArt

(Gijón, Spain)

LABoral Art and Industrial Creation Centre is based within the so called LABoral City of Culture in the municipality of Gijón, in old university workshops that were constructed in the 1950s and recently refurbished. It is a cultural centre where artists explore new technologies, in particular ICTs, and new ways of artistic expression arising from the creative use of these technologies. LABoral is Home Introduction Background Project Process Best practices Implementation.

Designed as a multidisciplinary platform where tools and know-how are available to facilitate and support artists and creators with the development of projects of new forms of visual arts, design and architecture and occasionally other branches of contemporary creative industries that arise from creative use of IT.

1.5 Network and partnerships

Linking actors and cooperation are essential for the success of the project. Partnership in a cluster between sectors, as well as a single mind-set required for effective cooperation and eliminate unnecessary duplication of efforts through better coordination.

Rationale and strategic aims

Creative cluster

The institutionalization of cooperation between the public sector, universities and commercial sector in the implementation of this plan. The dialogue between the actors started-up at the meetings of the regional implementation of the project groups InCompass is necessary to maintain and together form a creative ecosystem in Bratislava region.

Cooperation with practice

Practice perception of public sector activity in the cultural and creative industries in different ways. It is necessary to link education, research and development of practice and focus on value creation and is able to prepare future generations for work and business in the creative economy.

Engaging in trade networks

Switching and networking should work at local and regional level should be involved in national specialized networks, associations, whether such chambers. Chamber of Architects, Slovak Fashion Council and others. Active cooperation with European networks relevant to the creative industries, such as. EBN, ECBN, EVIA.

Organization of events, participation in events

It is necessary to regularly organize events where local actors can together discuss various topics such as "Business Breakfast" roundtables and conferences. It is appropriate to participate in similar events in other

countries to establish new contacts and cooperation.

Best practices

Incubadora / Tagus Science Park

(Lisboa, Portugal)

Incubadora is located in Tagus Park, a science and technology park in Oeiras, in the Lisbon agglomeration. Tagus Park was founded in 1992 as a private company, but by a government initiative, as a part of an integrated urban redevelopment programme. Higher education and academic research are important components of the innovative ecosystem in Tagus Park. The Business Incubator that was created in Tagus Park in 1995 had hosted about 50 companies, all in ICT, when it finished operation in 2009. Two years later, in 2011, a new incubator, Incubadora, launched. Incubadora was initiated by the shareholders of Tagus Park with the aims to create a new flagship both for 'external publicity' and to enable new innovative and commercial linkages for existing companies in the Park.

“ I am creating partnerships. I'd like to not have to bear the whole responsibility for the creative processing of the story, and if I Partners such as George Lucas and Peter Jackson is really great. Not only is it a benefit for me, but the project is high. ”

Steve Spielberg

1.6 Promotion of innovation, research and development

Rationale and strategic aims

The diversity of creative industries, advanced digital technologies and changes in the distribution and dissemination creatively industry requires intensive research and development.

It is necessary to understand the various sectors, the current stage of development and growth potential, market requirements and the impact of interventions by creating a system of balanced indicators "Balanced Scorecard" in four perspectives: financial, customer, process and growth prospects.

The use of digital technologies and opportunities for collaboration support. Application of modern practices of the commercial sector as benchmarking help to better understand the untapped potential.

To share the outcomes of research and development and their application in practice should be improved publications, primarily within the knowledge databanks in online portals members.

Main Projects and Activities

Research and Data Analysis

Mapping the creative industries, data collection and the actors of the creative industries, the business environment, the market and its trends are crucial to better understand and measure the potential impact of interventions. It is necessary to combine different data sources and to gain a comprehensive view of the status of the creative industries in the region.

Impact evaluation and benchmarking

Based on the data, it is necessary to set a methodology for evaluating the impact of using a set of key indicators KPI. Use best practices of the commercial sector as "Balanced Scorecard" will help set up a system of indicators for balanced and sustainable growth. If the variable will have a methodology that can be applied not only in the region but and national level, or within the EU will be able to compare your entire ecosystem, as well as the impact of interventions in the form of "benchmarking". Using this comparison can easily find out where the untapped potential and hidden reserves.

Research into new methods, materials and new technologies

Research and development need to focus not only on the functioning of the cluster and the ecosystem, but also the needs of the various sectors of the creative industries. If the Bratislava to maintain and increase competitiveness must create the conditions for collaboration between research institutions, such as SAS, universities and private centres of creative entrepreneurs in the field of observation and the use of new materials, technologies and practices.

Creative database knowledge (knowledgebase) the findings of research and development projects, it is necessary to centralize creative knowledge database. Publishing findings in a structured help creative entrepreneurs streamline access and retrieval of information necessary for the innovation of their products, processes and business models using new technologies and procedures.

Communication platform

The main tool for collaborative research and development between the institutions and the

commercial sector should be online communication platform. In addition to access to the database of creative knowledge should serve platform for entering calls and problems from the business. Using direct solutions to specific problems, eliminates the problem of transfer into practice. There must be a greater dialogue between actors on the direction and priorities of research and development and to help achieve the goals set under the concept of creative economy.

Best practices

Corallia – Hellenic Technology Clusters

(Patras, Greece)

Corallia — the Hellenic Technology Clusters Initiative — is a public entity, aiming at boosting competitiveness, entrepreneurship and innovation. In fact, the focus of Corallia is on the development of clusters rather than individual start-up firms. In the Patras region, Corallia supports three clusters in the ICT sector: nano electronics, space technology and gaming technologies. The Innohub is the Patras branch of Corallia (the other branch is located in Athens). It is a modern office building, designed to accelerate the successful development of innovative companies in Western Greece through an array of business support resources and one-stop-shop services, developed and orchestrated by Corallia.

“ An investment in knowledge brings the highest yields.

”

Benjamin Franklin

2. The cooperation of local actors through creative cluster

Creating a creative ecosystem is a complex and long-term project. Its success depends especially the ability of local actors to cooperate.

This cooperation should be institutionalized in the form of creative cluster with professional management. The cluster should take the form of a legal person with stakeholders RIG, that representatives of the public sector, universities, private sector and civil society organizations (quadruple helix).

The primary task is to coordinate the activities of stakeholders and identifying missing or less developed parts of the ecosystem and the preparation of projects to improve and complement the ecosystem.

The functioning of the creative cluster is necessary to involve other actors, especially creative entrepreneurs who should benefit from the existence of the cluster. Due to the relatively high level of confidence of the private sector to the public sector activities, it is necessary to thoroughly analyse and develop value that the cluster offers its members. Creative actors must prove immediately recognize the benefits that participation in a cluster offers.

Active involvement in shaping the vision, preparation and implementation of specific projects gradually build confidence while through practical experience to increase the quality of the project. Dialogue of the private and public sectors is needed for both sides.

Support for the cluster members is focused on:

- Support the creation of sustainable business models of creative entrepreneurs.
- Use of synergies from sharing their members' activities and the collaboration (economies of scale)
- Improving the availability of modern technology
- Sharing, transfer and exchange of information, expertise and knowledge among members
- Creating a counterweight SMEs to large enterprises, obtaining orders that could not achieve alone
- Increased bargaining power when buying and selling
- Opportunity for expansion to other markets

- Less risky innovation and transfer of new technologies into practice

Within the cluster should arise working groups for different sectors of the creative industries. The diversity of the sector of cultural heritage, arts, media and functional creations have specific needs, methods of production and dissemination of outputs and various financing models.

Targeted holistic approach to individual sectors will ensure greater efficiency of all activities. Incubator and accelerator programs, as well as the entire ecosystem is necessary to analyse the sector. For example, audio-visual documents can be used online social networking to gain inspiration for the creation of and search for partners for co-production.

Within the incubation programs to prepare a project to implement a quality business plan production schedules and course quality scenario developed in collaboration with mentors. Availability of financial instruments and the possibility of sharing infrastructure for TV and film production with various funding models will help to realize the creation of work with less risk. Help with marketing presentation at work, or the recruitment of new contacts for dissemination and distribution of art help to improve the efficiency of production and better reach partners and audiences.

Extent of the problem requires cooperation between different actors. Cluster is the ideal solution. Democratic and transparent functioning of the cluster model setting is selected for engagement creative and success of the project.

“ If we move forward together,
access alone come. ”

Henry Ford

3. Commercial business view of the operation and sustainability of the ecosystem

Effects of cultural and creative industries beyond economic value. Impact on urban regeneration, identity formation, the active involvement of communities, education and overall quality of life in the region could not be assessed only impact on employment and gross domestic product.

Despite the social effect of promoting cultural and creative industries is financial sustainability, as well as the performance of the money critically important to the successful implementation of aid by making creative ecosystem.

It is necessary to use best management practices for managing creative ecosystem, create a business model and business plan creative cluster and creative centres. All services should be clearly defined cost price using the method of Activity Based Cost for which service can be provided on a commercial basis without any subsidies.

Prices to be a creative cluster centres provide services must be defined on the basis of transparent criteria by type supported project. When providing services on commercial terms are prices determined on the basis of prices

"Fair Trade" and to cover costs, depreciation and a reasonable margin. This method allows for an unfair intervention on the market in the form of price dumping with public resources.

Discounted rates or service charge should be mainly in the incubation projects in starting and acceleration of projects in accordance with defined priorities, the ideal of social significance to the community.

Business Model incubators and creative centres

Based on study tours within the project InCompass, and on the basis of subsequent visits various types of creative centres, incubators or science parks we identified several basic models of operation.

Developer model

It is a model operation close a real estate developer who reconstruct, or construct a building, provide basic infrastructure and provide the lessee under clearly defined conditions, mainly by the size of the area.

Additional services for tenants are provided by other tenants, short or long term. The role of the centre in this model is a networking and mainly uses the proximity of different tenants and their informal meeting hall, cafes and restaurants.

Examples

Impact HUB - a network of 58 co-working centres with more than 9,000 members on five continents offers shared office space, meeting rooms and rental space for events for members. The hub operates on a commercial basis, and since last year has been changed to Impact Hub and trying to motivate members to activities that can achieve positive change in society.

Kappeli Helsinki, Finland - Nokia used to be a cable factory with more than 50,000 square meters is now owned by the city of Helsinki. City based real estate Management Company which operates the facility without subsidy from public funds. Team 7 people complement freelancers from underprivileged. Building Management is effective. In Kappeli operates more than 900 people and more than 200,000 visitors a year visit the various studios, studios, museums, and educational activities offered by over 320 companies located in this centre. Annual profit Kappeli 3.5milióna Euros for its operation, has 99% of the long-term capacity and management currently underway more similar centre Suvilathi.

LX Factory, Lisbon, Portugal - more community service model creative centre, open only with a budget € 20,000, providing space for 150 people in

the old factory premises in the centre of Lisbon. Management co-working centre is acquiring equipment and through social networks of its future members.

University model

Another model is the model of operation funded universities. Very often it is used by public funding from national and European level. In this model, the sustainability provided by the use of doctoral students, teachers and professors in the incubation process as mentors, so as to reduce or share the costs.

Example

Accelerator London, UK - built with the help of structural funds ERDF the London Metropolitan University. For students of universities offer preincubation program Hatchery.

Researcher model

Unlike university model focused on incubation and acceleration processes researcher model is more focused on projects in research and development in collaboration with universities. Additional funding sources are often national research projects and FP7 respectively Horizon 2020th

Example

Patras Science Park, Patras, Greece - built in partnership with the University of Patras near the campus, including spaces and laboratories for different areas such as IT, creative industries, renewable energy, nanotechnology, and more. Companies located in Science Park collaborate on various research projects with the University.

Model cooperation with practice

Attractive model in terms of reducing dependence on public funds is a model based on collaboration with larger companies that help by providing practical knowledge and mentoring in the incubation process and after its completion. Often they can provide the infrastructure enjoyed if they somehow participate in

the project outputs. In most cases, the commercial sector provides an outlet for production.

Example

Media Evolution, Malmo, Sweden

MEC is specialized in the area of digital media. It provides space for more than 60 smaller companies and several major companies operating in this area. Through collaboration with the commercial sector and broadcasters provide a comprehensive infrastructure and enable professional work.

Socially responsible model

Operation creative incubators arising under civil initiatives is often motivated by an interest in this area and willingness to help new entrepreneurs and socially weaker sections. The new model called social enterprise as opposed to the non-profit organization aims to generate a profit, but most of the profits reinvested in further development and provision of community service.

Example

CockpitArts, London, UK

Creative incubator focused on the craft is operated as a socially responsible enterprise (social enterprise). It has a clearly defined range of services, from accommodation available through programs of business development, marketing support and social services. It helps to create jobs in the craft segment with a significant production of "handmade". This approach created a place for people who would be difficult to implement in the labor market.

The ideal model is definitely a combination of these different models. It is important for the sustainability of incubator not elevated of its very objective and the help fledgling businesses. It is they who need help the most and the public sector should help contribute to this. It is not the aim of the operation of 100% without public funds and vice versa or 100% of public funds

Business model

To achieve success, it is necessary to clearly define the

business model for

- **Creative cluster:** association which coordinates the activities in the region and guarantees the quality
- **Creative centre:** a place where creative can meet and form with use of infrastructure available
- **Incubation Program:** targeted support in starting a business through the program, which includes targeted mentoring program, providing space, infrastructure and assist with marketing

Within definition business model we recommend to use a model created by A. Osterwalder, which divides the business model into 9 major building blocks. Definition of customer segments, offer for these customers, distribution methods, tools for building a relationship with the customer, the definition of income sources, key activities, and resources required, key partners and cost structure.

Among the important parts of the business model for sustainability include diversification of revenue accruing mainly from rental of premises, lease technology, educational and other programs in conjunction with public funds and subsidies. It is also important cost reduction through improving efficiency and cooperation with partners.

Careful adjustment of the financial plan with cost allocation allows clearly calculate the unit cost of service and the provision of services only on a commercial basis without subsidies ensure financial sustainability. This approach allows more precise objectives support.

Portfolio Management Project

For long-term financial sustainability is necessary to set the pattern of operation so as to be supported especially projects that have a positive impact on the achievement of objectives.

For commercial rates, respectively. At a fair price that reflects the relevant costs and a reasonable profit can be

services and equipment provided virtually no restrictions in case of a full workload Revenue from rentals that generate sufficient funds for buying additional equipment, or other provision of services, while this does not constitute unfair intervention in the market.

At discounted prices, cost prices possibly free, can be provided only by means of the assessment requirements for non-financial support of the project by an independent committee.

Transparent methodology and committee with representation from various stakeholders to assess the quality of projects are key to the success of the project.

Supported projects will be in line with the positive impact on the local and community. Projects should be evaluated according to several criteria:

- Strategic objectives
- The level of the proposed activity / project quality
- Quality management and partnership / reputation contractors
- The long-term impact and sustainability
- The social dimension / impact on quality of life in the region

In the case of higher interest in incubation programs are like projects incumbents considered the ideas with which future entrepreneurs entering the incubation program.

“ Billions have been exhausted on ineffective philanthropy. Philanthropy is decades behind business in the use of rigorous thinking about how to use the money. ”

4. Decision based on relevant data and evaluating the effectiveness of

The success of the project is necessary to propose a set of indicators that can be measured as complex area as the creative economy.

Indicators should be designed in the form of "Balanced Scorecard", so to take account of four perspectives:

1. The outlook for financial sustainability,
2. Outlook for customer involvement of various target groups,
3. The prospect of procedural efficiency
4. The prospect of learning and growth.

It is necessary to monitor the effectiveness of the different levels, as an ecosystem, cluster, creative centre, incubation program or open studio. It is appropriate to differentiate data by sectors of the creative industry and other related industries.

At EU level, Eurostat recommendations to harmonize statistical indicators and categorization of NACE under study ESSnet which defined a set of indicators for cultural and creative industries, but the implementation of these recommendations has taken place so far.

To measure the entire ecosystem and the impact of creative industries to other sectors is necessary to propose a comprehensive methodology. System for such analysts should be subject to research and development project and implemented in partnership with the relevant independent experts.

Data on employment in the creative industries

The quality and quantity of available data on the creative industries is very low. Data on employment in the creative industries from sources Statistical Office include only the 20 companies' employees. Similarly, the problem is to determine the degree of

creative intensity of the professions only to the classification NACE. Especially for freelance creative is difficult to determine the predominant segment of the creative industries without direct cooperation. In the context of research and development in the field of acquisition and data processing is necessary to carry out a questionnaire survey on a representative sample at national and regional level, and the data statistically adjusting the weighted against hard data on employment and contribution to GDP.

Measuring outcomes incubators

Measuring the effectiveness of incubators at EU level was designed especially for the audit of the incubators funded by the ERDF. When incubators activity was evaluated and compared on the basis of benchmarking ECA, 2011.

Benchmarks have been set for each stage incubator for:

- In the preincubation phase mainly on the number of requests for support (700+ candidates), number of prepared business plans (100+), making firms (65+).
- The incubation phase compared the number of jobs created by new firms (140+), the number of jobs for new business (2.3), the number of tenants in the incubator tenants
- After incubation phase compared the number of supported SMEs (168), the number of jobs created by SMEs in after incubation phase (49)

The average operating cost of creating one job were € 10,000. This calculation processes are not covered the cost of investment in infrastructure.

Of course, each region is specific and demanding business is affected by the legislation, burdened by tax and contribution obligations, therefore, results in Bratislava can be drastically different. Most incubators funded ERDF involved in the audit should be around 20-

40% of the implementation of the indicators set benchmark. Benchmarking helps reveal reserves and the potential for improving operational efficiency and sustainability of the project.

Index creative city

To measure the impact of the creative industries can use one of the existing indexes, such as the Creative City Index proposed by Charles Landry, implemented in 20 creative cities. This index is based on an evaluation of 10 zones as a policy framework creative economy, vision, talent promotion, business support, openness, quality of life and more. The possibility of benchmarking regional policies and the role of the public sector to support creative economy helps to gain new insights on how to improve creative ecosystem.

Quality of life measures

"To improve the quality of life" has become a cliché in all

strategic materials. Evaluate the implementation could not be real. OECD to this area deals with more than a decade suggested and implemented in 2011 a comprehensive system of indicators entitled "Better Life Index". OECD aim was to design the best way to measure progress in society and move forward in GDP and explore areas that affect the quality of people's lives.

OECD has identified 11 areas that form the basis for quality of life, from health and education, local environment, safety, overall satisfaction with life, as well as more traditional indicators such as employment and income.

“ Every human activity must ultimately be somehow reflected in the numbers. ”

Tomas Baťa

5. Support for activities a social format, the impact on the environment and the community

Creative people have the potential to become leaders of change, seek new solutions and actively involved in various projects with a positive impact on the environment and the community.

It is necessary to support local community projects, cultural diversity and social inclusion. Projects creative industries because of its diversity can engage different audiences. Bratislava should help their projects to attract and retain talent. It is necessary to develop the potential of the skills and knowledge of its residents and visitors. Revitalization of buildings and public space through creative interventions help to beautify the environment in which we live. Marketing and media have the potential to impact positively on people's involvement in projects and improving the environment in which they live and form.

This plan offers a number of specific tools to support social projects. From benefit social projects when assessing applications of projects to support, through incubation programs and acceleration programs for disadvantaged groups, online access to a wealth of information for free, promote cooperation and networking and various events.

Examples

Almost every study visit during the project InCompass we found various examples of how creative centres and incubators are involved community (Collective Camden, London), regenerate the building or across the territory of the former factory (Trinity Wharf, London), doing special education programs (school for women in business / Asturias).

“ Socially responsible entrepreneurs are not satisfied when donating fish, or teach fish to catch. They will not rest until the whole industry does not improve farming and fish processing. ”

Bill Drayton

Implementation

Regional Implementation Plan InCompass defines the promotion of creative system with 6 pillars of which have been defined key projects and activities.

The project implementation should provide creative cluster. The scope of activities requires cooperation and coordination. Cluster ensure institutionalized form of cooperation, as well as the continuity of project outputs. The role of the cluster is not complete all the activities, but rather to coordinate their implementation partners, ideal cluster members.

For proposed projects and activities should be developed detailed implementation plans and provide resources for financing projects.

The individual projects should have provided a project manager and is appropriate if the organizational model within a cluster propose working groups representing the cluster members with knowledge of the issue.

In terms of evaluating the effectiveness of the key gathering relevant input data as the initial value (baseline). To obtain these data, the project is ready in preparation program irp.

With the help of project outputs InCompass need to be addressed by others and ask them to join a creative cluster. Together with leaders in each segments shape creative direction Bratislava and the preparation of projects.

Next steps

1

Suggest organizational model and business plan creative cluster

It is first necessary to describe in detail the organizational model of the cluster, its structure, job descriptions position, responsibilities, management committee, working groups on particular areas of interest, and the draft plan of regular meetings and reporting. On this basis, draw up a financial plan for the first 12 months and the outlook for 3-5 years.

Bratislava City should initiate the establishment of a cluster with key players such as founding members later in the period April-May 2015th

2

Engage in creative industries mapping project realized by the Ministry of Culture for the determination of baseline indicators RIUS. Implementation is planned for the second half of 2015, and acquiring the missing data for prioritization of support.

3

Create working groups and prepare projects under this plan for implementation.

“ Creative man is motivated taste to achieve something, not someone beat. ”

Ayn Rand

In cooperation with

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Ľubica Jean-Jean	City Bratislava
Karvai Radovan	The Ministry of Culture of SR
Denisa Zlatá	The Ministry of Culture of SR
Dana Kľučárová	The Centre for Folk Art Production
Katarína Hubová	Slovak Design Centre
Juraj Šebesta	The Municipal Library of Bratislava
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