



# CATALOGUE OF MEASURES

## FOR THE CULTURAL AND CREATIVE INDUSTRIES IN THE SOUTH BOHEMIAN REGION AND LOWER BAVARIA



in the framework of the cross-border territorial cooperation project  
**Bavaria – Czech Republic**

**No. 336**

**Creative Borderland**

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## Foreword

One of the main objectives of the Creative Borderlands project was to create a Catalogue of Measures based on the sub-activities carried out. In particular, these included a questionnaire survey (for municipalities, companies and the public), the implementation of small round tables and a joint large round table for the South Bohemia region and Lower Bavaria. All project partners contributed equally to the implementation of the project. The Czech and German partners researched the available resources and drew on their experience and expertise within their respective territories to best fulfil the project brief. Representatives from each side of the border established contacts with other regional players. As a result, their cooperation has been significantly deepened and developed and will certainly continue to be developed in the future. In this light, after many expert consultations and facilitations, this catalogue of measures was also developed, based on the analysis and synthesis of the area, and further communicated by the partners from each side of the border within their regional structures and players in the spirit of the upcoming national or regional policies and measures. Last but not least, it should be noted that the results of the submitted project are consulted with the regional public authorities and the partners of the resulting network.

The proposals are based on suggestions from students, creative industry stakeholders, the results of round tables and examples of good practice. The catalogue of measures is structured according to the target groups.

The catalogue of measures resulting from the Creative Borderlands project is intended for municipalities, cities, institutions, and cultural and creative actors themselves, who are interested in the current state of the cultural and creative industries in the South Bohemia region. The conclusions can be used to support the cultural and creative industries in the form of strategic documents, instruments and support programmes and to initiate the formation of cooperative groups and networks.





## Theoretical introduction

The most widely used definition in the European area for cultural and creative industries is based on the 1998 UK Creative Industries Mapping Document, which was subsequently updated in the 2001 Creative Industries Mapping Documents to read: “Creative industries are industries based on individual human creativity, human skills and talent. At the same time, creative industries are industries with the potential to create wealth and jobs, particularly through the use of intellectual property”.

The Economy of Culture in Europe provides the following definition: “Cultural industries include economic activities that combine conceptual, creative and production functions with large-scale commercial activities. They do this by providing material assistance or by using communication technologies”.

It is interesting to note that the ‘cultural industries’ term originated in France and the ‘creative industries’ term originated in Anglo-Saxon regions, in this case specifically Australia, where the term was officially used in 1994. In Europe, the term was first used in the UK three years later. The plural term culture industries originated in France in the 1960s.

In general, cultural industries are divided into industrial and non-industrial.

In terms of the European context, it should be pointed out that EU cultural policy, in the case of the concept of CCIs, primarily focuses on the importance of CCIs for the economy and society. The European Commission’s main focus is on finding and strengthening the case for promoting CCIs in terms of their contribution to one of the main objectives of the European Union’s growth strategy.

It is indisputable that culture is of undeniable importance to all citizens and society in general, since the very freedom to create and think creatively is a reinforcing means of consolidating democracy and human social values, which are so important and relevant, all the more so in the current geopolitical situation on the map of Europe. The cultural and creative industries play an important key role in Europe’s cultural and historical diversity.

The Council of the European Union, in the framework of the approved Creative Europe 2021-2027 programme, highlights the important role that culture and creative freedom play for the European Union and its citizens in strengthening European democracies and values, the prosperity of societies, the vitality of local areas and the well-being of individuals. However, it is precisely the cultural and creative industries and sectors that are the bearers of the important values of our ancestors and that are forging the tradition and heritage of our cultures, thus creating a bridge to new eras in the future. They therefore represent a very diverse group with different priorities and conditions. The Council refers that the cultural and creative industries are divided into 14 industrial ecosystems.





Table: Definition of cultural and creative industries according to the European Commission

SECTORAL	AREAS
Traditional arts	Fine arts
	Performing arts
	Cultural heritage
Cultural industries	Film and video
	Television and radio
	Video games
	Music
	Books and press
Creative industries	Design
	Fashion
	Architecture
	Advertising industry
	Software
	Gastronomy
Wider economy	Tourism
	ICT
	Digital economy
	Social media
	Health industry
	Manufacturing industry (e.g. production of furniture, toys, glass industry,...)
	Services

Source: MKČR, Strategie podpory a rozvoje KKO, 2021

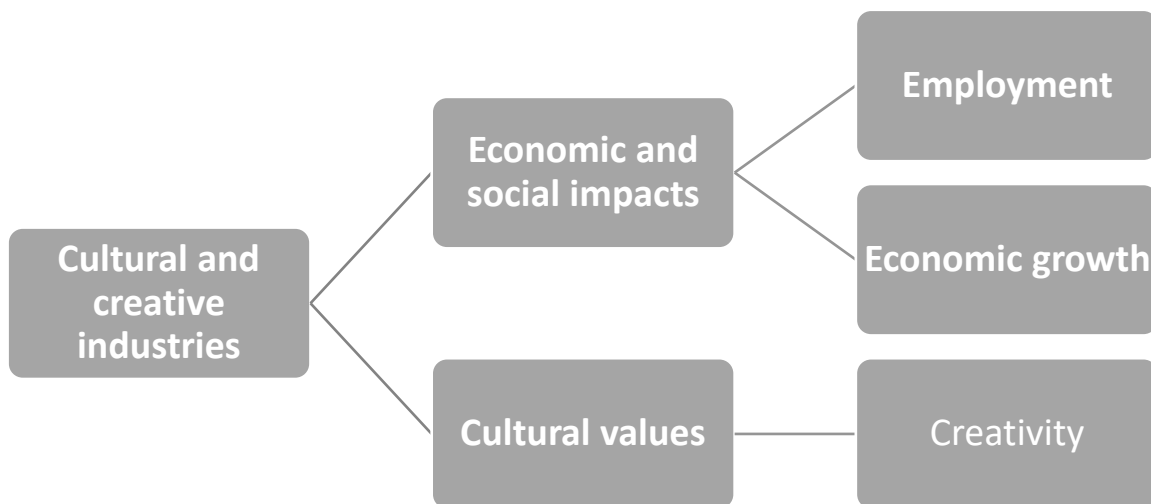




It should be stated that the complexity of the functionalities of culture itself is important and desirable, both for the primary (immanent) and secondary (instrumental) values of culture, which in their interplay form an undeniable harmonious union.

For the definition and preparation of national and regional strategies and other related internal support policies, it is necessary to define and distinguish between the most generally perceived support of creation as the generic base itself and the source of creativity as such. And then the support for industries and the creative economy, which extends precisely into the sphere of support for business development.

Figure X: Cultural and creative industries (CCI)



*Adopted: Mapping of cultural and creative industries in the Czech Republic, 2015*





## EVALUATION OF SMALL ROUND TABLE – Czech Republic

The organisation of the small round table was divided into five sub-sectoral areas according to the thematic focus within the framework of mutual agreement between the Czech partners and on the basis of the valuable experience gained from the questionnaire survey and the elaboration of the mapping methodology – especially the CZ NACE part. Specifically, these were the following areas:

- A: Music, performing arts
- B: Books, press
- C: Fine arts, design, architecture
- D: Film, broadcasting, advertising, SW and gaming
- E: Actors and institutions in the South Bohemia region

Each sub-area had a designated guarantor who was the facilitator of each thematic group.

In the framework of the joint preparation of the Czech team, the basic topics for discussion within each group were defined:

- **COMMUNICATION/COOPERATION (PROBLEM – SOLUTION)**
  - How do you communicate your topic to your target group?
  - How do you communicate with other actors in your industry/companies?
  - How do you communicate with those who support you?
  - Do you also operate across borders in your field?
- **RESOURCES (PROBLEM – SOLUTION)**
  - How do you finance your activities? What is your idea about funding in the future? In what ways do you feel there is a shortage? How do you imagine the ideal situation?
  - What sources of funding do you use in your field (public/private/other,...)?
  - Which public funding sources do you use (regional, supra-regional, national)?
  - How do you finance your further development or operation?
- **BARRIERS AND THEIR REMOVAL (PROBLEM – SOLUTION)**
  - What would you most like to see in your field for further development?
  - Is there anything that prevents you from further development?
  - What barriers do you face most in your industry?
  - What would help you to remove such barriers?





## Evaluation of the sub-round tables by area

### A: Music, performing arts

#### COMMUNICATION/COLLABORATION

##### Problems:

- The financial demands of modern technologies (applications that can be used to increase the comfort of visitors), not forgetting those who are not online (mostly the older generation)
- Many cultural actors do not know each other personally
- Problem of communication and coordination of events in the city (region) – they often overlap
- In the time of the covid pandemic, participants generally lacked communication on a personal level between cultural actors – they rate this as the most important and beneficial

##### Solutions:

- Grant programmes for IT technologies and applications
- Emphasis on personal regular meetings, regularity is necessary – meetings on a voluntary basis (no appointed committees, etc.), possibility to form one regional communication platform (ECC + Quo Vadis + participants of round tables)
- Cultural calendar with information for cultural actors / possibility of planning
- Presentation of good examples from practice (e.g. JČD + Volyn culture events)

#### SOURCES OF FUNDING

##### Problems:

- Subsidy programmes – information problem
- Technical equipment and investment projects – inaccessible for small entities
- General lack of finance and information

##### Solutions:

- It could help to consolidate and report comprehensive information



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## BARRIERS AND THEIR REMOVAL

### Problems:

- Lack of quality employees in culture, problem in the offer of secondary schools, in the possibility of professional education, no art college in CCI
- The departure of young people from the South Bohemian region, especially to Prague
- Lack of space for creatives (places, prices)

### Solutions:

- Educational programmes in culture, increasing professionalism, new study programmes of the South Culinary University, lifelong learning
- Connection with education – lack of creative fields of study
- Creative centre, possibility of creating a community

## B: Books, press

### COMMUNICATION/COLLABORATION

#### Problems:

- Media publishers often do not know about upcoming events in the field, or they learn about them after the deadline (it is necessary to communicate with them, monitor the media and their deadlines). The timeliness of commissioning publicity in commercial media also applies to paid advertising.
- In terms of communication, there is low connectivity in the South Bohemia region among České Budějovice and other district towns or parts of the region
- There is a lack of sectoral meetings (e.g. in the past the café 'Moon in the day')
- Lack of a unified platform for information exchange in the South Bohemian region in one place
- České Budějovice is conservative
- Many creatives remain local (they only have information about events on their FB and do not publish in the regional media)

#### Solutions:

- Cooperation of actors in the field vs. state administration (libraries, archives, schools) works well (International Archives Day, field trips for schools, etc.)





- Literature fans are 'loyal fans', community dissemination of information works well / in the case of the Tabook Festival, they have informed each other by 'whispering' and the festival has developed over several years into an international event with high attendance
- Libraries, including those in small villages, often act as an important 'cultural centre' and can help with promotion (they have the material resources to do so)
- Publishers of commercial magazines inform their readers about events (calendars, invitations, press conferences, interviews with actors, etc.)
- It would be good to hold press conferences in a regional town. There are a number of institutions that have the necessary material facilities for this (South Bohemia Scientific Library, Czech Radio, etc.).

### SOURCES OF FUNDING

#### Problems:

- There is not enough information about subsidy sources
- The use of subsidies implies a high administrative burden for actors
- Publishing a book is an expensive affair, publishing a book in a small edition often means for some actors to make money outside the field
- Funding is most lacking for professionals such as translators, proofreaders, editors...
- There is no awareness of the possibility to draw subsidies for creativity through the South Bohemia Creative Vouchers (<https://www.inovoucher.cz/vouchery/ke-stazeni/>)

#### Solutions:

- Printing works stably on the market
- There is awareness of some subsidy instruments and they are used (Ministry of Culture, South Bohemia region, South Bohemia Science and Technology Park, etc.)
- One of the sources of funding is sponsors and local entrepreneurs, municipalities and towns
- A large publishing house such as Albatros can become a source of funding

### BARRIERS AND THEIR REMOVAL

- Secondary schools would welcome more opportunities to provide internships for students (with publishers, in archives, in companies, etc.) X Market companies do not have the space to provide internships
- There is a big barrier in human resources, with events built on initial enthusiasm, the organisers burn out after a while
- Few volunteers, lack of enthusiasm
- Unfortunately, thanks to EU funding, the structure of, e.g., festivals is changing (so that the funding can be used for events)
- There is no central place, e.g., literary cafes
- There is no communication network of actors in the South Bohemia region





- Actors in the Book and Print sector would welcome public support for books and reading as such. It would be nice if, e.g., a political representative of a municipality or city appeared in public with a book, showed that they read and that they value local publishers. This is a symbolic level of support for the industry that is lacking here.
- Covid changed some conditions: it was not possible to organise excursions (archives), events, exhibitions, etc., which harmed the field because promotion and contact with the reader was not possible. On the other hand, there has been a development of e-books, electronic book searches, databases have been released to the public, etc.

## C: Fine arts, design, architecture

### COMMUNICATION/COLLABORATION

#### **Problem:**

There is no regional platform that brings together information about cultural events. This is meant to provide information for people who want to go to cultural events, but also for organisers who want to organise cultural events to avoid clashes.

#### **Solution:**

A centrally managed calendar of events that is actively promoted and managed, there are incentives for organisers as to why and how to enter events.

#### **Problem:**

Public commissions for works of art, where the contracting authority is a city or region, or an institution belonging to the public administration, often do not go through a proper competition, or the commission is not competent and thus the quality is not guaranteed.

#### **Solution:**

Adjustment of selection conditions, setting of criteria, possibility to put more emphasis on quality than on price.

#### **Problem:**

Poor connection between students and companies – there are no internships, not only in technology fields, that could be mutually beneficial.

#### **Solution:**

Stimulate and support interns and internships and the linking of disciplines and students in CCI.





## SOURCES OF FUNDING

### **Problem:**

For example, art schools that have little capacity and almost no experience in seeking EU funding, e.g., for cross-border exchanges or student placements, etc. They are concerned about the administrative burden.

### **Solution:**

An office to help map grant awards and help write applications, administer.

### **Problem:**

Ignorance of financial support programmes for the development of (not only) young companies.

### **Solution:**

New communication strategy and attractive marketing of institutions engaged in business development and support and offering subsidies.

## BARRIERS AND THEIR REMOVAL

### **Problem:**

There is a lack of skilled labour force in CCI, which would be focused on business, economic issues, business development, leadership and management of small companies, etc.

### **Solution:**

Development of an educational programme for managers in CCI – lifelong learning / Master's follow-up programme.

### **Problem:**

Difficult to obtain resources for scaling up production facilities and acquiring new technologies – young firms do not get loans from banks and do not know how to reach investors.

### **Solution:**

Creating a platform for companies/creatives/artists and investors/clients to meet in an informal environment. Creative Centre.





## D: Film, broadcasting, advertising, SW and gaming

### COMMUNICATION/COLLABORATION

#### Problems:

- Depersonalisation of communication (online form of communication – large choice and large number of online forms, loss of personal contact, thus also regional aspect, possibility of cooperation in the place)
- With new technologies, the amount and speed of information is increasing, but there is a risk that creativity is diminishing (photo banks and other databanks)

#### Opportunities:

- Not only promote new ideas, but good practice and long-term cooperation
- Connecting professions, cooperation, networking
- Huge opportunity in cross-border cooperation (Germany, Austria – more opportunity than the offer towards Prague)
- Offering creative services towards companies

#### Solutions:

- Setting up a system to support professional experience, practice and learning a practical craft
- Organising regular networking events (physical)
- Bringing together similar professions (events on sub-topics)
- Quality education, emphasis on the integrity of the craft
- Support for companies in the purchase of creative services

### SOURCES OF FUNDING

#### Problems:

- Lower price level of creative services in the South Bohemia region – compared to the rest of the Czech Republic and abroad
- Large regional companies have their ownership structure in another region (Prague, abroad), large creative contracts are not decided regionally, regions manage only small budgets for creative services

#### Opportunities/Solutions:

- Presentation of quality and cost-effective services across borders (Germany, Austria)





## BARRIERS AND THEIR REMOVAL

### Problems:

- Rapid development of new technologies and trends applicable in CCI (creatives do not keep track individually)

### Opportunities:

- A system of mutual help between creatives (both in the phase of helping with the first orders and helping in the growth phase when orders come and that can't be covered in time)
- The establishment of film studios in the South Bohemia region
- Introduction of film studios (school, classes at technical schools, etc.)

### Solutions:

- Physical networking events focused on new technologies and trends organised by JVTP
- Online networking environment such as the South Bohemian Creative Gallery (with the possibility of interaction)
- Targeted joint offer for companies
- Mutual sharing of new contacts for cooperation
- Cooperation centres and joint presentations of regional products and services
- Support for the creation of film studios that bring together and synergise a number of creative industries, but also industries outside CCI (manufacturing, gastronomy, etc.), generating profits
- Offering training that reflects the needs of the labour market

## E: Actors and institutions in the South Bohemia region

### COMMUNICATION/COLLABORATION

#### Communication to the target group – superiors, subordinates

### Problems:

- A 4-year term when incoming politicians have different preferences than previous ones. As a consequence, cultural projects in progress may not be completed and activities may move in a different direction.
- Often larger events and activities for local people are prioritised, where culture and tourism are not a priority, but rather investment is important
- However, communication at the individual level (with specific officials in the field) tends to be good





- In smaller towns this problem is less, there are personal contacts and relationships, people know each other. Cooperation with local associations (firefighters, theatre people,...).
- The situation is also better for Community Benefit Societies and Contributory Organisations, where their management has more competence and can manage their activities independently. On the other hand, where the cultural sector is part of the city, the situation is worse – less competence and the impossibility of making their own decisions.

- Private entities (building owners, landlords) usually only communicate with their own exhibitors, artists and visitors. Communication with local authorities is usually minimal

Consensus of all participants: people working in this field are 'heartbreakers' = they work with their hearts.

#### **Solutions:**

- Striving for more communication with the founder, understanding, explaining and meeting each other (more communication). Communication with officials is important.

#### Communication and collaboration with others in your field

#### **Problems:**

- Little communication with each other due to low awareness of where and with whom to meet
- According to the participants, communication with others is mostly up to them, if they approach someone the feedback is very good and cooperation is established, the problem is that they often do not know each other, there are no common activities and meetings or they do not know about them
- The contact is mostly by phone, email, or networks – Instagram, Facebook
- A better situation was observed in the case of museums that communicate with each other through the Association of Museums and Galleries in the Czech Republic

#### **Solutions:**

- Participants would definitely welcome regular or more frequent face-to-face meetings, information on where to meet and exchange contacts with each other
- The suggestion to also create a common shared calendar (e.g. on Google) where actors from the same field could be in contact

#### Cross-border cooperation





### Problems:

- For some stakeholders, mostly owners of cultural objects or from smaller towns, cross-border cooperation is rather accidental (artists who approach themselves, possibly on recommendation, etc.)
- For those already known to the public or large actors, cross-border cooperation is established and well-functioning

### Solutions:

- Greater awareness of cross-border cooperation, transfer of information on existing working relationships, projects and grants, transfer of contacts – again, meeting people in the field could help

## SOURCES OF FUNDING

### Problems:

- Part of the costs are usually covered by the founder, the problem is again the election period and what priorities will arise
- There is also a problem with sponsors, of whom there are few, usually only funding one specific event, which is certainly not a regular source. Those approached are often surprised they should sponsor, and rather have the opinion that the city should contribute to them as citizens.
- Smaller entities do not have information about existing funds, are not aware of the possibility of receiving grants or getting involved in projects, or do not know how to fill out an application correctly
- They often finance a large part of the funding from their own resources

### Solutions:

- Providing information on funds, grants, projects and institutions to which you can apply and, where appropriate, help for you to complete and submit your application







## BARRIERS AND THEIR REMOVAL

### Problems:

- Not enough quality/qualified employees – problem with paying them
- Lack of premises for some entities (often related to resource issues – funding to repair or complete additional premises)
- Lack of wheelchair access in some places
- Electoral period and unrelated plans, other priorities
- Sharply rising energy prices and general price increases, rising artist fees, rising cost of equipment... It seems inevitable that some of the price increases will be passed on to audience admissions.
- At the same time, the assumption that culture might be on the decline – people will save more

### Solutions:

- Communication with institutions
- Communication between people in the field – creating opportunities to meet
- Efforts to invent and create cheaper but high quality cultural events

## EVALUATION OF THE SMALL ROUND TABLE – Bavaria

The agenda of the small round table on the German side was divided into two main parts. Firstly, the participants were given input from the project team and updated about the state of the project. Additionally, a host speaker from the local creative branch presented detailed insights into her work as a regional home developer in the creative branch in the rural region. This was followed by a discussion on her presentation topic.

Secondly, and mainly, the participants of the small round table were confronted with 3 questions.

- Question 1: What can be done to strengthen the voice and position of the Cultural and Creative Industry in politics?
- Question 2: Which measures should be introduced to strengthen the Cultural and Creative Industry in the rural area?
- Questions 3: Which are the current problems detectable in today's politics that target the Cultural and Creative Industry?

During the following open discussion session, the participants were asked to brainstorm together and document their thoughts and answers to the questions. Aiming to keep the discussion lively, the participants were able to move between the question. The project



members of the German side joined the discussions as participants but also guaranteed the discussions. Due to the smaller size of the round table (in comparison to the round table on the Czech side), the participants were not divided into sub-round tables according to their professions.

After the discussion session, a joint summary session followed to further elaborate on the answers provided by the participants. In addition, questionable answers and approaches were explained.

The outcome of the small round table on the German side is summarised in the paragraphs below. Answers are provided for each question and are grouped into sub-categories.

### **Question 1: What can be done to strengthen the voice and position of the Cultural and Creative Industry in politics?**

#### *Necessity of contact person per local district*

- Every local district (commune) needs an official contact person that is also clearly identified and marked as such
- The contact person of every local district should be employed in this very specific industry full-time and not part-time. Respectively, the contact person should not fulfil that duty as a side-task, but the main task
- The contact person should be trained in the field, educated in the field and/or have job experience in the field of culture and creativity
- The contact person should be able to support the following points
  - Creation, maintenance and expansion of infrastructure in the local district
  - Advertisement
  - Mobility
- Economic turnover and revenue should not be the base on which the decision about financial support should be made

#### *Interaction of regional units, inhabitants, and the culture and creative industry*

- Open, frequent round tables should take place. They should be voluntary for the inhabitants and the culture and creative scene, but mandatory for the contact person and people from the local districts. A direct discussion and cooperation should result.
- A lively and flourishing culture and creative industry needs to be 'a matter of the boss' (e.g. mayor). The 'boss' needs to be a person that shows interest in the topic, only then increased chances will be realised for the culture and creative industry.
- Networking should be supported
- Platforms for integrating creative ideas and concepts should be realised by the regional development offices of local districts



- There should be a clear differentiation between cultural office / contact persons and tourist info/office (Role model of Viechtach)

### *The chances of statistics and analyses and support of economic growth*

- The positive appearance of a certain region should be supported by official data and data analyses
- It is important that the position of 'culture and creativity does not support economic growth' is proven wrong
- Once the economic growth due to culture and creativity in a region is proven right, the interest of the region will appear stronger

### **Question 2: Which measures should be introduced to strengthen the Cultural and Creative Industry in the rural area?**

#### *Access to culture in rural areas*

- Cultural mobile: allows to provide cultural education (libraries, music education,...) in very rural areas (especially for kids)
- Overcome distances to cultural centres
- Cultural ambassador

#### *Small scale support and funding, individual funding*

- Investments into 'brains', not into business models
- Support and enhance the visibility of personalities, products, and services with a clear regional connection
- It needs to be clear that the culture and creative scene in the rural region is a small-structured and fractional scene
- Special promotion of the rural, peripheral region as a promising (business) location. Special funding for the rural area for better risk protection should be created.
- Support for small/smallest projects should be possible

#### *Networking and Cooperation*

- Networks should be created
- Like-minded people (across borders) should be connected: direct communication of people in the border region is necessary, but across borders especially the people within the same disciplines should be connected. Here the focus lies on small, individual networks
- Creative Hackathons and Hackathons in other fields can be used as great tools to connect people with similar ideas
- Art as a cross-border language based on historical connection



- Establishment of studios and community ‘offices’ for shared use, exchange of ideas and cost minimisation
- Support ‘thinking without borders’
- Involve transnational people and border institutes in decision-making processes (research and businesses)
- Measures should be regional, not national (should not end at borders)

#### *Vacancies (locations, areas, shops,...)*

- Making vacancies more accessible and visible would help in 2 ways: (1) to fill vacancies and make space available, and (2) to make rural areas more attractive as locations. Many vacancies are listed. Combinations of preservation and use (e.g. as showrooms) would also mean that the public is involved and Heimat/home can be presented

### **Question 3: Which are the current problems detectable in today’s politics that target the Cultural and Creative Industry?**

#### *Away from bureaucracy and borders*

- Administrative processes should be less bureaucratic: bureaucracy today is a deterrent. Easier and more transparent funding applications and accompanying processes.
- District borders are often in the way – promote communication across local borders
- Public bodies often as preventers of Culture and Creativity and its development. The power in the grants lies very much with the communities and their decision-makers. This should be changed, and processes should also be made more transparent.
- The culture and creative industry is seen as not tangible. This needs to be changed.
- Lack of appreciation and relevance in politics, often not as day-to-day business

#### *Culture and Creativity as an economic branch*

- Culture and creativity are often not taken seriously as ‘businesses’ or ‘economic factors’. This thought needs to be changed. Filling the lack of insight into the culture and creativity and their industry can change that.
- Driving factors of innovation is often only technology. But also, creativity can be innovative. This needs to be communicated.
- Volunteering is important but contradicts the relevance of the cultural and creative industry



## Proposed measures for the South Bohemia region

The proposed measures are based on the questionnaire survey as well as on the results of the small round tables, the large round table, and the meeting of major companies and stakeholders at the CCI conference.

### Strengthening research, technological development and innovation

- ✓ Capacity building / creation of a peer-to-peer HUB: consultancy and training to acquire competences in strategic business planning, marketing, management, project management, finance, market knowledge, ICT, intellectual rights, language skills, etc.
- ✓ Supporting innovation of knowledge transfer with practice – through financial instruments, competences and knowledge Office of Technology Transfer
- ✓ Supporting start-ups for CCI through systematic support from KTT JU and JVTP as well as financial resources (KU JK and others currently available)
- ✓ Supporting clusters – linking business with other sectors, linking creative (design, architecture, etc.) and wider business sector – long-term goal through wider P.R.
- ✓ Promoting international cooperation and participation in international projects (including building quality facilities and modern IT technologies needed to support CCIs, e.g. submitting projects in sub-groups of creatives)
- ✓ Support for education of non-creative entrepreneurs in the field of creative innovation – through the University of South Bohemia (Faculty of Economics in cooperation with the Office of Technology Transfer and JVTP), e.g., on the basis of special courses or study programme
- ✓ Support for the use of methods and practices from the cultural and creative industries in other sectors (e.g. artists and other cultural actors in organisations and companies) in order to increase their competitiveness

### Increasing the competitiveness of SMEs

- ✓ There is a need to raise awareness of enterprises and actors operating in the CCIs so that they know that they have the opportunity to join various networks or clusters, or that they have the opportunity to apply for subsidies and support at national and international level. This can be done by organising conferences, meetings and networking.
- ✓ Increasing the overview and awareness of available strategic documents related to CCIs – see previous point for solutions
- ✓ Focus on the values and traditions of municipalities and cities within their creative sector. Here, cooperation with municipal and city representatives is necessary.
- ✓ Public involvement in CCI decision-making, e.g., by using social networks, public discussions, etc.
- ✓ To connect businesses and actors with the border region through networking
- ✓ Capacity building to create a peer-to-peer HUB: advice and training to acquire competences in strategic business planning, marketing, management, project management, finance, market knowledge, ICT, intellectual rights, language skills, etc.





- ✓ Start-up support for CCI
- ✓ Support for clusters – linking business with other sectors, linking the creative (design, architecture, etc.) and wider business sectors
- ✓ Support for international cooperation and participation in international projects within the possibilities offered by the Ministry of Industry and Trade or the Ministry of Culture or CzechInvest
- ✓ Support for education of non-creative entrepreneurs in the field of creative innovation – through the University of South Bohemia (Faculty of Economics in cooperation with the Office of Technology Transfer and JVTP)
- ✓ Joint regional offer of quality and cost-effective creative services of regional entities – presented especially across borders (Germany, Austria), but also to other parts of the Czech Republic (e.g. through further development of the South Bohemian Creative Gallery)
- ✓ Joint offer of creative services to companies and support for the purchase of creative commissions by regional companies (again, e.g., in the form of further development of the South Bohemian Creative Gallery)

### Investing in education, skills and lifelong learning

- ✓ Support of alternative teaching methods aimed at developing individual creativity and increasing participation and involvement of pupils and students in artistic activities and raising awareness of pupils and students about artistic disciplines (in cooperation with the Ministry of Education and Science and KU JK – Education Department, University of South Bohemia in České Budějovice)
- ✓ Targeted linking of artistic education with technological and economic education (experimental art laboratories, new teaching fields, etc.), education in the field of quality creative work, emphasis on honesty of craft and sophisticated handling of new technologies that can help creative output but also compromise its quality
- ✓ Targeted linking of artistic education with thorough acquisition of business and entrepreneurial skills – University of South Bohemia, Faculty of Economics, study programme Art management
- ✓ Encouraging creative partnerships (involving artists and intermediaries in educational projects, etc.)
- ✓ Promoting partnerships between different levels of art schools, e.g., regular meetings and sharing of good practice examples
- ✓ Promoting partnerships between art schools and public and non-profit institutions, e.g., through compulsory school placements and internships
- ✓ Promotion of intercultural competences through newly introduced professional lectures in university education
- ✓ Lifelong learning – supporting and improving the education of people working in non-creative professions in the creative industries – University of South Bohemia, Faculty of Economics in cooperation with the Office of Technology Transfer





- ✓ Support of physical networking events – connecting professions, long-term cooperation, mutual sharing of contacts, capacities, addressing labour market needs; suitable supplementation with an online form of networking environment

### Promoting employment and labour mobility

- ✓ Support for further education in cultural organisations (language courses, marketing, management, ICT skills, etc.)
- ✓ Retraining courses (new courses and extension of retraining opportunities), e.g., in cooperation with the Labour Office
- ✓ Support for networks and umbrella organisations, including support for their internationalisation (Mapathon)
- ✓ Support for mobility grant schemes to provide better access to foreign markets
- ✓ Support for international exchanges and cooperation, foreign internships
- ✓ Offering education that reflects the needs of the labour market (e.g. introduction of film studies or other creative and technical fields)

### Improving access to, use and quality of information and communication technologies

- ✓ Development of ICT products and services with cultural content for use in education and tourism support for educational projects focused on computer literacy
- ✓ Support for educational projects focused on copyright protection in the Internet environment, e.g., in cooperation with the JU KTT
- ✓ Support for education of creative entities in the field of rapidly developing new technologies and trends applicable in CCI (joint networking and educational events focused on new technologies and trends – under the umbrella of JVTP)

### Strengthening institutional capacity and effective public administration

- ✓ Raising awareness – promoting the importance and potential of CCIs for growth, employment and competitiveness
- ✓ Raising the awareness of the inhabitants of municipalities and towns about the possibility of participation in public decision-making (use of social networks, newsletters, leaflets, regional television and radio)
- ✓ Increasing the diversity of leisure and cultural activities and events offered by municipalities and cities and informing the population more effectively about this offer
- ✓ Support for mapping, analyses, strategies – monitoring of further continuous development within the South Bohemian region and its continuous comparison with other regions
- ✓ Supporting cooperation across ministries and different types of entities and representatives of the public, private, academic and non-profit sectors, umbrella and professional organisations, etc. (e.g. effective and active networks of regional players created within the framework of this project)
- ✓ Centres of cooperation and joint presentation of creative products and services
- ✓ Support for capacity building projects for national and regional organisations and non-profit bodies
- ✓ Support for projects on governance, efficiency, management, optimisation of legal forms and evaluation of cultural organisations (benchmarking)



- ✓ Support for in-depth research and evaluation of the use of Structural Funds for culture and CCI in the period 2022-2030
- ✓ The establishment of film studios in the South Bohemia region, which bring together and synergise a number of creative industries, as well as industries outside the CCI (manufacturing, gastronomy and many others) and generate profits

## Proposed measures for Lower Bavaria

The proposed measures are solely based on the outcomes of the round table. In contrast to the proposed measures for the South Bohemian region, it was not possible to take the survey results into account due to the small number of survey participants.

### Connection of local district (commune) and creative industry

- ✓ A contact person for every district (commune) should be named, advertised, and the person's capacity of working in the field should be their focus / main task
- ✓ Districts (communes) should invest in training their staff directly in the field of culture and creativity to be able to ensure a skilled labour force in the field of culture and creativity (support)
- ✓ The contact person needs to be highly integrated into the dynamics and structures of the district (commune) to ensure networking
- ✓ To ensure support of high quality, the contact person's decisions should not be based on revenue and turnover for the district (commune). It is the creative individuals and their ideas that are the focus of decision-making. To achieve this, the position of the contact person should not be evaluated by its economic revenue within the district.
- ✓ To ensure accessibility in highly rural areas, mobile culture ambassadors should be named, providing a similar skill level as the contact persons
- ✓ To overcome distances in culture and creativity, the ambassador needs to be mobile across district borders

### Interaction of regional units, inhabitants and the culture and creative industry

- ✓ Exchanging ideas and enhancing discourse within the district (commune) needs to actively be supported. Round tables should be frequently held to provide a platform for discussion and enable people to network.
- ✓ The district (commune) needs to show its interest in the topic of culture and creativity and actively promote its support. Transparent communication is necessary.
- ✓ The district (commune) should enable a clear differentiation between tourism and the culture/creativity of a region. The following two aspects need to be considered during decision-making:
  - Culture/Creativity is a major driver of tourism
  - Tourism should not be the motivating factor to support the culture and creativity of a region. The culture and creative industry of a region should be treated as a valuable and self-standing economic power.
- ✓ Culture and creativity of a region highly contributes to the economic growth of a region. This needs to be considered in decision making.

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## The chances of statistics and analyses and support of economic growth

- ✓ Indexing the cultural and creative potential of a region needs to be part of local promotion

## Small scale support and funding, individual funding

- ✓ Funding decisions should be solely focused on the creative idea, not on economic revenue. The size of a project/idea should not matter. Additionally, the district's (commune's) revenue should not depend on the funding decision.
- ✓ Small-structured, locally based ideas should be focused
- ✓ Bureaucratic hurdles need to be removed, especially regarding small-scale funding. Contact persons and ambassadors need to be skilled in supporting funding applications.

## Networking and Cooperation

- ✓ Cultural ambassadors and contact persons should connect like-minded people within, but also beyond the region. Small, individual networks are more important than large-scale networks.
- ✓ District borders should not intervene

## Joint proposed measures for the next years for the South Bohemian region and Lower Bavaria

Subsequent to the separate round tables on the Czech and Bavarian side, a bilateral round table was held. Participants from Southern Bohemia and Lower Bavaria were invited to mutually brainstorm. The participants were divided into 3 groups, each targeting one of the following questions:

**Question 1: How can creative and cultural networks and cross-border connections be established, supported and coordinated?**

**Question 2: How can we bring the creative industries, especially agencies in Lower Bavaria and Southern Bohemia, more into the exchange?**

**Question 3: How can the cultural and creative potential of a region also be used in tourism? How can these areas be better linked to strengthening tourism?**

**The following measures can be derived from the discussions:**

Question 1:

- ✓ Informal meetings of members of the cultural and creative branches of both countries to enable the exchange of ideas and goals



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regionale Entwicklung  
Evropský fond pro  
regionální rozvoj



- ✓ Networking within a certain profession and on a small level. Big multi-branch networks are seen as inefficient.
- ✓ Cross-border infrastructure for cultural events needs to be established (Examples: busses or trains which are arranged for the very specific cultural activity)
- ✓ Cross-border communication of cultural and creative activities and events in regional newspapers (not only in special cross-border newspapers) to enable the broad society to gather information about future events in the neighbouring country

#### Question 2:

- ✓ Unfortunate prejudices from the German side towards the Czech culture are unreasonably prevailing. These need to be overcome. A lot of Czech people speak German, but German people barely speak Czech. Learning the Czech language will benefit both sides regarding the mutual exchange within the cultural and creative industry but also beyond.
- ✓ Organising bilateral events, vernissages and galleries to promote art together
- ✓ The foci should be drawn away from urban regions to the rural-peripheral region and small regional, and local culture and creativity should be promoted
- ✓ Cross-border contact person should be named to provide assistance with networking. The motivation to connect across national borders is given, however, there is a lack of possibilities regarding contact.

#### Question 3:

- ✓ Organisation of excursions, and activities (concerning literature, music,...)
- ✓ Providing information on events and activities not only on own websites, but also on central information pages and in regional newspapers
- ✓ Better and updated websites need to be created to attract visitors and interested people
- ✓ Cross-border cooperation within the same fields: advertising across borders
- ✓ Culture Mobile: available in Lower Bavaria, can be implemented in southern Bohemia
- ✓ Reporting and advertising cultural activities regionally, but across borders (in TV but also newspaper and social media)
- ✓ Support for creative people to enable access to virtual spaces, the creation of one/several high-quality platforms for tourism across borders (in the Czech Republic there are not enough platforms, whereas in Germany there are already too many)
- ✓ Creation of a cross-border platform where individual cultural actors could present their activities and possibly establish cooperation (created profile of a cultural actor on the platform's pages, related to the cultural and creative industry)
- ✓ Joint thematic trips of individual cultural actors
- ✓ The creation of a common platform where individuals could discover cultural events in a given area with the possibility of filtering the place, time and theme of the event. This platform could also be used by info centres.





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