CULTURAL AND CREATIVE INDUSTRIES— BEST PRACTICE TOOLBOX

REVIEW OF MEASURES
AT REGIONAL LEVEL

Creative Prague







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AT REGIONAL LEVEL



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This publication presents a survey of possible tools for developing Cultural and Creative Industries (CCIs) at the regional level. The aim is to provide a handbook that could help the representatives of cities, regions and public administrations while developing new measures. A similar survey of good practices from the Czech Republic and abroad has been missing so far and public administration representatives have always had to start with their own research when creating or updating strategic materials. With this publication, Creative Prague wants to support the efforts to develop CCIs at the regional and national level and offer a comprehensive overview of good practice. The list is of course not exhaustive, nor does it represent ready-made measures. It is just a basic summary that states:

- · The problems that should be solved by given measures,
- Proposals for the solutions,
- Examples of the so-called Key Performance Indicator (KPI) an indicator that determines measurable outputs per year,
- · A rough estimate of annual costs based on KPIs and foreign practice,
- And examples of good practice as a source of inspiration.

When developing new measures to support CCIs, it is advisable: 1. to adapt the selected measures to the needs of the specific region; 2. to create a clear basis for the political representation; 3. to elaborate the measures into a "project card" after public participation and preliminary approval by the council.

Illustrative examples can be found in the appendices at the end of this publication — a basis for political representation (Orionka Creative Center) and two project cards presenting the measures for building a creative center. These materials, created by the Creative Prague team, are meant for illustrative and demonstrative purposes only.

Creative Prague is a city organization that supports the expansion of culture. Our mission is to create an environment that will support the growth of culture and creative industries and help improve the quality of life for citizens. We focus on articulating innovative and systemic visions for cultural policy, fostering dialogue between cultural players, residents and city administration, and providing a space for informed decision-making about cultural support and public life based on data and professional expertise. Through our work, we connect the needs of different players and bring innovative approaches to the development of culture in Prague, both locally and internationally.

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What Are the Cultural and Creative Industries? What Use Can They Be for the Regions?

We define cultural and creative industries (CCIs) as economic activities within the broader cultural and creative sector that are not primarily dependent on public funding. These activities are based on cultural values or artistic expressions and use the talents and skills of citizens. Essential here is the intellectual property. While arts and culture focus on developing social and artistic values, CCIs add economic values. See Figure 1.

Over the last 15 years, CCIs have been used as an engine for regional development. They operate as a stand-alone economic sector (thanks to the potential for innovation in other sectors), provide cities with innovation and increase the attractiveness of the regions for new qualified professionals. Many large European cities have therefore developed their strategies and adjusted their investments to be able to use CCIs to:

- Develop an economy with higher added value
- · Establish the region or city brand
- · Revitalize problematic buildings and parts of the city
- · Address specific city issues

CCIs are a specific economic area comprised mainly of individuals and entrepreneurial micro-businesses with no more than ten employees. At the same time, it is a very diverse sector whose composition varies from region to region. In some places, crafts and handmade products predominate. Elsewhere, it is the provision of unique cultural experiences such as theatre performances or live music concerts. Creative services for entities outside of the cultural and creative sector (such as architecture, advertising, or design) are another important part of CCIs. Finally, content creation (literature, video games, movies) can also be involved. Each of these components of CCIs faces different challenges and needs a different type of public support for its further development. Possible measures are grouped into the following five thematic categories:

- Education
- · Coordination, Analytics and Research
- · Building Creative Clusters and Hubs
- · Entrepreneurship And Innovation Support
- · Internationalization And Awareness Raising

We will outline potential actions within these five categories in the following chapters. The aim is not for each region to introduce all the measures successively, but to choose an appropriate mix from them that will target the specific weaknesses of its ecosystem. Thus, each chapter presents a general challenge for CCIs, followed by an overview of possible measures.

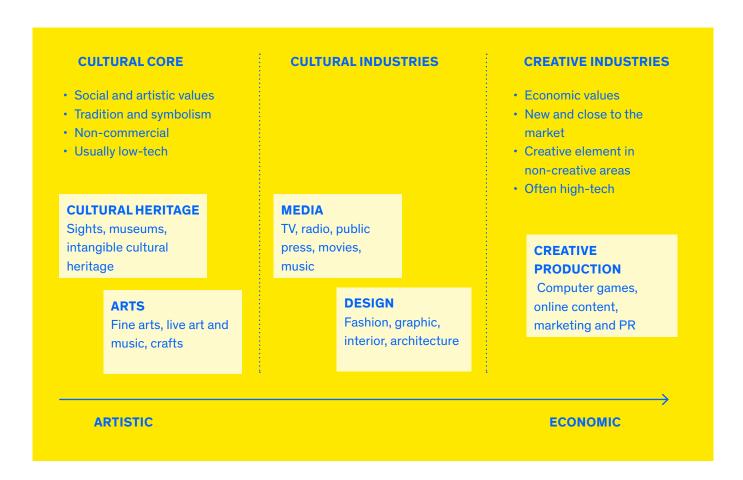


Fig 1 — Theoretical division of the cultural and creative sector based on the emphasis on economic values and market proximity. In practice, however, the cultural and creative sectors are changeable. Some computer games can place great emphasis on artistic and social values, for example. Or, vice versa, some traditional crafts might put a strong emphasis on economic values.

1 Education

Since the whole sector is based on individual talent, supporting and developing the skills of people in CCIs is crucial. Moreover, skills requirements are constantly evolving, especially along with the development of digitalization, new technologies and new business models. A university degree is not a sufficient guarantee of success in the market. Regions should aim to develop the talent of creative people and encourage them to become independent entrepreneurs rather than opt for corporate positions.

- · Development of entrepreneurial skills
- Development of specific skills
- Consulting services
- · Micro-credentials and lifelong learning
- · Public creative workshops

Development of Entrepreneurial Skills

PROBLEM DESCRIPTION

Developing entrepreneurial skills is often secondary or completely absent in formal creative education. The education system focuses on developing creative skills, resulting in budding professionals in CCIs who lack entrepreneurial skills.

PROPOSED SOLUTION

To create a training program that will develop entrepreneurial skills. Business development has proven to be the most beneficial tool for CCIs development worldwide from New York to Seoul. It is indispensable for successful entrepreneurship and directly supports business development in the region, including the retention of skilled creatives. The program should be part of a broader ecosystem of services based on the specific needs of the region and regional strategies (e.g. focusing on more sustainable or circular practices).

EXAMPLE KPI

10 workshops, 5 mentoring programs

ESTIMATED COSTS

2 million CZK

EXAMPLES OF GOOD PRACTICE

The Malta Valletta Design Cluster, in collaboration with the Malta Business Bureau, offers a Business Mentorship Program that focuses on start-ups in the CCIs sector. The results of this program are not only increased sales of products and services but also the creation of new projects. One of the participants in the program won the Malta Creative Business Cup competition and then represented Malta at the International Creative Business Cup Finals. The Business Mentorship program has subsequently developed and integrated into other types of support. See more at: https://fpei.mt/project/entrepreneurship-for-creatives/

Several international universities offer entrepreneurship courses to develop business models built on talent and creativity. The courses guide how to build a sustainable business in the CCIs sector. For instance: University of the Arts London, https://www.arts.ac.uk/subjects/business-and-management-and-science/short-courses/entrepreneurship-and-innovation/business-start-up-for-creatives-short-course-csm; University of Antwerp, https://www.uantwerpen.be/en/study/programmes/all-programmes/cultural-entrepreneurship-innovation-management/; Trinity College Dublin, https://www.tcd.ie/portal/education/postgraduate/postgraduate-certificate-in-creative--cultural-entrepreneurship/; Northeastern University, https://graduate.northeastern.edu/programs/certg-cultur-entrepreneurship/; Portheastern University, https://graduate.northeastern.edu/programs/certg-cultur-entrepreneurship/; Portheastern University, https://graduate.northeastern.edu/programs/certg-cultur-entrepreneurship/; Portheastern University, https://graduate.northeastern.edu/programs/certg-cultur-entrepreneurship/; https://graduate.northeastern.edu/programs/certg-c

The Ladislav Sutnar Faculty of Design and Art at the University of West Bohemia in Pilsen pilot-tested the Creative Incubator within the CCIs Strategy, where students were educated in entrepreneurial skills. See more at: https://www.youtube.com/watch?v=RECKZEWWo7A

1. Education

Development of Specific Skills

PROBLEM DESCRIPTION

Demands for specific skills in CCIs are increasing. University studies provide students with the essential knowledge and skills, but what makes this sector distinctive is the need for lifelong learning. However, the transfer of good practice is limited due to the sector's fragmentation. The market is dynamic and requires new skills beyond formal education, such as teamwork, digital skills or sustainability skills.

PROPOSED SOLUTION

To create a comprehensive system of internships that will complement formal education. Public and private institutions and businesses should be involved in this program. In addition to financial support for traineeships, it is important to spread awareness. This is the only way to familiarize the participants efficiently with the latest practices and technologies that are needed for success in the market.

EXAMPLE KPI

Launching a training program in collaboration with the public and private sectors.

ESTIMATED COSTS

8 million CZK

EXAMPLES OF GOOD PRACTICE

Cultural & Creative Industries Skillnet in Dublin offers a wide range of training programs. For example, they organized the Augmented Reality (XR) course in collaboration with Trinity College Dublin. See more at: https://www.creativeskillnet.ie/course/mc-trinity-introduction-to-xr-2024/

The Italian GreenCCIrcle initiative focuses on the sustainable economy skills of CCIs. See more at: https://greenccircle.eu/#about

Green Digital HUB University brings together six European entities to provide training for students and young creatives in entrepreneurial skills focused on digital and green transformation. It is a collaboration between the University of Split in Croatia, the University of Malaga in Spain, Stuttgart Media University in Germany, Impact HUB Stuttgart in Germany, Split Entrepreneurship Centre in Croatia and Preneurz.Amsterdam in the Netherlands. See more at: https://www.ugd-hub.com/

The Basque Cluster KSIgune presents a comprehensive effort to integrate new skills and training for CCIs. See more at: https://www.ksigune.eus/en/education-ccis

Consulting Services

PROBLEM DESCRIPTION

Particularly in the early stages of a business, legal and technical knowledge and skills are required that go far beyond the skills of the creatives. At the same time, these skills are so specific and rarely applied that it just makes no sense for creatives to learn them on their own. For example, setting up shares in a company, protecting intellectual property, etc. Without an ecosystem of support, projects often don't get over the first phase and never reach the start-up or further development stage.

PROPOSED SOLUTION

Ensure the availability of basic business development consulting services. This may include, among other things, information on the possibilities of subsidy support beyond the resources of the region and linking creatives with the innovation ecosystem. Such consulting services typically operate within creative hubs and innovation centers.

EXAMPLE KPI

40 individual consultations and 4 public lectures

ESTIMATED COSTS

2 million CZK

EXAMPLES OF GOOD PRACTICE

Kreativ Kultur Berlin is a consulting center for entrepreneurs in the CCIs sector. The center offers a wide range of free consultations focusing on entrepreneurship in all its phases. See more at: https://www.kreativkultur.berlin/en/consultation/creative_industries consultation/

Brussels-based hub.brussels manages the hub.info platform, which serves as a one-stop shop for anyone looking to start or grow their business. The hub also provides direct advice on business issues. See more at: https://info.hub.brussels/en/guide/cultural-and-creative-industries-cci/information-training-cci

Brussels-based Cultuurloket offers a wide range of business skills development support for individuals and cultural organizations. See more at: https://www.cultuurloket.be/

1. Education

Micro-Credentials and Lifelong Learning

PROBLEM DESCRIPTION

The CCIs area is characterized by the need for lifelong skills development. In recent times, the demands for lifelong learning have continued to grow hand in hand with the development of new technologies and practices (AI, AR, digital platforms). The speed of technology development is outpacing the set-up of accredited training programs. Even if universities are flexible and try to integrate new areas as quickly as possible, graduates often do not have easy access to upskilling.

PROPOSED SOLUTION

To cooperate with universities, helping them to expand the offer of so-called micro-credentials that ensure the development of specific skills, e.g. Al prompt engineering. This will allow creatives to supplement their education, be more successful in the market and develop projects with higher added value.

EXAMPLE KPI

1 joint project between universities and regional self-government

ESTIMATED COSTS

Depends on the need to co-finance the project

EXAMPLES OF GOOD PRACTICE

Toronto's Humber Polytechnic offers a range of micro-credentials aimed at developing skills in the CCIs field. The programs focus on design, typography, AI or working with software and the length varies from 8 to 30 hours of study. See more at: https://mediaarts.html

The Canadian Alberta University of the Arts offers micro-credentials focused mainly on animation and visual effects. See more at: https://www.auarts.ca/continuing-education/professional-development/micro-credentials

Public Creative Workshops

PROBLEM DESCRIPTION

A crucial phase of the development of hardware creative businesses is product prototyping. In this area of design, both the technological solutions of products and their aesthetic elements meet. Within the education system, workshop facilities are often available where prototyping can be carried out, but there is a lack of resources for advanced technology trainers. The commercial workshop infrastructure does not have sufficient capacity for the public.

PROPOSED SOLUTION

To establish public creative workshops for prototyping. These are key elements of CCIs' support not only in the education sector but also to the public and budding entrepreneurs. The workshops also help promote creativity and entrepreneurship. It is crucial not only to support the creation of the space and the purchase of equipment but especially its subsequent operation and tutoring programs. All of these should be integrated into other entrepreneurship support and skills development programs.

EXAMPLE KPI

Lecturer program, demonstration workshops for schools and the wider public with mobile workshops, opening of a workshop for the public

ESTIMATED COSTS

5.4 million CZK (lecturer program) + 600 thousand CZK (renting of mobile workshops) + 4.6 million CZK without renting the premises (opening the workshop to the public)

EXAMPLES OF GOOD PRACTICE

There are already several workshops in the Czech Republic and Slovakia that have been inspired by the FabLab concept. It is a shared workshop designed for individuals to produce computer-designed products, prototype projects and create works of art.

- FabLab Brno: https://www.fablabbrno.cz/en/
- Fajna Dilna Ostrava: https://fajnadilna.cz/
- FabLab Průmyslovka Jičín: https://fablab.prumyslovkajicin.cz/
- Creative Point Košice and Žilina: https://www.sbagency.sk/creative-point

2 Coordination, Analytics and Research

CCIs are a diverse area characterized by dynamic development. Analytical research that helps to map the situation and specific needs in the region is therefore the basis for implementing effective measures. Coordination across public administrations is equally important to fully exploit the potential of CCIs.

- Active Communication Platform
- · A Working Group for CCIs
- Systematic Data Collection and Quantitative Analysis of CCIs
- Qualitative Analysis of CCIs
- · Unification Of the Functioning of Film Offices
- Supporting Collective Research to Address City Issues

Active Communication Platform

PROBLEM DESCRIPTION

It is often difficult for public administrations to get an overview of the status of CCIs and their needs. On the other hand, it can be challenging for creative professionals to navigate the possibilities of public support and public initiatives. Communication and cooperation in the region can be limited because of this.

PROPOSED SOLUTION

Ensure the functioning of an active communication platform for CCIs and create an open forum that will ensure the organization of meetings and the development of communication channels (social networks, website, newsletter).

EXAMPLE KPI

2 platform meetings; 12 newsletters; 6 informative web posts

ESTIMATED COSTS

1.2 million CZK

EXAMPLES OF GOOD PRACTICE

The French region of Hauts-de-France has supported an association of audiovisual professionals. Subsequent consultations have led to the implementation of successful training courses, scriptwriting programs or the creation of new funding mechanisms (Video Games Fund). See more at: https://www.filmfrance.net/en/plan-your-production/film-commissions/pictanovo-2/

The Lithuanian Fold platform has been able to substantially increase the visibility of local CCIs and promote cooperation. Since 2013, the platform has been publishing in-depth articles and interviews, studies, short documentaries, a directory of companies and independent experts, and a calendar of events. The annual cost of the platform is about 30 thousand euros. See more at: https://www.fold.lv/en/about-fold/

Working Group for CCIs

PROBLEM DESCRIPTION

CCIs are particularly attractive because of their diversity. Among the benefits they have is not only the economic impact but also the fact that other sectors and cities can make use of their innovative potential. However, this can be a burden for public support, since the agenda must cut across different organizations and departments. One single entity within the region cannot fully exploit the innovation potential of the CCIs.

PROPOSED SOLUTION

To establish a regional working group that will be able to effectively coordinate the promotion of CCIs and ensure that their potential for the city or region is realized. With better coordination, it often proves unnecessary to create numerous new support instruments. Integrating CCIs into existing calls and raising awareness of the available support for regional actors is often sufficient.

EXAMPLE KPI

4 working group meetings; 2 national meetings for transfer of good practice

ESTIMATED COSTS

0.5 million CZK

Systematic Data Collection and Quantitative Analysis of CCIs

PROBLEM DESCRIPTION

Since more than 95% of CCIs' employees are individuals and micro-enterprises with up to ten employees, it is difficult to map this area accurately. Thanks to a project of the Ministry of Culture, each region now has a dataset with information on individual entities. This data needs to be further worked with in a long-term and systematic way to capture the development of the sector.

PROPOSED SOLUTION

To regularly analyze data that tracks trends in CCIs' development over time. Systematic data collection will also allow for comparison with other regions in the Czech Republic and abroad. It is advisable to carry out quantitative analyses of individual CCIs components and use them for active communication with CCIs representatives.

EXAMPLE KPI

Database development, 1 quantitative analysis

ESTIMATED COSTS

0.5 million CZK for personnel costs and purchase of licenses for data handling

EXAMPLES OF GOOD PRACTICE

The British NESTA, founded in 1998, first mapped the local potential of CCIs and prepared an analytical basis for their further development. It helped crucially to identify the obstacles that were preventing UK talents from being harnessed and turning innovations into commercially successful applications. The analytical work gradually evolved into direct support for innovation. See more at: https://www.nesta.org.uk/brief-history-nesta/

The Firenze Creativa initiative in Florence, Italy, maps and promotes the visibility of crafts and local creators. See more at: https://www.firenzecreativa.it/en/

Qualitative Analysis of CCIs

PROBLEM DESCRIPTION

Quantitative data is a necessary basis, but it fails to capture the context of the CCIs and the current developments with respect to the region's priorities. Moreover, some areas of the CCIs have seen rapid development in recent years. This is particularly the case in areas related to digitization. The emergence of new platforms has completely changed value and production chains. Without knowledge of the context, there is a risk that the measures under preparation will not be effective.

PROPOSED SOLUTION

To supplement quantitative data with qualitative analysis. Among all the fast-growing sectors, it is suggested to focus on AI (Artificial Intelligence), VR (Virtual Reality) and AR (Augmented Reality). It is advisable to analyze the changes in supply and production chains or business plans of individual sectors.

EXAMPLE KPI

3 focus groups with key domestic and international players; a summary report and a draft with measures; public presentation

ESTIMATED COSTS

0.35 million CZK

EXAMPLES OF GOOD PRACTICE

In 2023, Prague prepared three audiovisual focus groups (foreign production, domestic production, game development) as a part of CCIs mapping, supplemented by individual interviews with key players. As a result, communication was established with the major players in the sector (service organizations for foreign productions) and specific problems were highlighted (location closures, lack of locations for base camps, Prague's exclusion from the TOP 5 audiovisual European cities, obstacles to the development of new productions, etc.). The focus groups also helped to establish cooperation with the Central Bohemian Region. The resulting report will be presented to sector and government representatives to establish effective cooperation.

Unification of the Functioning of Film Offices

PROBLEM DESCRIPTION

There is no coordinated cooperation between individual regional film offices and no synergy between the national and regional levels. Moreover, the administrative division into regions does not correspond to the functioning of the audiovisual sector. Individual projects often need to cross regional borders. The audiovisual sector is dominated by Prague, which however does not have a film office of its own.

PROPOSED SOLUTION

To sign a Memorandum of Cooperation between the regions that will lead to the unification of methodologies and procedures of the regional film offices. At the same time, there should be closer cooperation and unified rules for supporting projects that cross regional borders. The State Cinematography Fund must be involved in the negotiations.

EXAMPLE KPI

Memorandum of cooperation

ESTIMATED COSTS

0.35 million CZK for a study and coordination during the first year

EXAMPLES OF GOOD PRACTICE

California (USA) has linked 61 regional film offices into a partnership network that shares resources, know-how and data. The result is better visibility of individual offices and savings in resources. See more at: https://film.ca.gov/locations/regional-film-offices/

Supporting Collective Research to Address City Issues

PROBLEM DESCRIPTION

Regions and cities are about to face some major challenges in the coming years in addressing the impacts of climate change, energy and mobility transformation, redesigning public services and adapting public space. CCIs can be key actors in designing public policies through design thinking or in communicating these policies to the public. However, this is a completely new agenda (see for example the EU's New European Bauhaus initiative) that has not yet caught on within public administration.

PROPOSED SOLUTION

To ensure the coordination and establishment of a program of support for applied research in KKO to address the problems of the Capital City of Prague and other cities. In practice, the public administration should define four specific problem areas to be addressed by CCIs in an open call. The target group of eligible applicants are research organizations and CCIs.

EXAMPLE KPI

Supporting 4 pilot projects

ESTIMATED COSTS

20 million CZK

EXAMPLES OF GOOD PRACTICE

CCI4Change, an international project in the Baltic Sea Region, aims to create a new model of cooperation between regional or municipal governments and CCIs. The aim of the project is to increase the involvement of citizens in reducing energy consumption. According to the project authors, CCIs have the skills and tools needed to engage citizens, which is a key factor in developing new solutions that aim to change behavior and attitudes, in this case reducing energy consumption. See more at: https://interreg-baltic.eu/

The city of Loulé in Portugal has engaged CCIs entrepreneurs in tourism development outside the main tourist season. This has led to the creation of the LouléCriativo network, which brings together artisans, artists, festival organizers, small and medium-sized enterprises in CCIs, hospitality and tourism entrepreneurs and public authorities and offers tourists and locals a wide range of creative experiences. See more at: https://loulecriativo.pt/en/home

3 Building Creative Clusters and Hubs

Almost all major European cities today have creative hubs and clusters. The aim is to promote networking among creatives, who often work on their own, while innovation usually takes place through cooperation in teams. In addition to large investment projects, it is also possible to start projects by using the space currently available.

- · Building Creative Clusters
- The Creative Hub
- Making City and Region-owned Owned Buildings and Spaces Accessible

3. Building Creative Clusters and Hubs

Building Creative Clusters

PROBLEM DESCRIPTION

Building creative clusters requires a lot of investment resources and presupposes an activated business and innovation community. Without thorough preparation, analytical background and the creation of a collaborative network, the resulting projects are more costly and slower to get off the ground.

PROPOSED SOLUTION

To facilitate networking between universities, businesses and public administrations, resulting in fostering innovation and research. Supported activities include collective research, shared infrastructure or innovation cluster development. Creative clusters operate in the form of working groups to promote collaborative research and infrastructure sharing, through prototyping, technical training and internationalization events.

EXAMPLE KPI

Setting up a cluster

ESTIMATED COSTS

7.6 million CZK from public funds + membership fees

EXAMPLES OF GOOD PRACTICE

Clust-ER CREATE, operating in the Italian region of Emilia-Romagna, is an association of public and private entities, companies, research centers, educational institutions and innovation organizations. It strengthens the regional production ecosystem in a wide range of fields from fashion to cultural heritage and media to audiovisual and live arts. See more at: https://create.clust-er.it/en/about-us/

3. Building Creative Clusters and Hubs

Creative Hub

PROBLEM DESCRIPTION

A major problem that CCIs face is the lack of cooperation. Creatives need to come together, innovate and execute projects based on a shared mission. However, the CCI sector is highly fragmented and regions and larger cities often lack a place where networking and collaboration can take place – a hub. Such a space should be complemented by specific business development and training programs. Without a creative hub, it is very difficult to implement measures to support CCIs.

PROPOSED SOLUTION

To create a space for creatives to work and meet. In addition to shared workspace and access to equipment, the creative hub should also offer lectures and workshops to further develop creative skills. Creative Hubs are a key tool to support CCIs. The aim should be to create a supportive ecosystem for early-stage businesses (from creative ideas and start-ups through business plan development, prototyping, and market research).

EXAMPLE KPI

Creating a creative hub

ESTIMATED COSTS

Depends on the selected space and the volume of accompanying services

EXAMPLES OF GOOD PRACTICE

Twenty years after its foundation, Gamecity Hamburg connects more than 100 game studios and 12 universities through 20 specialized programs. More than 20 major public events are being held here every year. It is a unique model of cooperation between the city, associations, developers, young talents and students as well as the public. See more at: https://gamecity-hamburg.de/about/

The Tabakfabrik in Linz, Austria, is an important infrastructure hub, home to over 250 organizations of various sizes and focuses. Artists, start-ups, social organizations and programs, advertising and media agencies, business angels, investors, students, social workers, technology and software developers, architects, designers, manufacturers and many more meet here. Tabakfabrik serves as an office, a studio, a co-working space, a lecture hall, a workshop, a meeting room and an event venue. See more at: https://tabakfabrik-linz.at/en/information/

Another example of a small project is the Kovačnica hub in the tiny Slovenian town of Kranj. Kovačnica offers coworking, a business incubator, mentoring, workshops and public events. See more at: https://kovacnica.si/en/

3. Building Creative Clusters and Hubs

Making City- and Region-Owned Buildings and Spaces Accessible

PROBLEM DESCRIPTION

There are many buildings owned by cities or regional governments that have been unused for a long time and are awaiting costly reconstruction or demolition. These spaces can be used for temporary creative purposes without the need for major and costly renovations. Mediation by municipal or regional organizations is a prerequisite. Foreign practice shows that it is possible to reduce the cost of subsequent reconstruction through such engagements so that the savings exceed by far the cost of temporary access.

EXAMPLE KPI

4 on-site workshops, 2 events in the new space

ESTIMATED COSTS

1.4 million CZK

EXAMPLES OF GOOD PRACTICE

Thanks to the Incredibol! project, Northern Italian city of Bologna has made use of previously unused city-owned spaces. The city provides its spaces to creatives free of charge for four years. The program, in collaboration with the Emilia-Romagna region, has been running since 2010. Since then, 624 applications have been submitted, 104 projects have been supported, and the program has resulted in the renovation of 40 previously void spaces at little or no cost to the city. See more at: https://citiesofservice.jhu.edu/resource/incredibol/

Another example of providing temporary access to municipal property is the Nicosia Pop Up Festival. Thanks to it, Nicosia, the capital of Cyprus, succeeded in harnessing the power of CCIs for urban revitalization after the financial crisis. During the Nicosia Pop Up Festival, the city makes 30 unused stores in a neglected city district accessible to creative businesses for six weeks. This helps to gradually renovate the spaces and revitalize the whole area. The project is also complemented by cultural events. See more at: https://nimac.org.cy/pop-up/

Difficult access to finances in the early stages of business development is the main difficulty that CCIs currently face. Compared to other areas of entrepreneurship and innovation, CCIs are still on the sidelines of support. The overall objective is therefore to provide funding for the development of creative businesses at all stages of their initial development. The support should be targeted and should not leave out interdisciplinary projects.

- A Grant System to Support Innovative Projects
- Incubation Programs for Early-Stage Business Development
- Acceleration Programs
- · A Strong Audiovisual Fund
- · Development Investment Fund

Grant System to Support Innovative Projects

PROBLEM DESCRIPTION

Creative businesses face specific challenges and market failures in financing. At the same time, they have greater potential for growth than other economic areas. This opens space for public intervention. The existing support for business development is often not well suited for CCIs. Specific support instruments are mostly lacking at regional and city levels.

PROPOSED SOLUTION

To create a grant program for creative projects in the region/city. It is important to pay attention to the specific conditions of the calls, considering the unique character of CCIs. Support for start-ups, students and graduates in bringing new products and services to market is particularly needed. Appropriate areas of support include prototyping and market validation of interest in the product. Eligible applicants may be SMEs and creative professionals. Individual support does not need to be high (in the range of CZK 250—1000 000; the grant is de minimis). The intensity of support should ideally be set on around 70 % cost threshold. The first step may be to integrate CCIs into the already existing support instruments. The problem, however, tends to be the ineligibility of individuals and non-recognition of some costs typical of CCIs.

EXAMPLE KPI

Support for 20 projects

ESTIMATED COSTS

20 million CZK including promotion and administration costs

EXAMPLES OF GOOD PRACTICE

The JIC Innovation Agency together with the South Moravian Region announces the "Prototype and Verify" call which offers individual allocation of 200—800 thousand CZK. Eligible applicants are SMEs as well as individuals who subsequently establish a company. The grant also includes consultancy. See more at: https://www.jic.cz/en/

The Finnish Audiovisual Centre Kopiosto offers flexible business support in creative business development, multidisciplinary projects and content creation for digital platforms. The annual allocation is 1.22 million EUR. In the first call in 2012, 84 projects were supported for 473 thousand EUR with a utility value of 3.9 million EUR. See more at: https://kopiosto.fi/en/avekfrontpage/

Vienna Business Agency supports a market entry. The grant is 5–50 thousand EUR and offers a bonus for women (10 thousand EUR) with a funding rate of 50 % of the project costs. Large companies are also eligible. Eligible costs include salaries, external services incl. consultancy, training, marketing, distribution services, investments (machinery, software, intellectual property rights). See more at: https://viennabusinessagency.at/current-funding/creative-industry-market-entryfunding/

Incubation Programs for Early-Stage Business Development

PROBLEM DESCRIPTION

In the first phase of project implementation, CCIs often face major obstacles in raising capital. There is no well-developed investor ecosystem for this area and due to the low esteem of intellectual property in the country, debt financing is particularly difficult to access. Creative professionals are often very good at the creative part of the business but lack deeper entrepreneurial skills. A combination of direct support tools, consultancy and available space has a major effect on keeping creative businesses in a region/city.

PROPOSED SOLUTION

To create a program that will support start-ups in CCIs. Both the incubation phase, i.e. the early stages of business, and the pre-incubation phase of future entrepreneurs who have a business idea but have not yet started working on it or are at a very early stage of development are to be included.

EXAMPLE KPI

Pre-incubation support for 10 companies and incubation support for 5 companies during their first year of existence.

ESTIMATED COSTS

4.5 million CZK

EXAMPLES OF GOOD PRACTICE

The Creative Industries Incubator has been operating in Riga, Latvia since 2017. Its programs offer co-funding of various services (space rental, digital marketing, prototyping services) and equipment purchases. In the years 2017—2019, the Incubator supported 46 projects with a total amount of over 180 thousand EUR. The net annual turnover of these business projects subsequently amounted to 1,204 thousand EUR. See more at: https://www.liaa.gov.lv/en/department/business-incubator-department

Acceleration Programs

PROBLEM DESCRIPTION

Creative professionals have cross-cutting skills and are highly flexible in the labor market. Many people in the audiovisual sector often switch to other sectors of the economy where they do not add as much value or leave their field completely. The problem of out-migration of skilled labor and potential entrepreneurs is particularly relevant for graduates. A frequent reason for this is the impossibility of self-realization and of the development of creative projects in the region due to limited funding for first-stage businesses. While regional centers compete for skilled professionals within the country, the main centers are already competing on the international level.

PROPOSED SOLUTION

To offer accelerator programs that provide direct support to applicants' first projects to get them to the stage where they can apply for investment in the marketplace or continue to develop the project in state-level grant programs. Accelerator programs should be supplemented with affordable mentoring and physical space. Unlike incubation programs, accelerator programs do not focus on business start-ups but on scaling and fast developing the already existing businesses and projects. Many European cities have their own accelerator programs. Large centers (e.g. Berlin, London, Warsaw) have well-developed game development accelerators that benefit from the accumulation of skilled professionals.

EXAMPLE KPI

Supporting 10 projects per year

ESTIMATED COSTS

5 million CZK (costs could rise in case of hardware-intensive industries)

EXAMPLES OF GOOD PRACTICE

As part of its Games Capital Berlin platform, Berlin offers financing and services to support business development. In 2024, it backed 80 projects in the audiovisual sector, 24 of which were in the game development sector, for a total of more than 8 million EUR. See more at: https://www.medienboard.de/en/games

Furthermore, there is a robust ecosystem of private and public funding around the accelerator program that moves projects forward. See more at: https://gamescapital.berlin/info-detail/funding#

Games London offers an accelerator program focused on the growth and development of new game studios. It offers a three-month program during which eight studios are provided with two mentors from the games industry, 16 one-to-one workshops, networking through on-site visits of studios and publishers, and a final Demo Day which takes place in front of a selected audience that includes investors. See more at: https://games.london

Strong Audiovisual Fund

PROBLEM DESCRIPTION

In the audiovisual sector, there has been a rapid development of formats, including the dynamic growth of the game development sector, which needs to be reflected, and the support programs need to be adapted to it. If there are any existing audiovisual funds at all at the regional level, they often aim "only" to represent the region in a positive way through film and TV, to attract film and TV projects with marketing potential that could subsequently promote the region and profile it as a favorable destination for the film and TV industry.

PROPOSED SOLUTION

To expand the scope of audiovisual funds, including the possibility of direct investment in game development, and consider focusing them on specific areas that will go hand in hand with the region's specific focus. An alternative option is to set up a mechanism for matching film incentives allocated at the state level. Incentives are granted until funds are exhausted and aim to attract interesting foreign projects.

EXAMPLE KPI

Supporting 5 game development projects

ESTIMATED COSTS

11 million CZK

EXAMPLES OF GOOD PRACTICE

The Bavarian audiovisual fund FilmFernsehFonds Bayern (FFF Bayern) provides financial support for game development. It offers three types of funding aimed at different phases of game development: Concept Development, Prototype Development and Production. In 2023, FFF Bayern distributed grants and interest-free loans worth over 1.5 million EUR through these three types of funding. See more at: https://www.fff-bayern.de/en/

The audiovisual fund in Baden-Württemberg called Medien- und Filmgesellschaft Baden-Württemberg (MFG BW) offers the same financial support to game developers as the Bavarian fund. See more at: https://www.mfg.de

The Flanders Audiovisual Fund (VAF) co-finances game developers based in Flanders and Brussels. See more at: https://www.vaf.be/en

Investment Fund for Development

PROBLEM DESCRIPTION

CCIs need funds to bridge the business development stage. However, they often face a lack of funding opportunities from both public and private sources. The private sector is not yet able to assess the potential and riskiness of CCIs projects on a larger scale. At the same time, private investments cannot be fully replaced by public resources.

PROPOSED SOLUTION

To create a fund that would combine public and private resources. Public funds motivate private investors and increase the visibility of CCIs in the investment ecosystem. The fund should focus on the first stage of creative business development. Capital funding to SMEs in the creative industries with high growth potential is key. Loans and equity investments can range from 1.5—5 million CZK. The total allocation of the fund would then be 50 million CZK. In practice, this would be a matching payment supplemented half by private financing of the creative enterprise itself.

EXAMPLE KPI

50 investments by 2028

ESTIMATED COSTS

50 million CZK

EXAMPLES OF GOOD PRACTICE

The Flanders Investment Fund ST'ART aims to support the development of CCIs in the Flemish Region and in Brussels. It offers a range of financial instruments, including the First Step Loan, a loan of 20—50 thousand EUR for young early-stage companies that have difficulty finding private financing. See more at: https://www.start-invest.be/en/

Berlin has many working credit schemes for CCIs that are provided by private banks as well as public institutions. The consultancy center Kreativ Kultur Berlin maintains a Funding Database of all these financial programs. See more at: https://www.kreativkultur.berlin/en/funding-database/

The German Federal Ministry of Labor and Social Affairs provides funding under the My Microcredit program. See more at: https://www.kreativkultur.berlin/en/funding-database/mein-mikrokreditfonds-deutschland/

5 Internationalization and Awareness Raising

One of the important characteristics of CCIs is the potential to create internationally successful products and services. This enables creatives to reach customers outside of their region. It also enables regional businesses to be globally successful and thus enhance the good reputation of the region. Interconnectedness with tourism is also an option. However, good conditions for this need to be created and CCIs need to be integrated into the promotion of internationalization.

- · Investment Forum for Start-ups and Investors
- Supporting the Internationalization of Regional CCIs
- · Supporting Regional Events

 Internationalization and Awareness Raising

Investment Forum for Start-Ups and Investors

PROBLEM DESCRIPTION

A major barrier to the development of creative start-ups is misunderstanding their particularities. There is a lack of sufficient resources to support the growth of CCIs businesses. First-stage investments are nowadays rather random and based on personal connections. Public support targets specific types of problems but needs to be complemented by private funding. Due to low awareness, access to private funding for CCIs is very limited.

PROPOSED SOLUTION

To promote events that will help connect investors and creative start-ups. The aim is to introduce creative businesses, connect them with investors and ensure their growth and trans-regional reach. To have a greater impact, the Investment Forum should be complemented by smaller follow-up networking events. In European centers, this way of connecting creative businesses with investors is nowadays a basic standard.

EXAMPLE KPI

Investment forum, 2 networking events (speed-dating) for creatives and investors

ESTIMATED COSTS

2.5 million CZK

EXAMPLES OF GOOD PRACTICE

The collaboration between Creative England, the British Film Institute and the UK Business Angels Association has resulted in nearly 20 events where CCIs representatives meet investors. These meetings take various forms, including the Investor Dinner Series and the Pitch Showcase. See more at: https://ukbaa.org.uk/our-programmes/creative-enterprise-evolve-programme/#1669244718289-1b047777-aa4f

The Danish Creative Business Network Centre organizes a wide range of networking events. See more at: https://www.cbnet.com/events

Berlin is working on intensive development of the business investment environment at the regional level. In 2018-2021, it supported the Invest in Creativity — Investors Lab investment program, which subsequently developed into a broader range of support and events for CCIs. See more at: https://www.creative-city-berlin.de/de/

The Berlin Investment Bank (IBB) invests in the growth of local creative businesses in various technology sectors and strengthens their capital base. It primarily finances the development and market launch of innovative, scalable products or services. See more at: https://www.ibb.de/en/foerderprogramme/vc-fonds.html

 Internationalization and Awareness Raising

Supporting the Internationalization of Regional CCIs

PROBLEM DESCRIPTION

Regions often encourage wider internationalization by e.g. supporting the participation of local companies in foreign events or trade fairs. However, CCIs often remain outside the public administration's focus and internationalization is only focused on branding the region through culture and the arts.

PROPOSED SOLUTION

To create a specific support program or integrate CCIs into existing internationalization support programs. The program should be targeted to the strength of specific sectors in the region and the parameters of the support should be properly selected, particularly the setting of the maximum amount of support. Is the region's objective to provide support to a large number of micro-enterprises for regional overlap or rather to provide higher support to a smaller number of enterprises for foreign trips? To make the support effective, the program will have to be better linked to the existing services of the region when it comes to high support.

EXAMPLE KPI

Supporting 4 major events per year or the internationalization of 20 micro-enterprises

ESTIMATED COSTS

8 million CZK

EXAMPLES OF GOOD PRACTICE

Berlin supports the internationalization of SMEs, incl. media companies and creative industries. It funds the participation of Berlin-based creative enterprises in trade fairs, exhibitions, congresses, cooperation exchanges, fashion shows and showrooms. The grant covers 50 % of eligible expenses. See more at: https://www.ibb.de/en/foerderprogramme/programm-fuer-internationalisierung-foerderung-vonkmu-projekten.html

The Netherlands Creative Industries Fund NL provides International Vouchers that serve as a contribution to expenses related to activities abroad. This enables creative businesses to increase their international scope, impact and visibility. The vouchers are intended for creatives in the fields of design, architecture and digital culture. See more at: https://www.stimuleringsfonds.nl/en/grants/international-vouchers

The Swedish agency Tillväxtverket strengthens SMEs' capacity to internationalize. It supports an internationalization strategy developement, market research, finding suppliers and customers abroad, consulting on insurance, contracts and foreign legislation. It focuses not specifically on CCIs, but it fits them too. Companies with up to 25 employees can apply for a voucher for 5-25 thousand EUR (max. funding rate is 50%). See more at: https://tillvaxtverket.se/tillvaxtverket/sokfinansiering/omvaraolikastod aRarsutvecklingscheckar.6482.html

 Internationalization and Awareness Raising

Supporting Regional Events

PROBLEM DESCRIPTION

CCIs profile events, which can contribute to the promotion of the region and its general attractiveness for qualified professionals, are economically demanding and often cannot be implemented without public support. However, research has long shown that the promotional role of CCIs is one of the necessary ingredients for the development of the region. CCIs profile events also help develop individual sectors.

PROPOSED SOLUTION

To integrate the support of CCIs profile events into the already existing support programs. The support should be complemented by new coordination capacities so that branding of the region can take place. For example, the cities of London, Edinburgh and Nashville are working strategically with CCIs in this way. A smaller subsidy program should focus on CCIs' areas of strength as per the current mapping of the region. This serves primarily to complement support for cultural events.

EXAMPLE KPI

Supporting 4 events, creating a new paid coordinator/administrator position

ESTIMATED COSTS

12 million CZK

EXAMPLES OF GOOD PRACTICE

Edinburgh, Scotland, is a nice example of how a city can make good use of its potential for cultural events. Since 1947, it has been the venue for a wide range of cultural festivals. For instance, 11 major festivals were combined under the banner of Festivals Edinburgh, attracting almost 750,000 people in 2023 alone. In the years before the pandemic, the number of attendees was as high as around a million a year, with a spend of almost 250 million GBP locally. Economic analyses show that for every 1 pound invested in the organization of the festivals, 33 pounds are returned to the public budget. They also shape the identity of the city, which is building its brand as the 'world's festival city'. See more at: https://www.edinburghfestivalcity.com

The impact study — Economic Impact of Edinburgh Festivals — is available online from: https://www.edinburghfestivalcity.com/assets/old/Edinburgh_Festivals_Impact_Study_digital_original.pdf?1687855168

The American city of Nashville presents itself as the "City of Music" thanks to its rich musical history and recording industry. See more at: https://www.visitmusiccity.com

Links and Further Inspiration

Links to examples of good practice, which have been presented in more detail in the text above, can be found in the following thematic index.

EDUCATION

Valletta Design Cluster

https://www.vca.gov.mt/en/valletta-design-cluster/

Malta Business Bureau

https://mbb.org.mt/projects/

Business Mentorship

https://fpei.mt/project/entrepreneurship-for-creatives/

University of the Arts London

https://www.arts.ac.uk/subjects/business-and-management-and-science/short-courses/entrepreneurship-and-innovation/business-start-up-for-creatives-short-course-csm

University of Antwerp

https://www.uantwerpen.be/en/study/programmes/all-programmes/cultural-entrepreneurship-innovation-management/

Trinity College Dublin

https://www.tcd.ie/portal/education/postgraduate/postgraduate-certificate-in-creative-cultural-entrepreneurship/

Northeastern University

https://graduate.northeastern.edu/program/graduate-certificate-in-cultural-entrepreneurship-15053/

Fakulta designu a umění Ladislava Sutnara ZČU v Plzni https://www.youtube.com/watch?v=RECKZEWWo7A

Cultural & Creative Industries Skillnet

https://www.creativeskillnet.ie/course/mc-trinity-introduction-to-xr-2024/

GreenCCIrcle

https://greenccircle.eu/#about.

University Green Digital HUB https://www.ugd-hub.com/

KSlgune

https://www.ksigune.eus/en/education-ccis

Kreativ Kultur Berlin

https://www.kreativkultur.berlin/en/consultation/creative industries consultation/

hub.brussels

https://info.hub.brussels/en/guide/cultural-and-creative-industries-cci/information-training-cci

Cultuurloket

https://www.cultuurloket.be

Humber Polytechnik

https://mediaarts.humber.ca/future-students/explore/continuous-professional-learning/micro-credentials.html

Alberta University of the Arts

https://www.auarts.ca/continuing-education/professional-development/microcredentials

FabLab Brno

https://www.fablabbrno.cz/

Fajna Dilna Ostrava

https://fajnadilna.cz/

FabLab Průmyslovka Jičín

https://fablab.prumyslovkajicin.cz/

Creative Point Košice a Žilina

https://www.sbagency.sk/creative-point

COORDINATION, ANALYTICS AND RESEARCH

Film France

https://www.filmfrance.net/en/plan-your-production/film-commissions/pictanovo-2/

Fold

https://www.fold.lv/en/about-fold/

NESTA

https://www.nesta.org.uk/brief-history-nesta/

Firenze Creativa

https://www.firenzecreativa.it/en/

California Regional Film Office Partnership

https://film.ca.gov/locations/regional-film-offices/

CCI4Change

https://interreg-baltic.eu

LouléCriativo

https://loulecriativo.pt/en/home

BUILDING CREATIVE CLUSTERS AND HUBS

Clust-ER CREATE

https://create.clust-er.it/en/about-us/

Gamecity Hamburg

https://gamecity-hamburg.de/about/

Tabakfabrik

https://tabakfabrik-linz.at/en/information/

Kovačnica

https://kovacnica.si/en/

Incredibol!

https://citiesofservice.jhu.edu/resource/incredibol/

Nikósia Pop Up Festival https://nimac.org.cy/pop-up/

ENTREPRENEURSHIP AND INNOVATION SUPPORT

JIC

https://www.jic.cz/cz/potreby/potrebuju-finance/prototypuj-a-overuj

Kopiosto

https://kopiosto.fi/en/avek-frontpage/

Vienna Business Agency

https://viennabusinessagency.at/current-funding/creative-industry-market-entry-funding/

Creative Industries Incubator

https://www.liaa.gov.lv/en/department/business-incubator-department

Medienboard BerlinBrandenburg

https://www.medienboard.de/en/games

Games Capital Berlin

https://gamescapital.berlin/info-detail/funding#

Games London

https://games.london/

FilmFernsehFonds Bayern

https://www.fff-bayern.de/en/

Medien- und Filmgesellschaft Baden-Württemberg

https://www.mfg.de

Flanders Audiovisual Fund

https://www.vaf.be/en

ST'ART

https://www.start-invest.be/en/

Kreativ Kultur Berlin

https://www.kreativkultur.berlin/en/funding-database/

My Microcredit

https://www.kreativkultur.berlin/en/funding-database/mein-mikrokredit-

mikrokreditfonds-deutschland

INTERNATIONALISATION AND AWARENESS RAISING

UK Business Angels Association

https://ukbaa.org.uk/our-programmes/creative-enterprise-evolve-

programme/#1669244718289-1b047777-aa4f

Creative Business Network

https://www.cbnet.com/events

Invest in Creativity — Investors Lab https://www.creative-city-berlin.de/de/events/event/training-programme-invest-creativity-investors-lab-berlin-2019-2/

Investitionsbank Berlin

https://www.ibb.de/en/foerderprogramme/vc-fonds.html https://www.ibb.de/en/foerderprogramme/programm-fuer-internationalisierung-foerderung-von-kmu-projekten.html

Creative Industries Fund

https://www.stimuleringsfonds.nl/en/grants/international-vouchers

Tillväxtverket

https://tillvaxtverket.se/tillvaxtverket/sokfinansiering/omvaraolikastod/affarsutvecklingscheckar.6482.html

Festivals Edinburgh

https://www.edinburghfestivalcity.com

https://www.edinburghfestivalcity.com/assets/old/Edinburgh_Festivals_Impact_Study_digital_original.pdf?1687855168

Nashville Music City

https://www.visitmusiccity.com

Appendix

Below is a sample of the policy brief and two project cards that relate to the development of the creative hub. This is an inspiration and a possible suggestion on how to work further with this handbook. However, the procedure will always vary according to the specificities of the region.

ORIONKA CREATIVE CENTER

Creative Prague, z. ú. U Radnice 10 110 00 Prague 1

CIN: 094 834 89 VATIN: CZO9483489

info@kreativnipraha.eu kreativnipraha.eu/en



Why Prague Needs Creative Centre at Orionka And Why It's Needed ASAP

"Prague has great potential to become a European center of the creative industries, led by gaming, but it lacks a space that would bring all the key players together, support the growth of these industries and provide the public with the joy of creating."

↓ A Space for Human Creativity

Cities' greatest assets cities is their inhabitants and their creative potential. In culture, the world's most widely used tool for developing human creativity is the concept of creative hubs.

European creative hubs combine spaces for creative work, i.e. studios, workshops or offices, with public spaces for exhibitions, workshops or concerts. In Prague, a similar concept is represented for example by Kampus Hybernská (offices, exhibition spaces, workshops), Czech Scouting Institute (cafés, offices, workshops), or private business centers.

However, Prague still lacks a targeted creative hub that would:

- connect creators with businesses and people
- support young talented students from universities and high schools in specific fields
- and profile Prague internationally as the heart of culture and creativity

↓ Why Should Game Development/Gaming Be Part of The Creative Hub?

- Game development brings together many different creative professions - from designers, animators, music creators and sound designers, to professionals working in PR and marketing.
- More than half of Czech game studios are based in Prague.
- It's a globally growing area (mobile games, new console formats, virtual reality, artificial intelligence, etc.).
- Funding for the mentoring program has been arranged through the Prague Smart Accelerator program.
- Key support from the Czech Game Developers Association (GDA) has been secured.

- We have good relations and memoranda in place, and thus the potential to actively engage with universities that are already involved in the gaming field or are planning to do so in the future (Charles University, FAMU, CTU, UMPRUM and others).
- There is potential for securing a long-term sustainable financing model (involvement of investors, commercial use of infrastructure in the form of short-term and long-term leases, etc.).
- Prague's organizations funded from the state budget will be able to use technology and knowledge from the gaming field in cultural production.

ORIONKA CREATIVE CENTRE A Local Spot with Global Potential

↓ Who Will Orionka Creative Centre Be For? For Everyone!

The space of Orionka hub will offer a wide range of possible uses — ranging from exhibition spaces, educational rooms, supportive environments for start-ups, a playroom for children to small sound and animation studios.

"The Games Lift incubator was our first step into the games industry. The great program and helpful network helped us a lot to sharpen the vision of our game idea."

Source: Gamecity Hamburg, Academy of Live Technology, Příbram.cz — V Březnici na Příbramsku se otevírá unikátní technická akademie, Ars Electronica, Culttech.com

1. Students And Graduates

The incubation program will offer students and graduates of new technologies and game development fields supportive activities — from professional mentoring to networking with potential investors. Direct networking and building relationships with investors will help strengthen the long-term financial sustainability of the facility.

At the same time, the space of the former carriage house will allow for the construction of the necessary infrastructure — an animation or recording studio.

2. Professionals In the Cultural and Creative Industries

Orionka hub will provide workspace to businesses in the cultural and creative industries - from less experienced creative start-ups to larger studios in advanced stages of development.

In the future, the businesses will not only be able to develop new products of their own but also offer and provide their services to other parties in the cultural scene — for example, municipal organizations for the development of gamification elements for traditional exhibitions or performances.



ORIONKA CREATIVE CENTRE A Local Spot with Global Potential

↓ Who Will Orionka Creative Centre Be For? For Everyone!

3. General Public of All Generations

A playroom, exhibitions and events for families and children. The large number of creative professionals involved in the project and the opportunity to use the space creatively will be a natural driver for a lively presentation of the concrete results of the work in the creative center.

The hub will popularize new technologies and game development through interactive exhibitions, lectures and open workshops, offering all generations the opportunity to experience technologies playfully.

There will also be various interactive elements for play and relaxation, including facilities for children and their parents.

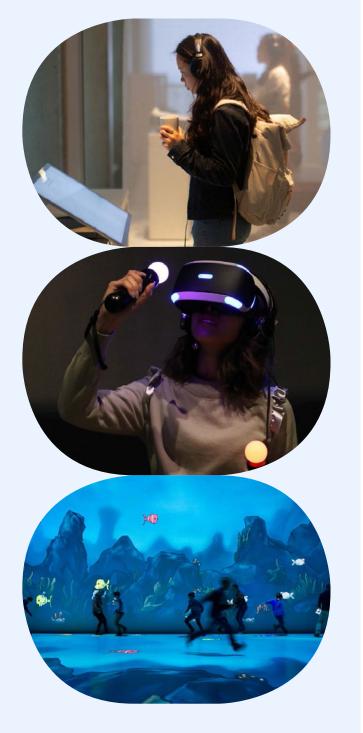
4. Residents And Participants

Orionka Creative Centre's space will offer facilities for encounters and active involvement of residents and initiatives.

Three densely populated urban districts (Prague 2, Prague 3, Prague 10) meet in the area. Thanks to Orionka, their residents will have the opportunity to enjoy a variety of leisure activities in an area that currently lacks this type of amenity.

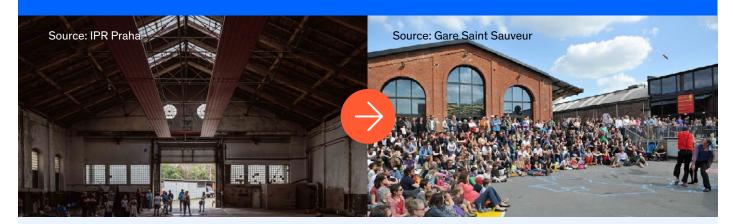
5. Tourists

Finally, Orionka Creative Centre will offer an interesting touristic spot outside of the congested Prague historical center. Orionka will be an interesting interactive exhibition space with a restaurant and will also offer an occasional cultural program.



Source: Game On Video Exhibition, Creative Informatics, Deep Space 8K Ars Electronica

What It's Like Abroad Versus What It Could Be Like Here. Take A Look at Some Examples of Creative Hubs That Have Been Successfully Operating Abroad for Decades!



Game Habitat Malmö

The creative hub in Malmö is the largest of its kind. Its uniqueness lies in the fact that it not only provides space for game development, but also offers community activities, public entertainment, office space and a sauna. Of the more than 1,700 developers in the region, 95% are active members of the Creative Hub, ensuring long-term economic development for the city, and more than 30% revenue growth for the industry itself since 2011.



Gamecity Hamburg

In Hamburg, they decided to combine their business spirit with creativity, and their efforts are falling on fertile ground! Gamecity Hamburg turned Hamburg into the heart of not only German, but also European gaming and creative industries. It connects more than 100 game studios and 12 universities through 20 specific specialized programs. More than 20 major public events are held here annually. The unique model of cooperation between the city, associations, developers, young talents and students as well as the public has been producing outputs with high added value for more than 20 years.



Dutch Game Garden Utrecht

Since its establishment in 2008, Dutch Game Garden Utrecht has hosted almost 1000 public events that have been attended by tens of thousands of people – demonstrating clearly the public's interest in such kind of activities and their high impact on the quality of life in the city. In addition, the Utrecht Creative Hub has helped to launch more than 850 successful games and has launched more than 150 young start-up studios into the world!



10 Arguments for The Orionka Creative Centre

1. A Space for People:

It will connect three densely populated city districts (Prague 2, Prague 3, Prague 10), which lack a creative place of encounters where everyone can find something they like.

2. Financial Sustainability:

Prague has potential but lacks space. The hub allows for gradual transformation, and thanks to its future orientation it will not be dependent on resources from the city.

3. International Prestige:

Gaming development is one of the fastest growing areas of the European economy, and moreover, the Czech gaming industry is growing even faster than the rest of Europe.

4. Program For Graduates Of (Not Only) Prague Universities:

Students will have the opportunity to incubate their business ideas.

5. Part Of a Long-Term Strategy:

The cultural and creative sectors have been clearly identified as key areas for Prague in the Cultural Policy and the Regional Innovation Strategy.

6. Consensus Of Stakeholders:

The hub has a broad support across the innovation ecosystem – e.g. Charles Games (for innovative companies), FAMU (for universities), Czech Game Developers Association (for civil societies), etc., and the city can step in as a key player.

7. Playfulness And Creativity:

Children and adults alike will have somewhere to play - indoors and outdoors in the new area, which will provide traditional and new forms of entertainment that develop creativity.

8. Economic Development of The City:

The space will attract investors and help create skilled job vacancies for skilled people in Prague.

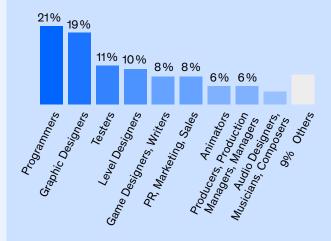
9. Tourism Outside of The City Center:

This new attractive spot will offer tourists the opportunity to get to know Prague beyond its tourist-congested historical center.

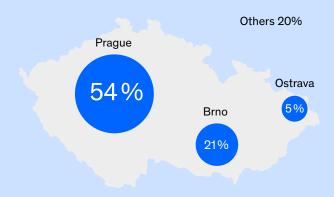
Interconnection Of History and The Future:

The setting of the historical building of the Orionka depot in combination with the "sector of the future" creates a new unique point on the cultural map of Prague.

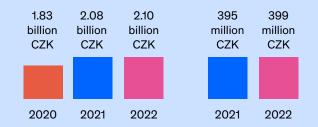
Professions Involved in The Gaming Industry



Where The Studies Were Conducted

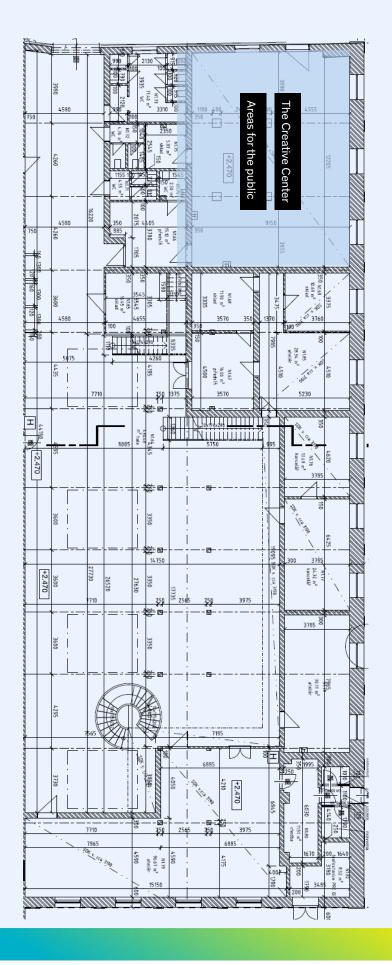


Profit/Income Tax of Czech Gaming Companies



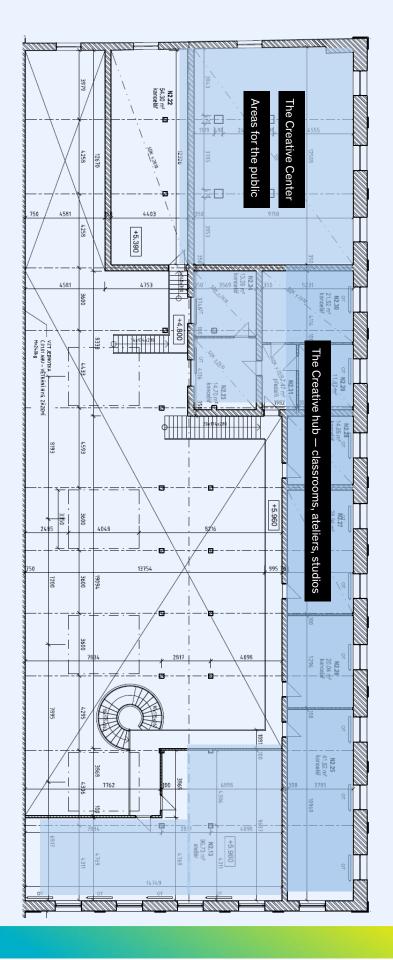
Source: Czech Game Developers Association

"Orionka" Center Upper hall — 1st above-ground floor











	Orionka Creative Center
ANNOTATION	(Brief characteristic of the project: It serves as the main communication text of the project and should be intelligible to a wide range of readers; max. 1200 characters)
	Cities' greatest assets are their inhabitants and their creative potential. In culture, the world's most widely used tool for developing human creativity is the concept of creative hubs. Prague has great potential to become a European center of the creative industries, led by gaming, but it lacks a space that would bring all the key players together, support the growth of these industries and provide the public with the joy of creating. The space of the former Orionka Carriage House in Vinohrady has great potential in how it could be used — be it exhibition spaces and educative rooms, facilities for startups and a playroom for children or sound or animation studios.
WHY IT IS NEEDED	(Justification of the need for the project in the broader context: Used mainly for political argumentation and to demonstrate the importance of implementing the project; max. 1500 characters)
	PRAGUE LACKS A TARGETED CREATIVE HUB THAT WOULD:
	 connect creators with businesses and people
	 support young talented students from universities and high schools in specific fields
	and profile Prague internationally as the heart of culture and creativity
	WHY ORIONKA SHOULD BECOME A CREATIVE CENTER FOCUSED ON GAMING:
	 More than half of Czech game studios are based in Prague. Game development brings together many different creative professions — from designers, animators, music creators and sound designers, to professionals working in PR and marketing. Gaming is a globally growing area (mobile games, new console formats, virtual reality, artificial intelligence, etc.). Funding for the mentoring program has been arranged through the Prague Smart Accelerator program. Key support from the Czech Game Developers Association (GDA) has been
	 We have good relations and memoranda in place, and thus the potential to actively engage with universities that are already involved in the gaming field or are planning to do so in the future (Charles University, FAMU, CTU, UMPRUM and others). There is potential for securing a long-term sustainable financing model (involvement of investors, commercial use of infrastructure in the form of short-term and long-term leases, etc.). Prague's organizations funded from the state budget will be able to use

OBJECTIVE (Project objective: Does not include outputs or results, but what should be achieved by implementing the project; max. 500 characters) The project aims to build a fully functional cultural and creative center on the premises of the former Orionka Carriage House. In addition to exhibition spaces, educative rooms, facilities for start-ups and playrooms for children, the center will also offer the necessary specialized infrastructure for gaming — animation and recording studios. **TARGET GROUPS:** Students and graduates · CCIs professionals · General public · Local public and players Tourists **OUTPUTS** (Project outputs: What will be the tangible or intangible output after the implementation of the project, e.g. a new tool, a reconstructed space, a new object, etc.; max. 500 characters) THE OUTPUT OF THE PROJECT WILL BE A FUNCTIONAL CREATIVE CENTRE WITH THE FOLLOWING FACILITIES: A recording studio and a sound studio Ateliers/workshops Offices Spaces for leisure time and educative activities Spaces for multimedia exhibitions with sufficient ceiling height (min. 6 m) A café/canteen Another output of the project will be the operation of the center itself and the organization of the program in cooperation with specific target groups and non-profit organizations. **OUTCOME** (Project outcome: When the project is implemented, what will have changed, what will have improved? Max 10 bullets or 1000 characters) THE CREATION OF THE ORIONKA CREATIVE CENTRE WILL RESULT IN THE **FOLLOWING:** Three densely populated urban districts (Prague 2, Prague 3, Prague 10) will have a spot that has been missing until now, where all groups and inhabitants can meet, play and creatively engage. Students will get the opportunity to incubate their business ideas. The concentration of development in one place will attract investors and help to create skilled job vacancies in Prague. The new attractive location will offer tourists the opportunity to experience Prague beyond its tourist-congested historic center. • The former carriage house will have a new, sustainable function.

CROSS-CUTTING CULTURAL POLICY CRITERIA	(Cross-cutting criteria: How the project respects and fulfills the cross-cutting criteria defined in the strategic document Cultural Policy of the City of Prague 22+, page 17; max. 400 characters/area, max. 2000 characters total)
	 SUSTAINABILITY — ECONOMIC SUSTAINABILITY: The space allows for a gradual transformation and thanks to its future orientation will not be dependent on resources from the city; environmental sustainability will be ensured through cooperation with THMP company (Technologies of Prague's Capital City). ACCESSIBILITY: The creative center will operate as an open institution, the target groups include local communities, children and youth, and the public, to all of whom the center will offer an adequate and accessible program. PILOTING AND KNOWLEDGE: The Orionka Creative Center is a pilot project of a specialized creative center. It is based on the mapping of CCIs needs, and on the objectives that have been formulated in the strategic document called Cultural Policy of the City of Prague 22+. INNOVATION: Game development is a dynamic area of the economy with high innovation potential; it brings together many creative professions — from designers, animators, music makers and sound designers to professionals working in PR and marketing. The creation of the creative center will facilitate the incubation of new projects and the collaboration between professionals and game studios. DIVERSITY: The Orionka Creative Centre will offer a completely new set of activities to the city's inhabitants, thus expanding the existing cultural offer.
ADMINISTRATION	(The administrator: Who is responsible for implementing of the project; max. 100 characters)
	Department of Culture and Tourism, Prague City Hall (KUC MHMP)
FINANCING	Estimated total amount for the project development, regardless of the year in which the financing is expected to take place; max. 200 characters)
	The operating costs for the development of the creative center project are yet to be determined.
BUDGET PROPOSAL FOR 2025	(Projected amount within the 2025 budget — under which (council) approved "code/number" the project is funded; max 200 characters)
2020	0 CZK
PARTNERS	(Possible partners co-implementing the project; max. 200 characters)
	Department of Property Management, Prague City Hall (HOM MHMP)
WORK SCHEDULE FOR 2025	(Brief work schedule in 2025 by quarter; max. 500 characters)
	JANUARY—MARCH: layout planning
	APRIL—JUNE: preparation of the contracts JULY—SEPTEMBER: selection of the contractor for the project documentation, a local
	festival — if such an activity is feasible in terms of time and technology following the
	steps of the THMP company (Technologies of Prague's Capital City) — workshops,
	public presentation of the project OCTOBER—DECEMBER: preparation of the project documentation.
	55.552.K BESEMBERI Proparation of the project documentation.

PROJECT NAME	Game Development Accelerator Program
ANNOTATION	(Brief characteristic of the project: It serves as the main communication text of the project and should be intelligible to a wide range of readers; max. 1200 characters) Prague currently lacks facilities for the intersection of technology and creation that would reflect the specific needs of the cultural and creative industries, especially in the areas of game development, illustration, animation, fashion and design. The Game Development Accelerator Program aims to compensate for the lack of creative hub (as a physical platform) and to create an innovation infrastructure for the cultural and creative industries in Prague.
WHY IT IS NEEDED	(Justification of the need for the project in the broader context: Used mainly for political argumentation and to demonstrate the importance of implementing the project; max. 1500 characters) Prague is a natural center of the Cultural and Creative Industries (CCIs). More than 50% of all added value in these industries in the Czech Republic is generated by entities based in the capital. Prague is also the center of Czech gaming. More than 40% of all Czech studios are based in Prague. Computer game development is one of the fastest-growing sectors in the EU. The traditional education system has not kept pace with the rapid growth and high demand for a workforce with the relevant competencies and knowledge. Prague lacks a creative hub — a physical platform that would support the dynamically developing gaming industry and help address the demand for labor in the sector (by promoting the topic and offering training programs). To implement specific tools and build a creative hub, it is first necessary to verify the suitability of the set forms of support, to verify the interest of the target groups, and to verify whether there is indeed a market failure justifying intervention by the public sector.
OBJECTIVE	(Project objective: Does not include outputs or results, but what should be achieved by implementing the project; max. 500 characters) The aim is to create a pilot version that will test the interest of the target groups (students, graduates, start-ups) in the acceleration program, the suitability of its setup and its potential for creating a creative hub in Prague.
OUTPUTS	(Project outputs: What will be the tangible or intangible output after the implementation of the project, e.g. a new tool, a reconstructed space, a new object, etc.; max. 500 characters) 10 accelerated teams

OUTCOME	(Project outcome: When the project is implemented, what will have changed, what will have improved? Max 10 bullets or 1000 characters)
	THE OUTCOME OF THE GAME DEVELOPMENT ACCELERATION PROGRAMME WILL BE:
	 an increase in the number of jobs in high-value-added sectors, an increase in turnover in the gaming sector and consequently an increase in the corporate tax revenues an increase in the number of newly established gaming studies the creation of an ecosystem for the development of creative talent and non-technological innovation.
CROSS-CUTTING CULTURAL POLICY CRITERIA	(Cross-cutting criteria: How the project respects and fulfills the cross-cutting criteria defined in the strategic document Cultural Policy of the City of Prague 22+, page 17; max. 400 characters/area, max. 2000 characters total)
	 PILOTING AND KNOWLEDGE, INNOVATION: This is a pilot project for selected CCIs sectors with high innovation potential, which at the same time builds on knowledge and participation of the actors from the sector. ACCESSIBILITY AND OPENNESS: The acceleration program is open to a wide group of budding entrepreneurs. SUSTAINABILITY: The project is designed to be sustainable with an emphasis on minimal operating costs and especially high flexibility.
ADMINISTRATION	(The administrator: Who is responsible for implementing of the project; max. 100 characters)
	Prague Innovation Institute
FINANCING	(Estimated total amount for the project development, regardless of the year in which the financing is expected to take place; max. 200 characters)
	Prague Smart Accelerator+
BUDGET PROPOSAL FOR 2025	(Projected amount within the 2025 budget — under which (council) approved "code/number" the project is funded; max 200 characters)
2023	5 million CZK (covered by the project budget)
PARTNERS	(Possible partners co-implementing the project; max. 200 characters)
	KUC MHMP (Department of Culture and Tourism, Prague City Hall) GDA (Czech Game Developers Association) FAMU (Film and TV School of Academy of Performing Arts in Prague) PII (Prague Innovation Institute)

WORK SCHEDULE FOR 2025

(Brief work schedule in 2025 by quarter; max. 500 characters)

JANUARY-MARCH:

Detailed proposal for mentoring in the acceleration process, evaluation criteria and outputs.

Joining the Memorandum of Cooperation between GDACZ (Czech Game Developers Association), FAMU (Film and TV School of Academy of Performing Arts in Prague) and MFF UK (Faculty of Mathematics and Physics).

Preparation of a public commission for mentoring.

Evaluation of the mentoring tender and signing of the contract with the selected contractor.

APRIL-JUNE:

Advertising the accelerator in the target groups.

Approval of the final form of the Accelerator Program.

Announcement of the Accelerator Program.

Announcement of an open call for participants.

Evaluation of applications by the expert committee — selection of participants. Signing of contracts for the allocation of grants and setting up of the individual acceleration plans.

JULY-SEPTEMBER:

Acceleration takes place.

OCTOBER-DECEMBER:

Presentation of the accelerated projects.

Finalization of methodology, finishing cooperation with the contractor, billing. Creation and presentation of the final evaluation report of the pilot version of the Acceleration Program.

