

MARCH 2018



1ST STUDY VISIT REPORT

*“FOSTER MULTILEVEL ADMINISTRATIVE COLLABORATION ACROSS THE TERRITORY
TO ENABLE BETTER SYNERGIES BETWEEN THE DIFFERENT AUTHORITIES IN CHARGE
OF CCIS”*

MINISTRY OF CULTURE OF THE SLOVAK REPUBLIC

BRATISLAVA, SLOVAKIA

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1. GENERAL INTRODUCTION

A. GENERAL PROJECT INTRODUCTION

Creadis3 - Smart Creative Districts is a European initiative in the field of Cultural and Creative Industries (CCI) that links six territories of the European Union: Regional Council of Central Finland, Emilia Romagna Region, Public Service of Wallonia, Ministry of Culture of the Slovak Republic, Region of Western Greece and Regional Government of the Basque Country. The Department of Language Policy and Culture of the Basque Government leads the project, which will be implemented between 2017 and 2021.

The Creadis3 project was born with the main objective of aligning territorial public policy agendas to support the development of more efficient cultural and creative industries (later on „CCI“) policies in territories aiming to generate innovation and economic development around cultural policies. Therefore, the project aspires to improve institutional governance and boost CCIs contribution to regional development. Each partner has a specific sub-objective, which for Ministry of Culture of the Slovak Republic is the 1a sub-objective focusing on Foster multi-level administrative collaboration across the territory to enable better synergies between the different authorities in charge of CCIs.

As a partner in the CREADIS3 project Ministry of Culture of the Slovak Republic is planning to develop tools /such as action plan/ that will support the improvement of implementing centralized support scheme of IROP – Priority Axis 3 through improved governance in order to foster administrative collaboration on a vertical axis: national (Ministry of Culture, Slovakia, Ministry of Economy, Slovakia, National Export Agency, Innovation agencies), regional (existing and future creative hubs, clusters, regional authority, Business Chambers) and local (city authority, local hubs) and foster cross collaborations across culture and technology sectors through existing and future creative hubs, technology parks, universities, etc. and support internationalization of creative SMEs. At the same time sharing experiences and learning new knowledge from the partners is a great opportunity to gather new know-how that will be actively used during the processes of creating new policies and tool aimed at supporting the development of the CCIs and its ecosystem in the Slovak Republic.

B. ELEMENTS OF CONTEXT

The study visit in the Slovak Republic held on 20. - 21. March 2018 was the first study visit organized in the framework of CREADIS3 project’s activities.

The general theme of the study visit “Foster multi-level administrative collaboration across the territory to enable better synergies between the different authorities in charge of CCIs” was identified in accordance with the specific sub-objective for the Slovak Republic within the project’s objective. The sub-theme of the visit was chosen by the co-hosting partner according to the same criteria (Public

Service of Wallonia) and presented „Policies and tools to support the development cross-sectoral cooperation in the cultural and creative industries“. These two main topics was mainly addressed on the second day’s main event, that was focusing on the theme *Supporting multilevel cooperation and policy development in the field of cultural and creative industries* consisting of two workshops lead by hosting and co-hosting partner.

Due to the fact, that creative ecosystem of CCIs in Slovakia is still in its initial phase, one of the main challenges was to choose best practice with proved track of evidence in this area. Nevertheless, the National Business Centre /NBC/ was identified as good practice even though it is not specifically focused just on the CCIs, but on providing a comprehensive support to SMEs and those interested in starting their business in general. The participants visited also its Creative Point, a small hub for CCIs that is a part of the NBC, offering services that are tailored to creating modules and prototypes as well as development of new products and providing access to new technologies and knowledge. Another the good practices identified by Ministry of the Slovak Republic was Creative Industry Košice, a non-profit organization that is focused on development of human capital, creating conditions for talented people in the city and also participates in the creation of strategic cultural documents at national and international levels. The organization, that is located in the Košice city, was therefore sadly not a possibility for the site-visit and became a part of the second day’s hosting partner workshop.

Another challenge was to find the right cultural event that was happening during the same time as the study visit was organized. So, it was decided to set the date of the study visit was also with regard to the 25th International Film Clubs Festival Febiofest, where the participants of the study visit had an opportunity to attend a Masterclass *Innovation, Inspiration, and Future Technologies: The Use of Artistic Film Project* by Claudia Schnugg as a part of festival’s Industry Days program. The theme of the workshop was not related to the general theme of the study visit, rather it was supposed to provide an inspiration about the possibilities of collaboration between CCIs and other fields and its positive outcomes.

Lastly, regarding the fact, that the study visit in Slovakia was the first study visit of the project it was difficult to identified the right balance between the learning and participating activities in the given time. So as the first hosting organizer we had no opportunities to learn from others.

The study visit offers a great opportunity to get to know the partners of the project better and share different perspectives and knowledge about the specific theme. This was also one of the biggest objectives for the first study visit in the Slovak Republic. The program and its activities were designed with the intention to provide time for both, project meetings and especially networking dinner at the local restaurant to provide time for getting to know each other better and site-visit at NBC. Workshops from the second day’s event give all the partners an opportunity to share their knowledge on the discussed topics. For this purpose, the format of World Café and Panel discussion were chosen to allow all the attendees to learn about the processes and good practices from all the participating countries and gain new inspiration for their future work.



After the end of the study visit, the lead partner created and send to all the partners an on-line questionnaire in order to evaluate the event and its parts and to gather recommendations for the next study visits. For the needs of this report, we refer to the concrete results from the evaluation of the questionnaires.

2. SITE VISITS AND MEETINGS

A. INTRODUCTION

CREADIS3 members and stakeholders had the opportunity to discover the Slovakian capital city through site visits, local cultural event and a networking event. It appears the majority of the group enjoyed these moments, considered as appropriate by more than 63% of respondents and “worth it” by about 60% of them. They valued the fact of being able to walk from one site to the others, and to have different activities scheduled all along the cadenced two-day visit.

Getting to the content, we can see some contrasts between the activities evaluation. To sum up, we could assess that **the more explanations and moments of exchanges the participants had during the visits, the more they enjoyed them.**

For instance, the 1st morning, stakeholders were free to join the local cinema festival Febiofest. More than half of the participants appreciated the invitation, but said the visit lacked some transferability tips, and a quarter did not see the link to CREADIS3 project – which had not yet been introduced to the stakeholders. Again, the film projection at the end of the study visit was a bit misunderstood because it did not go along with some exchange and debate moments.

On the other hand, the whole group visited the incubator NPC and the “fab lab” creative point: the majority rewarded the dedication of the teams, present to explain and show some practical examples, and 60% of respondents stated the content was good and useful.

We could also highlight that the networking dinner was a great success, more than 63% of respondents said it was “the best way to do it”: project partners and stakeholders appreciated to have been mixed and to share a convivial moment in small groups – as there were no more than 6 persons for each table.

B. THE FEBIOFEST

The date of the study visit was set on 20. - 21. March 2018 which was also with regard to the 25th International Film Clubs Festival Febiofest in Bratislava. The benefit of this collaboration was the possibility to provide all the participant an accreditation to the whole program of the Febiofest and its Industry Days.

During the first day of the study visit, the stakeholders had the opportunity to attend the festival especially the Industry Days program, while the project partners were at the projects meeting, that was held at the same time.

On the second day, we attended the Master Class lead by Claudia Schnugg, independent researcher with an interdisciplinary background in social sciences, business administration, cultural sciences, and the arts. The theme of master class was Innovation, Inspiration, and Future

Technologies: The Use of Artistic Film Projects. This master class addressed the issue of raising opportunities generated rapidly in computer science, technologies, and scientific research that go along with a need for innovation and creativity in business and in society. Art as a playful approach to new technologies and cutting-edge science provides an opportunity to creatively explore, communicate, and contextualize these latest developments. Moreover, it provides a platform for interdisciplinary exchange and public engagement processes tackling stakeholders and social innovation. Using the example of film and artistic film production, this master class approached the topic asking questions like: How does such a project work? What are the important processes triggered by the interaction? How do storytelling, narration, and (science) fiction as important aspects of film support communication and creativity? And how can ideas, innovative processes and changes emerge?

Intersection of Science, Arts & Technology has a lot of potential and needs to be nurtured through structured dialogue. Nowadays, collaboration between these two worlds are mediated within special residency programs be it either scientist residencies or artist residencies. In the first one, artist comes to scientific research to bring his/her point of view, different perspective to the topic that is being researched. The other is organized vice versa. Structured approach (residency programs) brings opportunity of longterm collaboration not just an ad hoc one. Currently, there are just few examples of such activities as STARTS platform that are focused on this type of collaboration that are replicable.

The Master class was supposed to provide an inspiration about the possibilities of collaboration between CCI and other fields and its positive outcomes. The topic is extremely new not just to the local audience. Questions raised were turning around reasons why there is a need of structuring the dialogue between arts & science if both domains are prone to research activities anyway and how is this mediation realized.

Ministry of Culture of the Slovak Republic has decided after several discussions with the organizational team of the Febiofest to choose this specific theme based on the fact that the awareness about the positives of the cross-sectorial cooperation and its benefits is still quite low and this topic is not recognized enough as it was mentioned above.

The program was finished by a cultural event - the film projection of the last film by Jan Švankmajer: "Insects" which was premiered on International Film Festival Rotterdam 2018.

C. NBC AND CREATIVE POINT

The first site visit introduced National Business Centre /NBC/, which was identified as one of the good practices by the Ministry of Culture of the Slovak republic. This center offers comprehensive support to SMEs and those interested in starting their business. Creative Point, which is a part of the NBC, is a self-standing component of the Acceleration Program. It is basically a creative workshop offering services that are tailored to creating modules and prototypes as well as development of new products. The main goal of Creative Point is to provide access to new technologies – enhancing

creativity, knowledge sharing, proven procedures and further resources for creative ideas to a wide target group and inspiring entrepreneurs.

As explained by the NBC work team, this center is not focused specifically on providing support to the creative industries, however it hosted a number of events on various topics of marketing or creativity. The aim of the workshops is to expand the knowledge and business skills of NBC clients so that they are able to build and develop successful businesses. Workshops dedicated to foster creativity offline and online have also been organized. Concerning the Creative Point, it is the largest creative lab in Slovakia that aims to raise awareness of digital fabrication and technology utilization for business purposes and build a community of makers in Bratislava.

Based on the feedback of the participants, we can say that the perception of the site-visit was various. Some of the participants enjoyed this experience, but some of them did not find it so interesting, because of the fact that they have already many experiences with this kind of services and infrastructure.

D. NETWORKING DINNER

The last activity of the first day of the study visit was a networking dinner, that provided a opportunity for all the partners and their stakeholders to get to know each other better during an informal occasion. It was also an opportunity to try traditional Slovak cuisine. For this purpose the Zylinder Cafe & Restaurant was chosen, as the restaurant provided all the regional specialties with historically inspired furnishing. The restaurant is also situated right in the city centre on the Hviezdoslav Square with a short walk distance from the hotel, where all the partners were staying.

For all the attendees four tables were reserved, so the project partners and stakeholders have been mixed into small groups, no more than 6 persons for each table.

We were pleased to lean that the partners and their stakeholders evaluated this event really highly and enjoyed not just the food but the whole atmosphere as well.

3. WORKING TIMES

A. INTRODUCTION

The group was also invited to more theoretical working times, dedicated to talk about CCIs and the project's objectives: a presentation of the project, a workshop lead by the co-hosting partner, and a workshop lead by the hosting partner (both including a time slot to a local stakeholder to introduce its experience).

These moments were the most valued by the participants, whose main focus is to learn from the others experience, to try to transfer the most interesting practices in their territory. They assessed the added value of the visit was in these exchange and work moments which contribute to the SV objectives: they make the visit's common thread visible (74%), they allow to understand the project challenges (63%), they provide useful and transferability tips (53%).

We could highlight the success two of these sessions had: the short presentation of CREADIS3 and the workshop lead by the Public Service of Wallonia intended to a broader audience. The two focused on some clear, concrete and understandable facts, judged good and useful by 79% of the participants.

The participants were eager to go even beyond: 47% thought we could have entered into further details.

B. SHORT PRESENTATION OF CREADIS3

The program of the second day was opened by the first presentation of CREADIS3 project presented by the lead partner. The presentation was divided into several parts focusing on the project's objectives, methodology, partners and current situation.

We can conclude that the attendants of the second day's event appreciated the opportunity to learn about the most important facts of the CREADIS3 project. We believe that it was especially useful for regional Slovak professional public who will be involved in the future process of creation of the action plan.

C. WORKSHOP LEAD BY THE CO-HOSTING PARTNER

THEME: "POLICIES AND TOOLS TO SUPPORT THE DEVELOPMENT OF CROSS-SECTORAL COOPERATION IN THE CULTURAL AND CREATIVE INDUSTRIES"

The session started by a speech given by Philippe Reynaert, the director of the Wallimage, a Walloon investment fund in audiovisual production. Initially financed through public intervention of Wallonia, Wallimage is now quite autonomous in producing movies thanks to the huge return of investment it created after several years of activity. Philippe Reynaert also explained how his

organization came to be structured beyond the classic production of movies by involving in cross and trans-media projects thanks to additional public subventions provided by Wallonia (the “Wallimage cross-media” and “Wallimage creative” projects). Some concrete examples of successes were further explained (for instance, the communication and side-activities around the movie “Mobile Home”).

Then Delphine Goderniaux started to explain the main economic strategy of Wallonia towards CCI that is included in the Creative Wallonie programme, a 8.000.000€ programme designed to boost regional development through creativity and innovation. That programme follows 4 axes:

1. Stimulate

Example of action: the KIKK Festival (International festival of digital and creative cultures)

2. Train

Example of action: the ID campus training programme and its Executive master in co-creative innovation

3. Support

Example of action: the call for projects “Boost-up Creative industries” that helps cultural and creative SMEs/entrepreneurs to launch a new product/service and also the project “Wallimage creative”

4. Scale-up

Example of institutions that already provide help in financing (St’art investment fund for CCI and Wallimage audiovisual fund) and in internationalization (several agencies that help export according to the sector concerned)

She also introduced another policy, that interested many of the partners: The Creative Hubs. The hubs are structured around physical places, meant to gather stakeholders from different CCI fields within a local territory. The target audience is the companies and anyone who wishes to launch a creative project. The Creative Hubs propose various services such as fab labs, events, workshops and coworking. Each of the 7 Walloon creative hubs has its specificities, either thematic or functional because each structure depends on the bond it has with the local communities and the characteristic of the territory concerned. The initiative is funded by the ERDF.

Delphine also evoked a tool that was tested in Wallonia during a short period and which needs to be improved in the future: The Creative Vouchers, a grant given to a traditional company in order to realize collaboration with a CCI on a specific project. One of the difficulties encountered was that many of cultural and creative industries are not established as real enterprises with a VAT number, and cannot therefore be counted in this system of creative vouchers. It was also difficult to meet the needs of the traditional companies and to measure the economic return.

The presentation gave way to a “World Café”: 4 flipcharts were settled in the room, and post-its distributed among the partners. Each board stood for a type of policy or tool aiming to support the cross-sectoral collaboration in or with CCIs:

- Structures/Places,
- Financial Incentives
- Intermediaries,
- Others.

All the audience was invited to write down their local policies and tools on a post-its, and to stick them on the boards. You can find below all the results arose from this interactive activity.

	Structures/Places	Financial Initiatives	Intermediaries	Others
Slovakia	Creative Point, National business centers, Cvernovka (co-working, hub), Fab Lab Bratislava, Kulturpart, Tabačka, Spots	Slovak arts council, Audiovisual fund, City grand program Košice and other programs financed by ERDF grants to SMEs in the field of CCI such as PA3 IROP, Creative vouchers.	Slovak design Centre, Creative industry Košice, National business centres, Nová Cvernovka	Trainings soft skills - Escalator program (within Creative Industry Košice)
Central Finland			Kasvu Open (growth open)	Crowd funding (market survey at the same time)
Western Greece				
Basque Government	ZAWP, Sorgune (creation factories)		Facilitatin Nodes 13 - Associations, Clusters, STI Agents; KSI Berritzaile	Festival in Bilbao (gastronomy and winery).
Wallonia	Creative hubs, CoWallonia coworking network	Creative vouchers, Wallimage creative call for projects	Wallonie Design, Comptoir des ressources creatives	Kikk Festival
Emilia Romagna	Italian incubators, INCREDIBOL spaces (project coordinated by the city of Bologna, in partnership with the region, rent free spaces that belongs to the municipality).	Film Fund, Music Fund, Incredibol! Network	Incredibol! Network, Cluster	

Many questions arose from the two presentations, and the audience wanted to know more about:

- The story of Creative Hubs, and the way to finance and settle them.
- The criteria Wallonia used for the call for projects "Boost-up industries créatives".
- The way Wallimage succeeded in convincing Wallonia to finance the fund.

The audience joined cheerfully the world café, and explained briefly the policies and tools they developed in each category.

D. WORKSHOP LEAD BY THE HOSTING PARTNER

THEME: "FOSTER MULTILEVEL ADMINISTRATIVE COLLABORATION ACROSS THE TERRITORY TO ENABLE BETTER SYNERGIES BETWEEN THE DIFFERENT AUTHORITIES IN CHARGE OF CCIS".

Denisa Zlata introduced the workshop by providing an overview of CCIs governance in Slovakia. She explained the three administrative layers (local, regional and national), assessing that the country was far from an integrated multi-level governance. Competencies linked to CCIs are split among various departments at each level (tourism, economy, finances, culture, etc). We can find good practices at every governance level, but the inconvenient is that these levels do not collaborate together.

Within the local level each city has an organizational unit responsible for the area of culture (including creative industry as well) which is associated with, for example, education or tourism. Specific policies and strategic documents focus on CCIs at local level are only present in some cities. Most local strategy papers do not focus on these areas, but they form part of the local development documents. However, some cities also have specific strategic materials focused on the development of culture and CCIs. The situation relating to the support for culture and CCIs on local level is very similar to the regional one. Supporting programs and subsidies are also mainly focused on culture, or partly on cultural industries. Each local administration has their own grant system and almost every year each one of them allocates a specific amount from their budget and sets rules for possible applicants.

Same as on local level the regional self-government has an organizational unit responsible for the area of culture (including creative industry as well) which is associated with, for example, education or tourism. Supporting measures for the development of CCIs at regional level are mentioned in particular in documents related to the implementation of ERDF, Regional innovation strategies or Regional Integrated Territorial Strategy (RICS). The regional supporting programs and subsidies are mainly focused on culture, or partly on cultural industries. This support is provided through grant systems, almost every year each region allocates a specific amount from their budget and sets rules for possible applicants. As for creative industries, this kind of support is not covered in the regions yet.

But in the upcoming years there are planned activities within the frame of Integrated regional operational programme 2014 - 2020 - Priority axis No. 3 and Operational programme research and innovation 2014 – 2020 (OPVal) - Priority axis No. 3 that will provide sources for creating a needed infrastructure (establishing a creative center in majority of the regions) and non-financial support for creative entities (consulting services, premises and technology for rent, incubator/accelerator services, etc.).

The Ministry of Culture of the Slovak Republic places great emphasis on creating conditions for the development of the cultural and creative industry and its efficient networking. The priority of the Ministry of Culture in this area is in particular to implement activities and actions aimed at building and supporting the overall ecosystem of the creative economy in the regions of the Slovak Republic, ensuring its sustainability and supporting the emergence and growth of micro and small and medium enterprises in the cultural and creative industry with a focus on creating new jobs. Given that the majority of the sector are independent entrepreneurs and SMEs or freelance artists, it is also important for the Ministry of Culture to place emphasis on activities sensitive to such types of entrepreneurs and to focus on reducing administrative burdens and removing legislative barriers.

At the moment, Ministry of Culture of Slovak Republic needs to focus more on specific CCI sector analysis consisting of the following focal points:

- Suggestions for development of investment opportunities for Slovak CCIs
- Evaluation and Analysis of public investments for Slovak CCIs.

Another part of the presentation was the overview of the key players from CCIs' professional associations and other stakeholders.

In the last part of the presentation the vision of future multilevel governance collaboration on vertical and horizontal level was introduced.

The audience asked her about the main challenges for the Ministry of Culture, and she detailed the following idea:

- The cooperation between culture and economy. As culture has been considered as a public good for years, it is difficult to spread the idea that it can be a growth driver. Thus, it is of the utmost importance to have precise data, to start a statistical data analysis to demonstrate there is profit making.

Presentation by the Director of Creative Industry Košice

Michal Hladký presented the mission of Creative Industry Košice, that is deeply rooted in its origins, the organization of Košice - European Capital of Culture 2013. The city acquired this prestigious title after the approval of the Interface 2013 project by an international selection committee in 2008. A non-profit organization was created to take care of the preparation,

implementation, monitoring and evaluation of the project. Its main task was primarily to prepare the programme for 2013 and the supporting activities, to address development projects (creative economy, community development, etc.), the operation of the cultural centres, the SPOTs project, marketing, international cooperation and other related activities.

The organization went through a fundamental change in 2014 and started to focus on activities listed in the materials “Košice Interface 2013” and the resulting materials “Košice 2020 - the Creative Economy Master Plan 2013-2015” and “Cultural Strategy for Košice 2014-2018” - the development of human capital, creating conditions for talented people to grow, development of cultural and creative industries and strengthening their cooperation with other sectors and businesses.

Creative Industry Košice helps people from the cultural and creative environment to become professionals, opening international markets and educating them. The organization also participates in the creation of strategic cultural documents at national and international levels. Its main activities are providing professional trainings, local and international networking, building international partnerships, developing strategies, that are still implemented, some of them even in a bigger scale. Organization was responsible for Košice becoming a member of UNESCO Creative Cities Network in 2017.

Since 2014 the number of projects rised from 6 to 18. Creative Industry Košice is able to rise the funding within numerous European projects funded within various schemes (Erasmus+, Creative Europe, Erasmus for young Entrepreneurs, etc.). It is a member of the big networks (European Creative Business Network, Res Arists,...) and recently has helped its city to become a member of UNESCO Creative Cities Network in Media Arts.

In the end of the presentation Michal Hladký informed about the upcoming activities of Creative Industry Košice for the year 2018, that will be focused on preparation of next strategic documents in order to raise and improve the development the city of Košice.

Panel discussion: “Governance and collaboration models”

The aim of this panel discussion was to allow all the attendees of the workshop to learn about the processes and good practices from all the participating countries and gain new inspiration for their future work. The panel discussion consisted of the following four questions:

- What kind of governance/multigovernance model of collaboration in the area of CCIs you have – competency model?
- How do you collaborate, on which basis (common strategy, action plan, etc.)?
- How do you make sure measures are in synergy and complementarity? How do you evaluate impact?

- What is your overall experience with multigovernance collaboration? What are main obstacles? What is main motivation?

The main conclusions are sum up in following table:

	Governance and collaboration model
Central Finland	In Finland they had a lot of initiatives supporting CCIS across country, be it support structures, special programmes or hubs. Now, in 2014 – 2020 period, the overall opinion is CCIs in Finland are mature enough thus they do not need special promotion anymore.
Western Greece	In Western Greece, the area of the CCIs has a wide variety. It is considered as a “blessing and curse”, at the same time. Therefore, Western Greece has to choose the most suitable model of collaboration according to the criteria they have set in the mapping phase 2, but also according to the willingness of bodies to collaborate (their ability to engage) and to participate in it. Western Greece called on representatives from different sectors during their SGMs. After the 3rd SGM they will come up with a common strategy. Western Greece needs something simple within frames that will help and develop their region.
Basque Government	Originally in 2016, regional government set up two different working groups, one on cultural industries and the other on creative industries. Later, they changed their mind and merged both groups into one. It is called a piloting group on CCIs. This approach is in line with all RIS3 strategies for other sectors. This group consists of representatives of public authorities both from culture department and department of economic development who work together. This model is applied in all three territories and their capitals in Basque country.
Wallonia	Regional government/department of economy brings various support schemes for CCI SMEs in terms of visibility, training, financing and scale up. Also, they promote establishing of creative hubs (both public and private) around physical infrastructures financed by ERDF. Among presented tools, there are several schemes that are replicable be it Wallimage Film Fund with its cross- media and SMEs focus or support for creative hubs.
Emilia Romagna	Regional government has set up a CCI cluster of which members are most of key stakeholders from the region, both public and private. This platform is to serve for their mutual collaboration and also to strengthen their visibility.

Overall, the topic was pretty new to the local audience, so not many questions were raised. The most striking fact was the difference in the level of development of policies for CCIs across partner regions. Starting from Slovakia, where there is now the initial phase of establishing supporting schemes for CCIs with little evidence of impact (especially Košice, former ECoC), through Western Greece, Emilia Romagna, Basque Country, and Wallonia focused on promotion of CCIS as macro-sector in more developed sense with some evidence of impact at hand, to Finland in its post CCI era supporting schemes.

4. CONCLUSIONS AND LESSONS LEARNED

A. OVERALL EVALUATION

First study visit, which was organized by the Slovak Republic, focused mainly on the topic “Foster multi-level administrative collaboration across the territory to enable better synergies between the different authorities in charge of CCIs”. The date of the study visit was set on 20. - 21. March 2018 which was also with regard to the 25th International Film Clubs Festival Febiofest in Bratislava.

The study visit program was divided into two days. The first day was dedicated to presenting current and upcoming activities of the CREADIS3 project, including Steering Committee Meeting, the first site-visit of the National Business Centre /NBC/ and to the networking dinner. The second day’s main event was focusing on the theme *Supporting multilevel cooperation and policy development in the field of cultural and creative industries* consisting of two workshops lead by hosting and co-hosting partner. The program of the study visit was finished by Claudia Schnugg’s Masterclass focusing on a connection between science and fiction in film followed by the film projection of the last film by Jan Švankmajer: “Insects”.

We appreciate the possibility of realization of the study visit as a part of the project, which offers unique opportunity for sharing the knowledge and best practices from different European regions as well as time for informal networking. The presence of the stakeholders from all partners allows to create new partnerships such as the possible future collaboration between Ministry of Culture of the Slovak Republic and Wallimage. The study visit in Bratislava also contributed to raising awareness of the project and CCIs in general through massmedia (radio interviews, social networks, websites and etc.).

Based on the results of the questionnaire and personal feedback, we consider the organization of the study visit as satisfying and well valued by participants (accommodation in the city center, accessibility of venues, different activities).

Regarding the program and its activities of the study visit, we reflect that site-visit at NBC was not entirely beneficial for all the participants caused by the situation that the theme of the CCIs has still relatively short history in Slovakia compared to other partners. We were also expecting more participants from the Slovak side during the workshops on the second day as well as participation of more stakeholders during the whole study visit.

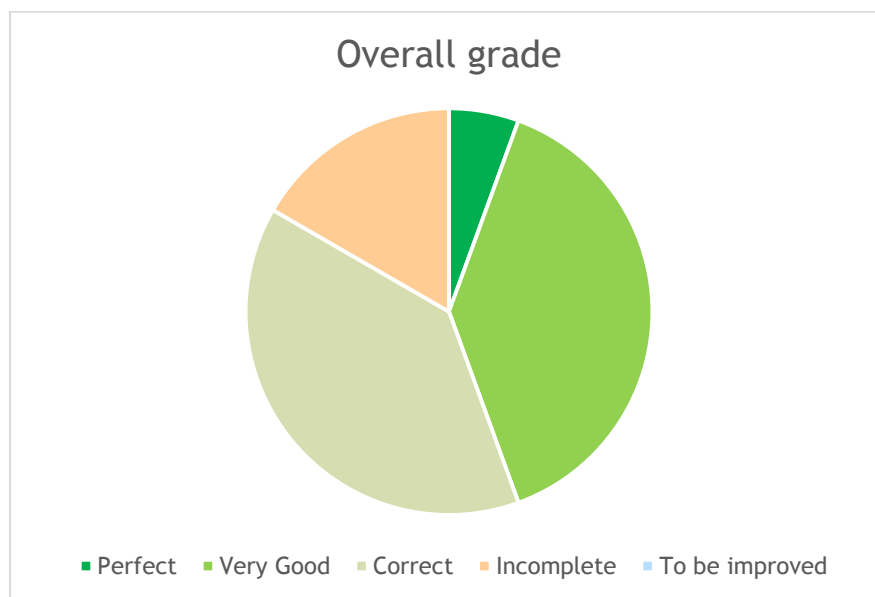
To sum up the general perception from our point of view, we appreciate the positive reactions of the partners and also take in consideration all the comments and suggestions for improvement. We believe that our experiences will help our partners with future realization of their study visits.

B. MAIN FACTS&FIGURES

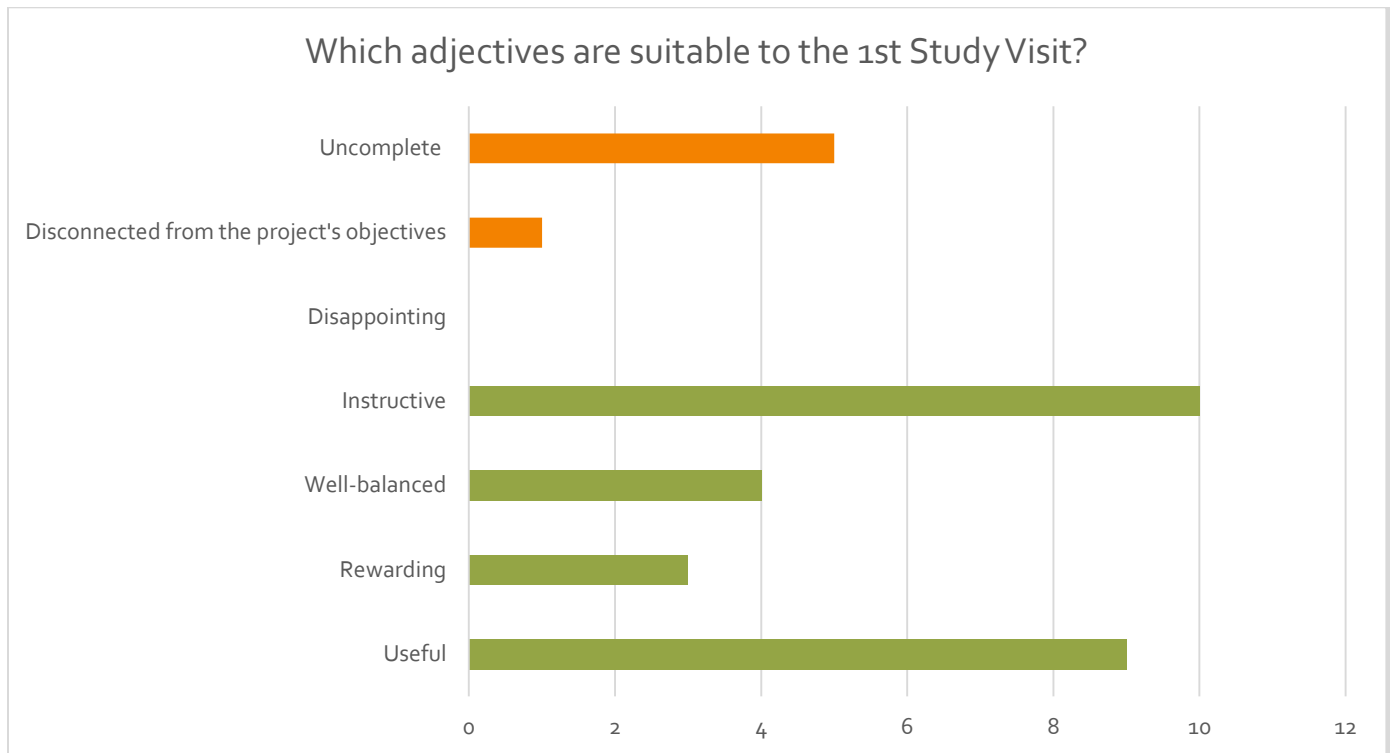
At the end of the Study Visit, an evaluation questionnaire was given to the participants. We succeeded to gather 18 of them filled in, by the following participants:

Number	Category
3	Hosting partner
5	Stakeholder
10	Members of CREADIS3

The respondents gave a good overall appreciation to this 1st study visit, and **85% thought it was at least correct.**



When asked to describe the Study Visit in one word, the majority of the participants chose **laudative adjectives** such as “Stimulating”, “useful”, “bonding”, “welcoming”. It seemed that the efforts deployed by the hosting team were appreciated by a large majority of CREADIS3 members and stakeholders. However, some were less enthusiastic, highlighting that there were some points to be improved.



A few participants were disappointed and later explained their point of view. Most of this sample was not totally satisfied because of:

- The lack of time dedicated to the stakeholders. Some of them would have appreciated a time slot dedicated to them, so they could explain their experience, and share it with the group.
- The lack of focus towards CCIs sector for some site visits or events. However, the study times were considered as well-oriented towards CCIs and very instructive.

The results will be explained into details in the relevant sections.

C. CONTENT: MAIN LESSONS LEARNT AND TRANSFERABILITY

To sum up, we can say that the following topics has been discussed during the SV:

1. How structures such as incubators and fab labs could support CCIs sector,
2. How Wallonia succeeded in creating economic activity within its territory through financing movie production,
3. What were the main lines of the Wallonian strategy to support CCIs,
4. What could be the similar examples in each of the members' territory,

5. How an organization dedicated to back a city's candidature for European culture capital settled in the municipal ecosystem, and contributed to enhance CCI initiatives,
6. Which were the different governance patterns in the field of CCIs,
7. How arts could be linked with science through creative processes.

D. NEXT STEPS: RECOMMENDATIONS

On the basis of the evaluation of the study visit, we could express the following recommendations for the forthcoming study visits.

Some recommendations for the next hosting partners:

- A common thread of the visit (naturally the hosting partner's theme) must be visible, so the partners can invite the most interested stakeholders, and associate them to all the visit's activities.
- The agenda must include an activity where stakeholders could introduce themselves and interact with project partners and local stakeholders.
- All activities must be introduced somehow by the hosting partner or associated stakeholder and linked to the project's challenges.
- The study times must focus on concrete policies and highlight practical information that must help partners to adapt it to their organization.
- The hosting partner must optimize the presence of the group and propose activities all along the two days. However, do not overload the agenda, above all if the visits require transportation time.

E. THE STUDY VISIT IN THE MEDIA

The information about the first study visit in Slovakia was distributed through several different media channels.

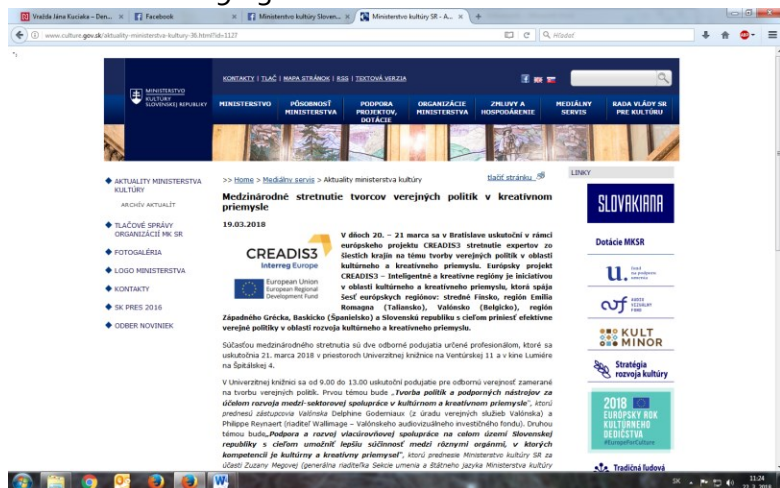
These channels can be divided into following groups:

1) media channels of organizers and co-organizers

Medium: official website of the Ministry of Culture of the Slovak Republic

Available at: <http://www.culture.gov.sk/aktuality-ministerstva-kultury-36.html?id=1127>

Published on: 19.03.2018



Medium: fan page of the Ministry of Culture of the Slovak Republic on facebook.com

Available at: <https://www.facebook.com/ministerstvo.kultury.SR/>

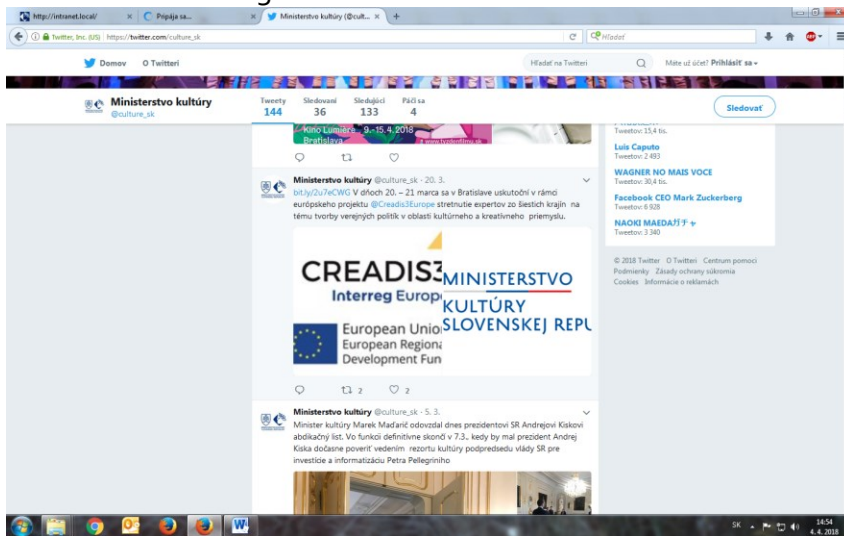
Published on: 19.03.2018



Medium: twitter page of the Ministry of Culture of the Slovak Republic

Available at: https://twitter.com/culture_sk

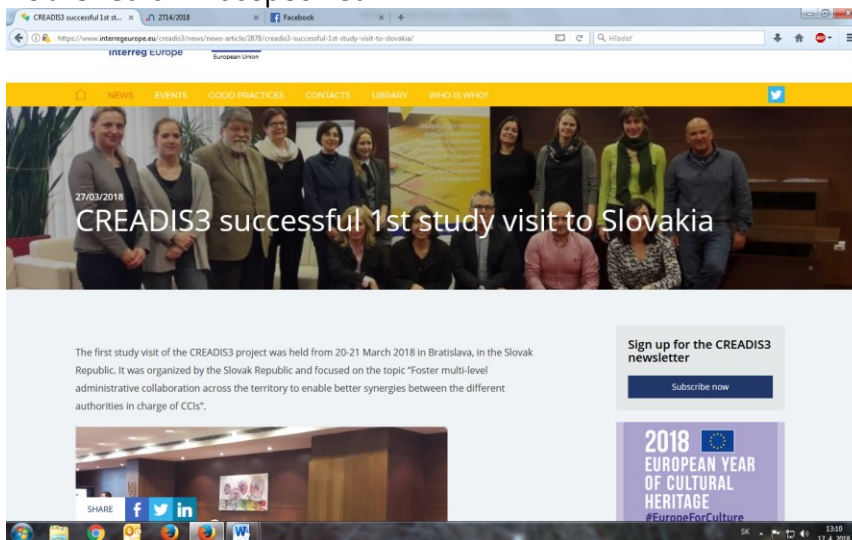
Published on: 20.03.2018



Medium: official website of Interreg Europe

Available at: <https://www.interregeurope.eu/creadis3/news/news-article/2878/creadis3-successful-1st-study-visit-to-slovakia/>

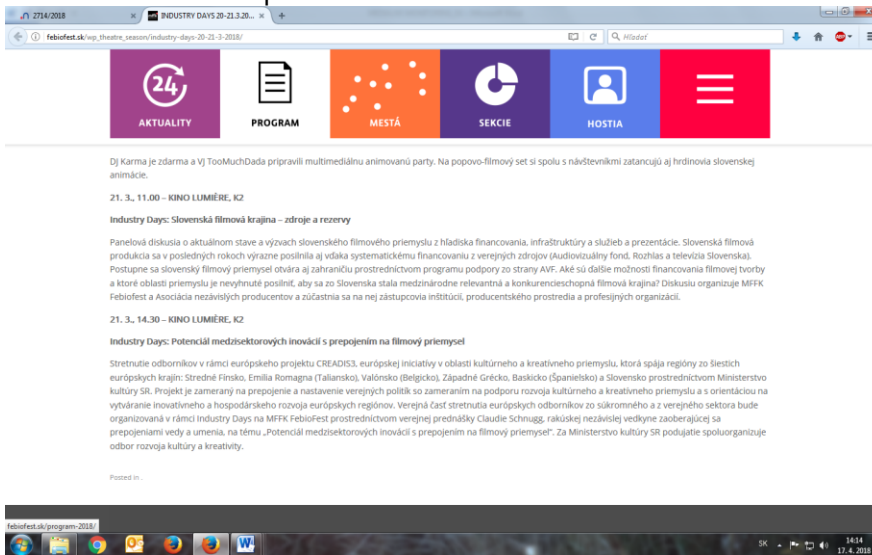
Published on: not specified



Medium: official website of IFCC Febiofest 2018

Available at: http://febiofest.sk/wp_theatre_season/industry-days-20-21-3-2018/

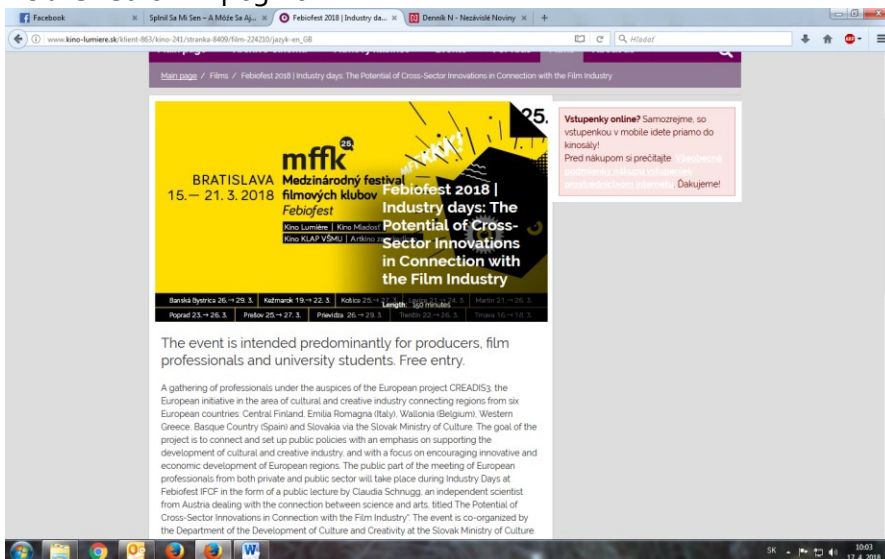
Published on: not specified



Medium: official website of CinemaLumiére

Available at: http://www.kino-lumiere.sk/klient-863/kino-241/stranka-8409/film-224210/jazyk-en_GB

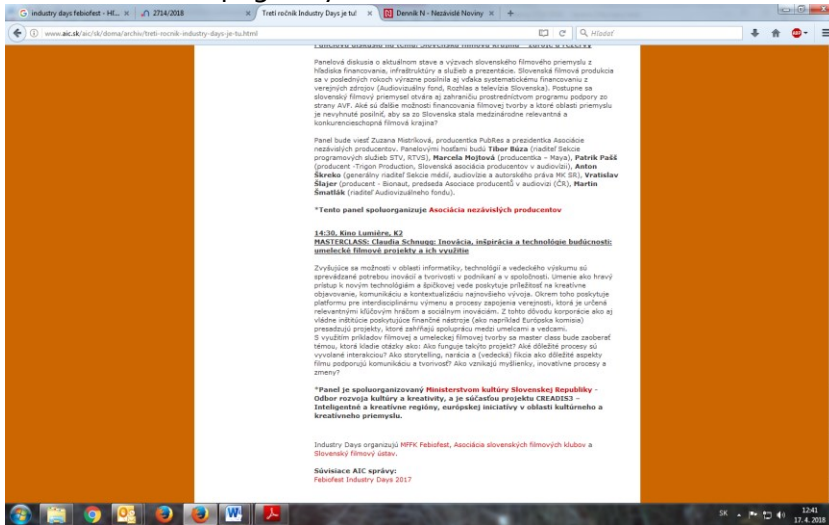
Published on: 14.03.2018



Medium: official website of Slovak Film Institute

Available at: <http://www.aic.sk/aic/sk/doma/archiv/treti-rocnik-industry-days-je-tu.html>

Published on: 14.03.2017

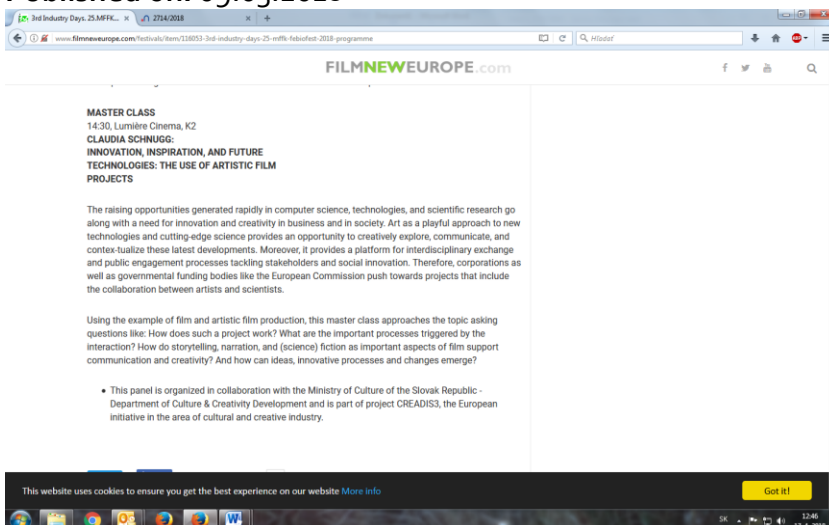


2) media channels of external actors

Medium: official website of Film New Europe

Available at: <http://www.filmneweurope.com/festivals/item/116053-3rd-industry-days-25-mffk-febiofest-2018-programme>

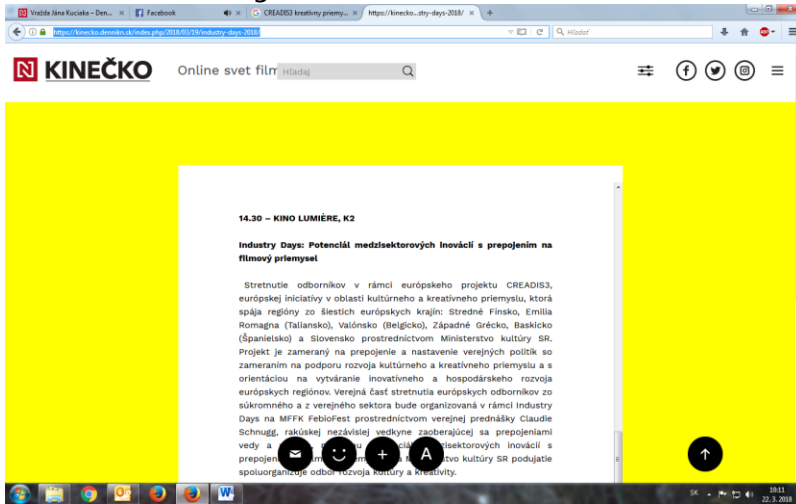
Published on: 09.03.2018



Medium: official website of Kinecko.com

Available at: <https://kinecko.dennikn.sk/index.php/2018/03/19/industry-days-2018/>

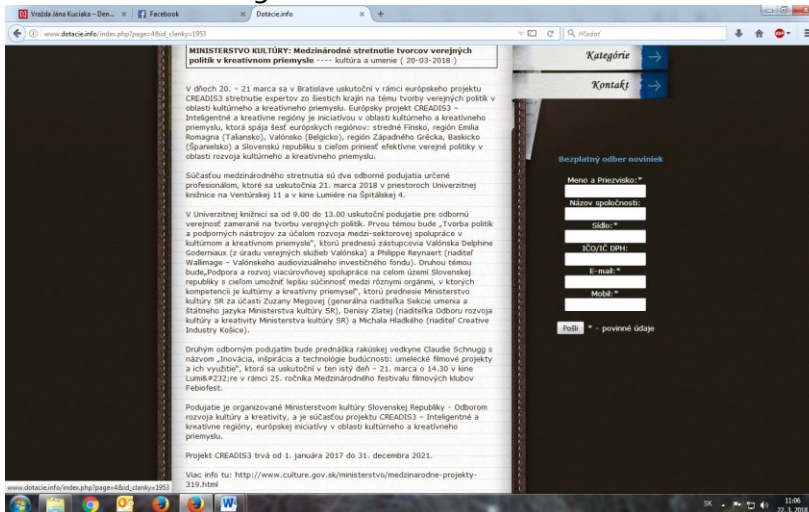
Published on: 18.03.2018



Medium: official website of dotacie.info

Available at: http://www.dotacie.info/index.php?page=4&id_clanky=1953

Published on: 18.03.2018



Medium: official website of Radio Slovakia International - Español

Available at: <http://esri.rtv.s.k/clanky/cultura/160878/eslovaquia-participa-en-el-proyecto-europeo-creadis3>

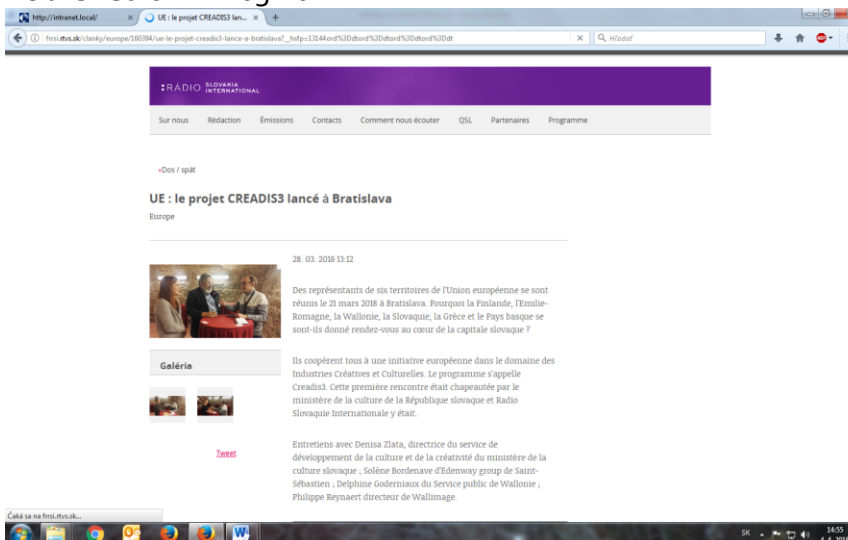
Published on: 04.04.2018



Medium: official website of Radio International Slovakia

Available at: <http://frsi.rtv.s.k/clanky/europa/160394/ue-le-projet-creadis3-lance-a-bratislava>

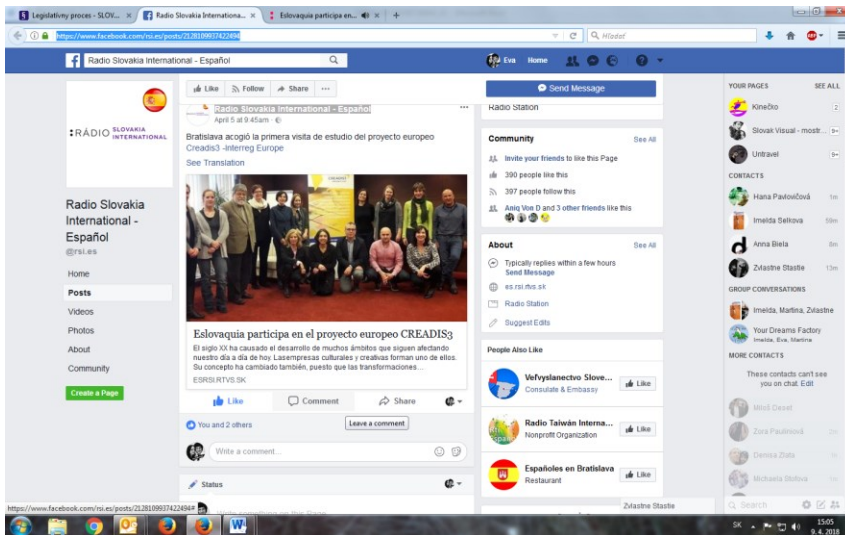
Published on: 28.03.2018



3) social media

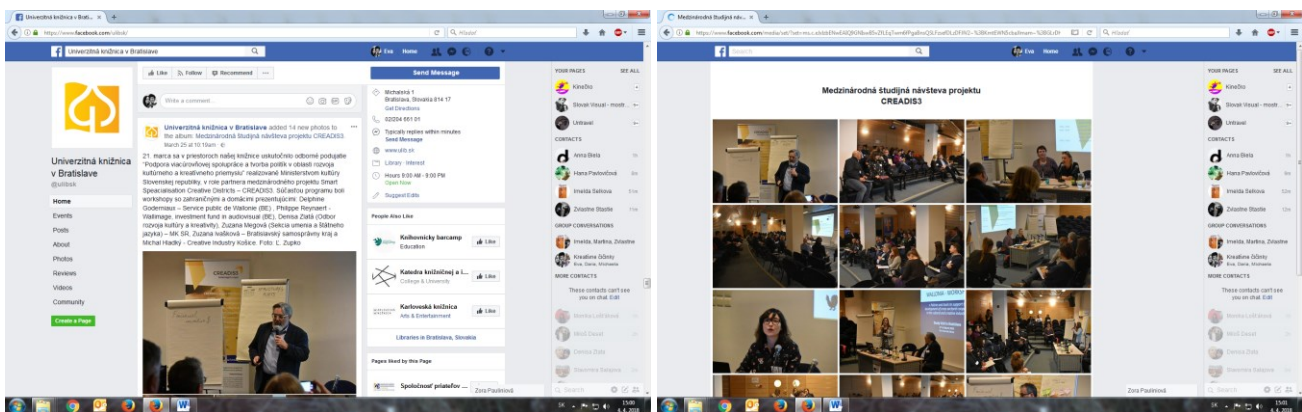
Medium: fan page of the Radio Slovakia International - Español on facebook

Available at: <https://www.facebook.com/rsi.es/posts/2128109937422494>



Medium: fan page of the University Library Bratislava on facebook

Available at: <https://www.facebook.com/ulibsk/>
https://www.facebook.com/pg/ulibsk/photos/?tab=album&album_id=10156218716374183



To sum up, we were pleased to learn that not just the co-organizers of the second's day events, but even external actors such as Radio Slovakia International was interested in the CREADIS3 project and informed about the events of the study visit at their media channels or even decided to make interviews with the partners of the CREADIS3 project.



The collaboration with the Febiofest festival allowed us to present pre CREADIS3 project in the festival promotional materials and catalogs to all participants and visitors of the festival (more than 8 000 people) during its whole duration.



F. APPENDIX

- A. AGENDA OF THE STUDY VISIT
- B. LIST OF ATTENDANTS
- C. TEMPLATE OF THE EVALUATION QUESTIONNAIRE
- D. PHOTOGRAPHIC DOCUMENTATION