

# REGIONAL MAPPING POLAND

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# COUNTRY AND SOURCE INFORMATION

**Country/Region:** POLAND

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**References about existing mappings:**

<https://stat.gov.pl/en/topics/culture-tourism-sport/culture/cultural-and-creative-industries-2014-2016>

**Name of Data Source:**

Statistics Poland, Research Studies, Cultural and Creative Industries 2014-2016, Report published in 2018

**Organization delivering data:**

Organization delivering data: Academy of Art in Szczecin

# MAIN QUANTITATIVE DATA COLLECTED

## Economic value of the CCI Sector:

The 21st century sees a dynamic development of new economic models - one of the most important one is the concept of creative economy, based on the activities of entities belonging to cultural and creative industries. Their key features are: artistic value, artistic and cultural creativity and originality. These features are not only important in traditionally understood cultural activity (painting, sculpture, theatre, music, museum activities or literature). They also play a crucial role in the field of mass production based on copyright, which could be called the cultural industries (e.g. publishing industry, phonographic industry, television, radio, film industry, computer games), as well as in creative industries where manufactured goods and services still require creative input and often contain some cultural content; however, they can no longer be called cultural goods and services (e.g. advertising, architecture, design).

In 2016, there were 100.5 thousands enterprises in Poland belonging to the cultural and creative industries, which constituted 5.0% of all non-financial enterprises. In comparison with 2014 their number increased by 10.3%. The increase in the number of enterprises in the field of cultural and creative industries mainly concerned micro-enterprises (with up to 9 employees). The micro-enterprises in the field of cultural and creative industries were so numerous probably due to the large number of people performing so-called free professions and those self-employed. The percentage of micro-enterprises operating in the area of cultural and creative industries was higher by 2.5 percentage points as compared to the percentage of micro-enterprises in the whole non-financial enterprises sector. The most numerous fields in which cultural industries and creative industries were active include: Books and Press (25.4 thousand entities), Advertising (22.7 thousand) and Architecture (16.8 thousand).

Enterprises belonging to cultural and creative industries employed in 2016 226.7 thousand people and in comparison with 2014 the number of employees increased by 2.5%. Meanwhile, the average employment amounted to 103.0 thousand full-time jobs, which constituted 1.5% of average employment for all nonfinancial enterprises. Unlike the number of employees, the average employment in 2016 in the area of cultural and creative industries decreased by 4.4% as compared to 2014. In the group of micro-enterprises belonging to the cultural and creative industries, the ratio of average employment to those employed amounted to 1:4 (34.0 thousand positions to 151.9 thousand working people) in 2016.

In 2014-2016, there was a systematic increase in monthly gross wages and salaries per employee in non-financial enterprises (an increase by 7.3%). In the case of cultural and creative industries that growth was twice as high (14.3%). In 2016, the monthly gross wage and salary per employee in the cultural and creative industries amounted to 5,472 zł, while in all non-financial enterprises - to 4,182 zł. Cultural and creative industries were characterised by a higher, than in the case of all non-financial enterprises, monthly gross wage and salary per employee, regardless of the enterprise size class: micro-enterprises - 3,103 zł versus 2,616 zł for all non-financial enterprises, small enterprises - 5,369 zł vs. 3,720 zł, medium - 7,644 zł vs. 4,392 zł, large - 6,741 zł vs. 5,003 zł.

For cultural and creative industries, gross wages and salaries accounted for 9.9% of the total costs incurred and this share was higher than in all non-financial enterprises (8.6%). A particularly high share of wages and salaries in the total costs concerned small and medium-sized enterprises (16.7% and 13.8% respectively in 2016).



Both the amount of total revenues and total costs per 1 entity belonging to the cultural and creative industries was almost three times lower than in the case of all non-financial enterprises. This difference decreased as the size of the enterprise increased.

In the years 2014-2016, in enterprises belonging to the cultural and creative industries, total revenues exceeded the total amount of costs every year.

In the years 2014-2016 culture and creative industries generated the value added of approximately 21.8 billion zł on a yearly average. This represented approximately 2.0% of the value added generated by all non-financial enterprises in the same period of time. Calculated per one enterprise, the value added for cultural and creative industries in total was more than two times lower as compared to the value added per one company from the total non-financial enterprises.

The turnover of foreign trade of cultural and creative goods and services produced by cultural and creative industries did not constitute a significant position in Poland's foreign trade. The total trade balance of cultural and creative goods and services in the analysed period was consistently positive and increased from 3,576.0 million zł in 2014 to 5,052.8 million zł in 2016. At the same time, the trade balance in cultural and creative goods was higher than the balance of trade in cultural and creative services. In 2016, on the export side, the turnover of trade in cultural and creative goods was higher by 16.8% than the turnover of cultural and creative services, while on the import side - by 20.4% lower. The highest values, both of exports and imports of cultural and creative goods and services, were recorded in the areas of: Advertising, audiovisual Arts and Multimedia, and Books and Press (in total around 90.0%, both in exports and in imports).

To sum up, it should be emphasised that the short period of time of the analysed data does not quite allow to determine the development direction of the cultural industries and creative industries in Poland. However, a comparison of information on cultural and creative industries with the data for all nonfinancial enterprises illustrates in some way the functioning of these entities in Poland in 2014-2016. The number of enterprises belonging to the cultural and creative industries grew in 2014-2016, as did the number of all non-financial enterprises. In the case of cultural and creative industries, however, this has not translated into a proportional increase in employment. On the other hand, in the group of enterprises to the cultural and creative industries, there was a higher, than in all non-financial enterprises, monthly gross wage and salary per employee recorded, regardless of the size of an enterprise. Higher wages and salaries were a greater burden on enterprises belonging to the cultural and creative industries (they constituted a higher percentage of total costs incurred) than in all non-financial enterprises. However, this did not have a negative impact on the level of the total costs indicator, which in the discussed period was more favourable for the cultural and creative industries than for all non-financial enterprises. Such results mean that economic activity related to the area of culture and creativity was less cost-consuming.

Unfortunately, this did not result in a higher level of value added, which was in fact lower when calculated per one enterprise in the field of the cultural and creative industries as compared to all of non-financial enterprises.



# CCI CLASSIFICATION AREA # 1

## 1<sup>st</sup> AREA

Activities of preservation and enhancement of historical and artistic heritage (museums, libraries, archives, monuments)

Sector	Indicators
<p>Cultural heritage</p> <p>91.02 Museums activities</p> <p>91.03 Operation of historical sites and buildings and similar visitor attractions</p>	<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> <li>- Sector Companies number: 748</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>
<p>Libraries and archives</p> <p>91.01 Library and archives activities</p>	<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> <li>- Sector Companies number: 217</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>
<p>Books and press</p> <p>47.61 Retail sale of books in specialised stores</p> <p>47.62 Retail sale of newspapers and stationery in specialised stores</p> <p>58.11 Book publishing</p> <p>58.13 Publishing of newspapers</p> <p>58.14 Publishing of journals and periodicals</p> <p>63.91 News agency activities</p> <p>74.30 Translation and interpretation activities</p>	<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> <li>- Sector Companies number: 25 364</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>



## CCI CLASSIFICATION AREA # 2

### 2nd AREA

Non-reproducible activities of cultural goods and services, defined as Performing arts and visual arts, synthesized with everything that revolves around the shows live (theater, concerts, etc.).

<p>Performing Arts</p> <p>32.20 Manufacture of musical instruments</p> <p>90.01 Performing arts activities</p> <p>90.02 Support activities to performing arts</p> <p>90.04 Operation of arts facilities</p>	<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> <li>- Sector Companies number: 5 595</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age : N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>
<p>Visual Arts</p> <p>74.10 Specialised design activities</p> <p>74.20 Photographic activities</p> <p>90.03 Artistic creation activities</p>	<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> <li>- Sector Companies number: 14 535</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>



# CCI CLASSIFICATION AREA # 3

## 3rd AREA

Activities related to the production of cultural goods and services according to a logic industrial repeatability, defined as cultural industries (cinema, radio - TV; video games and software; automation, publishing and printing; music);

Sector	Indicators
<p>Audiovisual and Multimedia Arts</p> <p>47.63 Retail sale of music and video recordings in specialised stores</p> <p>58.21 Publishing of computer games</p> <p>59.11 Motion picture, video and television programme production activities</p> <p>59.12 Motion picture, video and television programme post-production activities</p> <p>59.13 Motion picture, video and television programme distribution activities</p> <p>59.14 Motion picture projection activities</p> <p>59.20 Sound recording and music publishing activities</p> <p>60.10 Radio broadcasting</p> <p>60.20 Public and licence television programmes broadcasting</p> <p>77.22 Rental of video tapes and CDs, DVDs etc.</p>	<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> <li>- Sector Companies number: 12 538</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>





# CCI CLASSIFICATION AREA # 4

## 4<sup>th</sup> AREA

**Creative industries related to the world of services (advertising, communication, architecture and design, crafts, )**

Sector		Indicators
Architecture		<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> </ul>
71.11 Architectural activities		<ul style="list-style-type: none"> <li>- Sector Companies number: 16 834</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>
Advertising		<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> </ul>
73.11 Advertising agencies activities		<ul style="list-style-type: none"> <li>- Sector Companies number: 22 663</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>
Artistic education		<ul style="list-style-type: none"> <li>- Sector Economic Value: xxx mln</li> </ul>
85.52 Out-of- school forms of cultural education		<ul style="list-style-type: none"> <li>- Sector Companies number: 2 011</li> <li>- Sector number of employees: Appendix#1</li> <li>- Average age: N/A</li> <li>- Increase in turnover: Appendix#2</li> <li>- Sector increase in Export: Appendix#3</li> </ul>



## CCI CLASSIFICATION AREA # 5

CCI Professions	N° or % of cultural and creative professionals in non core cultural
NO DATA	

### \*Appendix #1

Total revenues among cultural and creative industries according to the size of enterprise in %.			
Specification	2014	2015	2016
microenterprises (0-9 persons employed)	40	36.7	36
small enterprises (10-49 persons employed)	11.9	12	14.1
medium enterprises (50-249 persons employed)	14.2	17.5	16.7
large enterprises (250 and more persons employed)	33.8	33.8	33.2



## \*Appendix #2

Total revenues among cultural and creative industries according to the size of enterprise in %.

Specification	2014	2015	2016
microenterprises (0-9 persons employed)	40	36.7	36
small enterprises (10-49 persons employed)	11.9	12	14.1
medium enterprises (50-249 persons employed)	14.2	17.5	16.7
large enterprises (250 and more persons employed)	33.8	33.8	33.2

## \*Appendix #3

Foreign trade turnover in cultural and creative goods and services according to cultural domains.

Specification	Year	Export	Import	Balance
		in mln Polish Zloty (PLN)		
Grand total of goods and services	2014	845 134,3	820 256,4	24 878,1
	2015	920 949,4	865 459,8	55 489,7
	2016	999 901,1	921 470,2	78 438,8
Grand total of cultural and creative goods and services	2014	12 806,9	9 239,9	3 567,0
	2015	17 400,7	12 740,4	4 660,4
	2016	19 526,7	14 474,0	5 052,7
Cultural heritage	2014	139,7	145,5	-5,9



	2015	147,6	137,2	10,4
	2016	407,5	207,3	200,2
Visual arts	2014	157,3	79,0	78,3
	2015	208,4	86,8	121,6
	2016	304,9	53,8	251,1
Performing arts	2014	207,5	404,0	-196,0
	2015	196,9	571,4	-374,5
	2016	243,6	611,8	-368,2
Books and press	2014	2 409,5	905,3	1 504,2
	2015	4 166,1	2 031,6	2 134,3
	2016	4 767,2	2 117,2	2 650,0
Audiovisual and multimedia arts	2014	2 715,7	4 671,6	-1 956,7
	2015	5 016,9	6 507,8	-1 490,9
	2016	5 296,7	7 356,9	-2 060,3
Advertising	2014	7 044,0	2 924,0	4 120,0
	2015	7 545,5	3 294,0	4 251,5
	2016	8 358,4	4 008,0	4 350,0
Architecture	2014	132,5	105,1	27,3
	2015	118,4	108,9	9,5
	2016	147,6	116,4	31,2
Art craft	2014	0,8	4,4	-3,6
	2015	1,0	2,7	-1,7
	2016	0,8	2,5	-1,7



# STAKEHOLDERS

ORGANIZATION	KEY STAKEHOLDER	MAIN ACTIVITY/MISSION
<b>Educational institution</b>	Students, high school students, artists, designers	Promotion of talents and protection of artistic freedom. Through its scientific and artistic activities, it integrates and stimulates the creative environment to create beauty in all areas of social life. Conducts education based on the tradition of national culture and broadly understood world culture, in cooperation with art colleges in Poland and abroad.
<b>Cultural institution</b>	Inhabitants of Szczecin and bordering regions, artists	Orientation on creation, impact, participation, diversity of artistic denominations approximating the dialogue of culture.
<b>Marshal office - department related to CCI</b>	Inhabitants of Szczecin, cultural institutions, universities, NGOs, business	Developing policies and local and international cooperation, including business support in the area of CCI
<b>Non profit organization</b>	Inhabitants of cities and towns	Integration of people on the educational and consolidation plane based on design and art.
<b>Non profit organization</b>	Inhabitants of city of Szczecin	Non profit organization
<b>Non profit organization</b>	Primary school teachers, children, parents	Implementation of own independent and non-institutional ideas giving the opportunity to raise funds for these purposes
<b>Non profit organization</b>	Local and regional government, professional architects	Raising architectural creativity meeting the investor's needs in terms of image, functionality and commercialization as well as social



<b>Non profit organization</b>	Inhabitants of szczecin, artists, ngos	Developing creative industries, creating conditions for the functioning of creative sector entities with a focus on ngos and companies.
<b>Cci hub</b>	Scientists, regional business	Sale of research results of scientists, know how and all things they develop, commercialization of scientific research
<b>Cci fablab</b>	Artists, designers, business	Providing knowledge, resources and competences as well as access to infrastructure for local entrepreneurs to be innovative and more creative.



# QUALITATIVE DATA COLLECTED

## 3 or more key concepts or sentences defining cultural and creative industry sector:

### 1. Human is the crucial ingredient

Human is part of culture, and everything that happens outside of nature happens in the area of culture. This is the moment where expectations and needs are addressed and human with his experience and talent gives an answer to these needs.

### 2. Mass solution versus individual

It is a special type of industry that creates custom solutions, on the one hand mass, on the other individual. Creative products and services do not exist without social and local concept concerning human habits and traditions.

### 3. Ability to adapt to changes

The concept refers to unique solutions tailored to new needs in terms of new times and new changes.

### 4. Three spheres - private, public and social

It is a type of buffer among citizens, local government, artists, and local business. It covers all business and social activities related to human creativity. This human creation appears in many sectors, typically artistic as typically cultural but also in the business dimension where we deal with new products, new services and value creation through something more than just technology.

## 3 or more categories used for classifying cultural and creative economic activities

### 1. Awareness is the key

CCI is a relatively young sector therefore SMEs need support not in terms of finances but awareness. Support is needed in the extension of knowledge, internationalization and also the possibility of meeting people from the same sector in one place.

### 2. Event is not enough

Recipients of CCI activities expect more than just the event itself. The audience is getting more and more educated and in this sense poses higher expectations on the event organizers. The whole infrastructure including organization of free time and design friendly setting becomes a standard requirement during an event. Such educated audience expects additional cultural entertainment during the event which is tailored to the different audience needs at different levels in the whole offer. In result many CCI events have gained their own specialization and professionalism to meet the audience requirements.



### 3. Value is more than only price

Economic activities related to culture and creativity itself refer not only to its artistic value but also to finding purchaser and making sales. On the one hand for unique items - of which majority is a single copy, prestige and recognition create a value which influences price. In design you pay for the work of the designer and his recognition. On the other hand, famous and globally recognized mass producers e.g. Walt Disney, have commercialized their creative products and earn money with mainstream brands.

### 3 or more categories used for classifying creative driven industries

#### 1. The need of policy

There is a need to create a new policy which will integrate SMEs operating in the creative driven industries. The aim is to have programs which will help to increase cooperation between CCI representatives and creative driven SMEs.

#### 2. Utilitarian art

There is a division into fine arts and applied arts. Everything we see is based on visual creation - the tradition of fine arts, and everything that causes usability is the result of functional design. The examples of applied arts are product design, clothing design, accessory design, public space design, visual communication, functionality of industrial machines.

#### 3. Enabling dialogue

The representatives of CCI and CDI literally do not see each other do not recognize their potential to cooperate. There is a plan to introduce the platform to enable dialogue between these groups representing the two industries on regional level. The main benefit from this cooperation would be to retain these industries in the region.

## Most important/strategic and developed cultural areas in the region / nation

At a declarative level, the development of CCI nationwide is important. On a national scale, there are few actions outside this declarative level. The specialization of the regions results from what is happening on the market, where there is a snowball effect. CCI companies are dispersed and have no scale. In Szczecin there is no distinctive fashion brand, no great names, no film locations. On the map of the country Szczecin as a city is not a value creator but is perceived as a place where something is done by people from the outside and then they leave.

In the region there are very few cultural areas. The strategic and developed cultural areas limit themselves only to city of Szczecin, and these are:

1. Academy of Art (est. 2010)
2. Concert Hall (new built in 2014)
3. Breakthrough Dialogue Center - Museum (est. 2014)





#### 4. Incubator of Culture

Most strategic and developed cultural areas in the nation are cities with strong cultural and long academic tradition:

1. Warsaw - has 3 art schools: Academy of Fine Arts (est. 1844); The Fryderyk Chopin University of Music (est. 1810); The Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw (est. 1946)
2. Cracow - Jagiellonian University (est. 1364); Academy of Music (est. 1888); Jan Matejko Academy of Fine Arts (est. 1818); National Academy of Theatre Arts in Krakow (est. 1946);

As next comes:

3. Wroclaw
4. Lodz
5. Tricity - Gdansk, Sopot and Gdynia

Majority of interviewees do not think of their activities as related to and part of CCI sector. Some of them associate the term “industry” as strictly connected to hard and dirty, physical work including mechanized means of production. In Polish language, the word industry is identified with workers' origin and the industrial revolution. It's a literal translation of a word from English. Following this association, artists do not want to be perceived this way.

Culture can exist without creative industries but opposite creative industries are always connected to the culture more in the local context or social or urban rather than in artistic context.

CCI involves whole area of activity of people which aim to invent, create goods that fall within the conceptual area of culture, not excluding the product. All activities of a commercial nature (this is not an artistic activity for the fulfillment of their own needs) only to propose a service, a product that has two elements: intellectual activity and has a creative character.

CCIs have several attributes: specificity and isolation from other classifications:

1. Motley crew principle - there must be a lot of different skills and competencies in the team at the same time, and each of these competences must be present to a minimal extent for work to be created as a whole at the end
2. Ars longa - creators enjoy material benefits long after selling their work.
3. Nobody knows principle - it is not said that once piece of work that is popular will maintain its popularity during the future release of subsequent works. The name is not a guarantee.
4. Products of the creative sector are experimental goods - until people experience it, they won't be able to say whether they like it or not. The same work may be liked by some and not liked by others, because it is assessed through the prism of experience, knowledge and taste.
5. Property rights and copyrights.



## Main programmes or projects developed in the CCI sector at a regional national level:

### Most important national or regional CCI support policies mentioned (project name, main activities, main partners, main investments,...)

1. Horizon 2020
  - a. name: TICASS; activities: International scientific and artistic project on how visual technologies function in different cities, countries and continents; partners: Academy of Art in Szczecin (Poland), University of Macerata (Italy), Pwani University (Kenya), Polish University Abroad in London (UK), Jan Evangelista Purkyně University in Ústí nad Labem (Czech Republic); Association of Science, Culture Education in Szczecin (Poland); main investments: development of cultural and human capital, international cooperation, enabling academic mobility, publications, exhibitions.
2. Regional Operational Programme
  - a. name: Academy of Art; activities: Department of Painting and New Media, 3 majors, 7 specializations, Ph.D. nominations; main partners: Marshal Office, Trafostacja, National Museum in Szczecin; investments: 3 galleries, two periodic events, publishing house.
3. Interreg for Region of Baltic Sea
  - a. name: Creative Ports; activities: Internationalisation of the CCI in the Baltic Sea Region; partners: Poland, Finland, Estonia, Germany, Denmark, Sweden, Lithuania, Russia; investments: supports integrated territorial development and cooperation for a more innovative, better accessible and sustainable Baltic Sea region
4. National Center of Research and Development
  - a. name: Gameln; activities: game development, design audits PARP POIE 1.5., partners: sector project, nationwide; investments: Change through design - it grew from the furniture industry, spread to other sectors - the result of the projects is the purchase of a machine tool - companies use to develop the machine park. BON for innovation - regional project, R&D support (for pilot series) - the cash register goes to the machine tool and not to change, people do not see this value.

### Most important programs/project promoted by the institutions in CCI Sector, describe briefly:

Most important programs/project promoted by the institutions in CCI Sector, describe briefly:

1. Inkubator Kultury (Incubator of Culture)



Szczecin Incubator for Culture was appointed by the City of Szczecin and founded on September 1, 2011. Its purpose is to respond to the needs of the third sector organizations within a field of culture. Incubators activity encompasses the assistance to non-governmental institutions that have only entered into the process of developing civil society. Incubator helps both the beginners (who will learn what to do to set up an association) and those already present in the NGO area. What is more, they offer office and floor surface at preferential rates together with the substantive support by means of workshops, consultations and networking meetings. Additionally, they suggest where to obtain financial resources and teach how to build the company image.

2. Stowarzyszenie Twórców i Producentów Sztuki (Association of Art Creators and Producers)

Acting for the development of Polish culture, in particular supporting and promoting the work of young artists. Undertaking activities aimed at promoting and familiarizing the community with trends and achievements in the art of local, domestic and foreign artists.

3. Stowarzyszenie Kamera (Camera Association)

The Camera Association was established in 2011 on the initiative of Krzysztof Kuźnicki, a film enthusiast. The area of the KAMERA Association is the area of Poland and the seat of the statutory authorities is Szczecin.

The association brings together Szczecin artists (filmmakers, actors, musicians, visual artists), culture animators, sociologists, educators, therapists or people with a wide spectrum of interests.

The Camera Association initiates cultural events, popularizing the achievements of artists, educates young people and adults through art, and undertakes all activities for social prevention.

The main goal of the KAMERA Association is to conduct socially useful activities integrating various forms of artistic activities and social prevention.

4. Stowarzyszenie Oswajanie Sztuki (Art Taming Association)

Educational and Artistic Association "Taming of Art" is a space for artists and animators who believe that participation in culture is never too early or too late. They go out into the urban space and tame art as well are democratizing access to culture..

5. Enterprise Europe Network



The Enterprise Europe Network has been operating since January 1, 2008. It was established under the Competitiveness and Innovation Framework Program 2007 - 2013-CIP, and in the new EU financial perspective for 2014-2020 as part of the Program for the Competitiveness of Enterprises and small and medium-sized enterprises - COSME.

The network offers small and medium-sized enterprises comprehensive services to help them fully develop their potential and innovative capacity. The Enterprise Europe Network is also an intermediary enabling the institutions of the European Union to better understand the needs of small and medium-sized enterprises.

Non-profit network centers are affiliated with various organizations supporting economic development, such as chambers of commerce and industry, regional development agencies, and business support centers. The source of financing the activities of the network centers are EU funds and funds from the state budget.

#### 6. Pomerania Funds

The fund was established on the initiative of the Provincial Government. Since 2002, when the Fund started its operations, it influenced the growth of entrepreneurship, activates the labor market, supports the development of technology and innovation, and above all cares for the economic flourishing of the region. The fund provides services and support for enterprises from the SME sector in Western Pomerania. He shows them that they are the driving force of our province and his duty is to create the best conditions for their development.

#### 7. Galeria Tworze Sie (Is Creating - The Gallery)

TWORZĘ SIĘ is an art gallery for children and young people implementing an original artistic education program developed by the Las Sztuki Foundation. The goal of the new place is to stimulate the creative development of young inhabitants of Szczecin and to shape conscious and sensitive participants of social life. The creators want to create an intriguing and child-friendly place of all environments in which you can create and express yourself without restrictions.

The space of the new gallery is divided into two parts:

- educational, which hosts workshops, film screenings, lectures and meetings
- exhibition, which presents exhibitions created for children but also by children, as well as the effects of creative activities

#### 8. IRR (The Institute of Regional Development Association)

was established in 1997. The goal of their activity is to support the activities of local governments, non-governmental organizations and economic entities contributing to the socio-economic activation of the region in integration with the European Union.



#### 9. FIO (Civil Initiatives Fund)

is one among 5 programs offered by The National Freedom Institute - Centre for Civil Society Development which is a government executive agency conducting programmes for obtaining grants. NFI is currently managing or planning to launch programmes designed to support the creation of a strong civil society: The Solidarity Corps, The Civil Society Organisations Development Programme, The Government Scouting Organisation Development Support Programme.

#### 10. The Regional Center of Innovation and Technology Transfer (RCiITT)

operates as part of the West Pomeranian University of Technology in Szczecin created on January 1, 2009 from the merger of the Agricultural University and the Szczecin University of Technology. The Center was established in 2008 on the basis of the International Program Bureau operating since 1999.

RCiITT provides consulting and training activities for companies, scientists, students and university graduates in the field of technology transfer, research and development financing as well as support for academic entrepreneurship.

A number of our services are free, thanks to funding from the European Commission and the Ministry of Science and Higher Education.

#### 11. CPK (The Center of Creative Industries)

was established in 2015. It is a knowledge and technology transfer unit of the Art Academy in Szczecin. CPK is a combination of 16 professional laboratories and the knowledge creativity of scientists and designers from the Academy of Arts. Our goal is to support companies and institutions by co-creating innovative solutions and renting laboratories. Our actions and projects we want to influence the development of the city of Szczecin and the West Pomeranian Voivodeship.

values.

### 3 or more goals expected in the project realization.

#### 1. Goal of Incubator of Culture (Inkubator Kultury)

##### IV Design + Conference

Goal: what is design for adults, what are creative professions, different incarnations of design: social, business, sustainable, using the concept of design for various purposes also non-commercial or social. Building the identity of space, building social capital, building trust and relationships between participants of events from the CCI area and we are surrounded by them on a daily basis. We are its consumers and recipients of this industry. how we live, how we influence what are the relations between us, how the designers work. moving the CCI from different perspectives.



This year it will be a talk about a sustainable creative industry and who should start this change so that we as humanity can function in a dozen or so years. Whether they are to be done by consumers or producers or politicians because it is now blurred. Partners: Media Dizajn, Marshal Office, The Center of Creative Industries, Academy of Arts, Creative Industries Association. Patron: Technopark Pomerania, The Regional Center of Innovation and Technology Transfer, Stara Rzeznia.

## 2. Goal of CPK (The Center of Creative Industries)

Spreading awareness among residents about the fact that CPK is and is the Art Academy in order to talk about specific projects later. Entrepreneurs know that the Northern Chamber of Commerce and The Regional Center of Innovation and Technology Transfer operate in the region. That is why they must first know that he is in the CPK region and helps with R&D, that he can also help more widely with the development of the brand or image. The CPK has been operating for several years and has low human resources, but needs to carry out dissemination activities.

## 3. Goal of RCIITT (The Regional Center of Innovation and Technology Transfer)

Internalisation of companies, support in export, negotiations, connecting with the market, obtaining financing for traveling to fairs or training. Introduction of a new service - crowdfunding canvas - how to plan a campaign - verifier whether a given business option makes sense, how to run it to make money.

## 3 or more goals reached

### 1. Goal reached by RCIITT (The Regional Center of Innovation and Technology Transfer)

- A. Startups need a lot of support because young people blindly believe that business will come out, effect: using services - finding a foreign contractor.
- B. Advisory support in the development of companies, e.g. verification of foreign clients of companies and orders, therefore it is customer protection.

### 2. Goal reached by Miastoholizm Association

Promoting Polish culture and design, animation and influencing the space where the project is accomplished. Activate areas which were unused in the urban space. Educational goal to give impulse to act.

### 3. Goal reached by Oswajanie Sztuki (Taming Art Association)

We aim at people, mainly seniors who otherwise wouldn't be part of cultural life. It is important to us to create a network of ambassadors who will continue our work and receive recognition in the municipality.



### 3 or more definition of their collaboration (positive/negative)

#### Positive:

1. Collaboration depends on people. Highly valuable collaboration brings professionals from different area: curators, artists, local activists, local government to give support, and production support - graphic designers, movie operators, journalists, carrier.
2. Belief in the synergy effect therefore we support people who come to us with precise vision. We try to find out people, institutions, organizations, businesses which have similar mindset and share similar values to ours and we cooperate with them in the long term. We cooperate with other organizations to use the opportunity of organizing common event or join them with our event. We try to create fair and honest relationships, transparent (who is responsible and for what) and what is our common goal. Lack of collaboration is a waste of money, time and energy.
3. After having negative experience in the collaboration, next time we articulate strongly that we are not joining. Trust - very important. Those who had already experienced a chance of collaborating with us has gained our trust. Credit of trust - our work, hands on. We face people and not from behind the desk but from having hands on. We trust ourselves and our activities as part of the process in the cooperation with people and there is always something. We know it is needed, and it has a sense and even if it doesn't work out we gain this knowledge about ourselves and self-awareness. When we fail we do not hide it, we want to be transparent and trustworthy.

#### Negative:

1. In many projects, companies want to do projects in exchange for barter. We have a deficit of educated recipients in our city. Szczecin invests in sport and entertainment (mass events), because this is the average type of local recipient. A more educated recipient leaves the city - moves out and the those recipients which stay in the city do not develop but are satisfied with "basic" entertainment, which is mass one.
2. Too many political decisions take place, not competence ones, when it comes to managing cultural institutions in our region.
3. Cancellation of the competition by the office, declarations and practice - very overshoot. Winners file a lawsuit against the city for one of the last competitions. This is a signal showing how arrogantly the city has behaved. The Office got what was written in the competition, unfortunately was surprised, because there was no information campaign why the methods of space prototyping are used during the competition - a new urban tool. On the one hand local self-governments do not understand these methods, on the other hand social self-government is afraid of it. They block, especially in the context of the upcoming elections, and there is a pat.





### 3 or more cultural or creative processes identified in Advanced Manufacturing Industries

1. Production companies do not notice the activities of companies from the creative sector. Because they have no awareness and no opportunity to
2. know them. Too little promotion of events that take place in this area and maybe not knowing about such festivals or congress except the companies associated with this sector.
3. There is a strong division between culture and business. Among producers there aren't many cultural patrons who see the value added of cultural activities. There are few possibilities for this cooperation. There is no desire for companies to support culture, that it could be interesting and cool and that they would like to place their logo. Manufactures prefer to pay for the ad on the billboard rather than organize event under their auspices.

It requires work and is much more difficult, because you have to have an idea, do some kind of campaign, avoid people you don't have contact with and leave the comfort zone to enter into cooperation.

4. Additionally, there is no industry in the region large enough with capital where the business develops. There are no fairs in the region. The chemical industry which is traditional is a state enterprise, which is difficult to work with in a long period. Some representatives of CCI sector tried to look for financial support - sponsorship and it was very difficult in Szczecin. The companies sent us to the headquarters, to Warsaw, and Warsaw already knew what this money would be used for because these were events that reached more people. This is a niche activity and we prefer to write a project than to apply to the company because they were mostly barter proposals, if they were financial, they were not big.

### 3 or more CCI programs/project which cooperate with Advanced Manufacturing Industries (briefly described) or motivation to not cooperate.

1. Some interviewees are convinced that there are no support programs for cooperation between creative and traditional industries. That these industries speak their own language, they can't see each other, they don't know each other. The designer usually says what he could do for the entrepreneur, and the entrepreneur will not know what to ask for. Both sectors are unable to materialize the area in which they can help each other. Because because the current activity of running the business takes the most time, they do not cooperate. Cooperation develops where a designer appears with business and technological competences, speaks the language of business and the entrepreneur does not have to guess the value of the designer's work.





2. Small R&D projects. This is a problem at the Marshal's Office that money is and companies are not very interested in it. And it's hard to find a justification here. The specificity of these projects is associated with a lot of formalities, but it is an opportunity for small companies to pay very little money for an interesting R&D or design project. In this competition, there is a support for cooperation between companies and entrepreneurs.

### 3. COSME

In December 2013, the European Parliament and the Council of the European Union adopted the Framework Program for the Competitiveness of Enterprises and Small and Medium-Sized Enterprises 2014-2020.

The main objectives of the program are:

- strengthening the competitiveness and sustainability of EU enterprises, especially small and medium-sized enterprises, and
- fostering entrepreneurial culture, supporting job creation and SME growth.

The program's budget is EUR 2.3 billion, of which at least 60% (EUR 1.4 billion) will be allocated to financial instruments.

The COSME program is a continuation of the Competitiveness and Innovation Framework Program (CIP) for 2007-2013. The CIP program was created primarily to promote the competitiveness of European small and medium-sized enterprises, by supporting innovative activities, ensuring better access to finance and providing business support services. In 2014-2020, support for competitiveness and small and medium-sized enterprises is continued in the COSME program, while support for innovative activities has been included in the Horizon 2020 program, complementary to the COSME program.



## Best practices

The companies indicated in the interviews by the respondents are listed below. They are perceived through the lens of creative products recognizable in the region, which are also automatically identified by the residents of the city of szczecin. They all have a common concept of good practice which is uniqueness and good quality.

### 1. Freedoms

Freedomes is an international company specializing in providing event domes for all kinds of projects as well as permanent structures based on the geodesic dome idea.

All structures in our offer are available for purchase and hire (both long and short term). The logistics base consists of a qualified team able to handle even the most elaborate road show in the most efficient way and all the necessary tools they might need in order to do so.

### 2. Foonka

The flagship product of the hayka® brand is bedding, which we like to call a private household stack. We will find in it not only a substitute for summer adventure, but also several intriguing creatures and objects. There are mice, a moth, a lost button, a needle ... Like hay. These elements make hayka® bedding arouse so much emotion and joy.

In addition, thanks to hidden elements, each bedding set is different. The printed fabric goes to the sewing room, where it is cut into pieces corresponding to different sizes of pillowcases. It is at this stage that individual products are created and thanks to the ladies working in the cutting room, some find a lost button on their cushion, while others find a moth. It all depends on when in the pattern the pillowcase falls out. This is amazing because the probability of finding two identical hayka® bedding sets is virtually impossible.

The main assumption of the brand was that the products were 100% polish, from design, through fabric and printing, to packaging. After long weeks of searching, we managed to develop the production process in such a way that the final product could clearly indicate "designed and made in poland". The bedding is made of 100% cotton with a satin weave. Both fabric and print have the oeko-tex standard 100 certificate.

### 3. Sylwia majdan

Sylwia majdan is a polish fashion designer. A graduate of economics at the university of szczecin and the academy of fine arts. W. Strzemiński in łódź. Her passion for



design translated into a profession that she does. In 2004, she showed her collection for the first time

And became a semi-finalist at the prestigious new look fashion oscars. In his ateliers he creates unique designs, but as everyone says, there is something for everyone. Her unusual world of fashion is full of shades, feminine shapes and sexy styles. Her look at the cut and great tailoring make sylwia majdan brand associated with the highest quality and elegance. The best quality fabrics and creations that have been created for years emphasize the beauty and femininity of the figure.

#### 4. Az studio - lamy z palamy

Aż studio is a szczecin family company whose mission is to "save memories from forgetting". They offer and make durable and well-designed items (softies) that we think should be the norm, not a luxury. We focus primarily on natural and durable materials from local suppliers.

#### 5. Ministerstwo dobrego mydła

The ministry of good soap is a small family soap manufacture established by the sisters in the country of kamien pomorski in the north west of west pomeranian voivodeship. They offer original handmade soap and cosmetics.

Good raw materials, good crafts and hard work. The ministry of good soap was created from a combination of soap obsession, and distance borrowed from monty python and their ministry of weird steps, and with the feeling that it will do good.

## Challenges

1. People and the emigration of human capital and retention of human capital locally.

2. A new policy in which the cci will have their place in the aspect of sme activity.

3. Creation of counterweight to berlin so that companies do not leave to berlin.

4. All associations are facing the same difficulty - cash flow. Lack of financial certainty, from subsidy to subsidy - no permanent funding. No start capital - iron reserve. They cannot employ people on permanent contracts. Ngos get financial subsidy only for one year. There is not durability. Associates provide very professional services but have no capital, have to spent all the subsidy, cannot retain professionals. Usually information from public organizations about whether you received the project is received in april, and yet in january, february and march you need to function somehow. No permanent budget.



5. Finding a recipient is difficult - more sophisticated. It is difficult in the context of acting with culture and art. This is not an academic or university city. Szczecin is becoming a peripheral city.

## Opportunities

1. Networking with local leaders towards synergy of activities. Effective dialogue with stakeholders consisting in the fact that there is a task plan which is carried out every year and which fully meets the needs of these people because it would mean that public funds are well spent.

2. The cooperation of the creative sector with the creative industry in the direction of intellectual property rights to creative goods created in the projects co-financed by the eu.

3. To make a voivodship brand - support for the cci voivodship brand, support with business competences. We need a pearl - to be able to boast about it and have our own brand.

4. Companies with polish and global capital from the cci industry that show the standard of this sector.

5. Policy change, and change in thinking and education at universities. That is, the rejuvenation of universities to make them more prestigious. It requires to exchange staff and focus on academic szczecin because if we do not shape the potential, we will disappear. There is a need to create a resourcepool.