

COCO4CCI

Annex
Facts on Cultural and Creative Industries

Version 1
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Facts about Cultural and Creative Industries (CCI)

EU

1. CCIs include a number of subsectors, such as architecture, archives and libraries, artistic crafts, cultural heritage, design, fashion, film, music, performing and virtual arts, publishing, radio, television and video games.
2. CCIs are an important contributor to the economy with 5.3% of the total EU GVA and further 4% of nominal EU GDP generated by the high-end CCI.
3. The total number of companies classified as CCI in Europe is 11.2% share of the total number of companies in the business services sector.
4. In the European Union, Cultural and Creative industries (CCIs) employ more than 12 million people, which is 7.5% of all persons employed in the total economy. Knowledge-intensive, based on individual creativity and talent, they generate huge economic wealth and preserve European identity, culture and values.
5. The Asia-Pacific region is the largest core CCI market in the world (43 % of estimated employment and 33 % of estimated revenues). Europe ranks second, with 26 % of the world's employment and 31 % of the world's revenues in core CCIs. North America follows with 16 % of the total employment and 28 % of total revenues
6. The main customer group of CCIs are other enterprises. Business-to-business (B2B) is the typical relationship. Other enterprises generate almost two thirds of the CCI's total sales.
7. There is a positive and significant association between the C3 Index scores (weighted average of the 'Cultural Vibrancy' (40 %), 'Creative Economy' (40 %) and 'Enabling Environment' according to the EU's Cultural and Creative Cities Monitor) and the GDP per capita in comparable euros: one percent more in the C3 Index corresponds to nearly one percent point more in the annual GDP per capita.
8. CCIs have proved to be resilient to the 2008 economic and financial crisis. Despite a backlash in 2009, the overall development of the sector was rather favourable compared with the European economy in general.
9. Creative equals small? As a matter of fact, CCIs are characterised by a predominance of small enterprises: 95 % are businesses with up to nine persons employed. 70 % of all CCIs in the field of trade and services are One-Person-Enterprises (OPEs). In the field of production and in the high-end CCI, enterprise size tends to be larger and more internationalized.
10. CCIs require a work force with a unique mix of skills including business knowledge, creative entrepreneurship, technical as well as traditional skills. This is why CCIs apply new forms of employment more often than any other sector, such as ICT-based mobile work, portfolio work or co-working. Part-time or temporary forms of employment are as popular as hybrid models like combining freelancing with other professions.
11. CCIs are highly attracted by new forms of innovation processes - with positive spillover effects towards other sectors and cross-sectoral fertilisation. CCIs are also often seen as forerunners of the digital society since they are very open-minded when it comes to new service models and technologies.



Baden-Württemberg

1. In 2017, the CCIs accounted with more than 30.000 businesses for around 6.8% of all companies in Baden-Württemberg. In Germany the number of companies is 257.457, representing the 7% of the total number.
2. The turnover of the CCIs in 2017 was estimated at 24.4 billion euros, an increase of about 1.5% compared to the previous year. The positive development of turnover has been continuing continuously since 2009, leading to a total increase of 32% by 2017. The software and games industry is making a major contribution to this positive development, with revenue in this sector having risen by a total of 158 percent since 2009.
3. CCIs have generated a share of 3.8% of the gross added value of the overall economy in Baden-Württemberg, while in the national average, CCI contribute with 3.2%.
4. In Germany, the growth in revenue in CCI was around €158.8 billion in 2016. The revenue lies at an estimated €158.6 billion in 2017 - 0.1% below the record figure in 2016. Despite this slight decline, revenue from companies in the CCIs is at a very high level and is about 18% higher than in 2009.
5. In 2017, the total number of people employed in the cultural and creative economy of Baden-Württemberg reached 226,618. This is an increase of 10,054 employees or 4.6% compared to the previous year. This means that 3.6% of the total workforce in Baden-Württemberg was active in CCIs.
6. In Germany, the total number of persons working in the CCIs in 2017 has risen to almost 1.7 million. In 2017, a total of 1,157,683 people worked as freelancers and self-employed persons or as dependent employees (includes both “core” and “marginal” workers). In 2017, the CCIs counted almost 38,000 core workers. Compared with 2009, the CCIs now counts more than 21% more core workers. The number of persons in marginal jobs i.e. a total of 517,604, is comparatively high compared to other sectors and the overall economy.
7. CCIs have reached a relevant size. In sectoral comparison they are almost at the same level of the credit and insurance industry and significantly higher than those in the chemical industry, including the pharmaceutical industry when it comes to the number of social insurance contributions.
8. The sub-market with the most companies in Baden-Württemberg is the design industry. In 2017, 18.8% of all companies in the CCIs in Baden-Württemberg were assigned to this sector. The architecture market ranked second with a share of 17.1%. The software/games industry followed in third place with a share of 14.2%.
9. In terms of revenues, the software/games industry ranks first by a wide margin. It generated 37.3% of the turnover and thus over a third of the total turnover of the cultural and creative industries. The press market followed at a considerable distance with a share of 17.8%, and the advertising market and the design industry followed at almost equal shares of 10.4% and 10.1% respectively.
10. Despite the overall higher absolute number of employees with cultural and creative activities outside the cultural and creative industries, the share of these employees in total employment in the individual comparable sectors is relatively low. In the automotive industry the share was just 4.4% and in mechanical engineering 3.9% in 2017. Nonetheless, almost all of the comparable industries are recording a steady increase in the proportion of cultural and creative workers over the period 2013 to 2017.
11. From the point of view of the state government, the cultural and creative industries represent an important pillar of the business location. It is the most important industry in the field of cross-innovation and drives the digitalization and the start-up culture of other industries.
12. The design industry is an important branch of the cultural and creative economy in Baden-Württemberg. With around 21,000 core employees and a sales volume of 2.7 billion euros in 2017, it is one of the most important sub-markets. However, design is also an important value-added factor in other economic sectors, for example in industrial and product design, service design or in the field of user experience of digital (and analogue) technologies. Many companies employ their own in-house designers for this purpose, while large corporations sometimes employ entire departments for this purpose.



Poland / Westpomeranian Region

1. The economic value generated from the CCI sector in the total national economy is 10,48 bln Euro, which is only 2% of total Polish economy. The CCI indicates that this sector has an important role within the national economies, however much more potential could still be unexpected.
2. Total of enterprises representing Creative and Cultural Industries in Poland is 100,500 which is only 5% of all enterprises in Poland, regarding this data the average is considerably lower than the European average, which is 11.2%.
3. Total number of employees working in the CCI is 226.700 of people, representing 3% of the total of employees, in contrast to 7.5% is the average in the European Union.
4. Poland's CCI sector is facing a significant growth as the number of CCI companies from 2014 to 2016 is + 10%. Still, the most important factor of success is represented by the increase in the average salary in CCI companies between 2014 and 2016 i.e. + 14%, against the average of 7% in the rest of the economy.
5. Poland reported a more diversified panorama in historical and artistic heritage, including in this area the interesting class of activities related to books and press, which is also the most important in terms of the number of companies.
6. Poland's CCI sector is facing a significant growth as the number of CCI companies from 2014 to 2016 is + 10%. Still, the most important factor of success is represented by the increase in the average salary in CCI companies between 2014 and 2016 i.e. + 14%, against the average of 7% in the rest of the economy.
7. CCI companies in the region are represented by small and medium sized companies concentrated in Szczecin and Koszalin, they are focused on advertisement and printing, we can notice growing concentration of companies working in the game design and influence of VR/AR technology (the rise of start up's is possible thanks to fast growing ICT sector in the region).
8. Creative companies are seen through small local companies and brands which succeed in the Polish market, such as ministerstwodobregomydla.pl, foonka.pl, cloche.com, azstudio.shop, but most of the business is happening in business to business relationships, there is growing number of designers (individuals) and micro design studios working for Polish and international customers.
9. Creative Industries and its economic potential is seen in the region through the organizations like Academy of Arts, Trafo - Contemporary Art, Exhibition Center, National Museum, Philharmonic and Incubator of Art. Every new initiative which is happening in these organizations brings awareness of the quality of CCI in the region. To give some examples:
 - Incubator of Art is gathering artists, activists, people working in culture and creative sector by giving them a space, an office and a whole range of events and workshops creates an understanding of the role of creative people in Szczecin.
 - The second edition of the MUSIC.DESIGN.FORM Festival, which held in Szczecin on September 13-15, 2019. Main topic of the event was audioluminescence. The main role played sound and light. Artists, activists and animators were invited to tackle this topic, to use music, image and architecture out of the box. During the event exhibitions, workshops and educational meetings and performances. The event was organized by Szczecin Philharmonic. (<https://mdf.filharmonia.szczecin.pl/pl/info>)
 - The National Museum in Szczecin – The Dialogue Centre Upheavals represents one of the newest experiences in interaction with exhibition for the viewer,
 - Trafo as a new exhibition center which presents contemporary artists from Poland and Europe.
10. The professionalism of CCI cultural and education organizations, their sizes and budgets, skills of human capital and quality of their initiatives represents the quality of creative industry in the region.
11. CCI as a sector needs awareness raising among politicians and entrepreneurs, CCI is not a regional specialization, it is hidden under Services of the Future. Because the KPI (key performance indicator) and regional statistics about CCI are not available, the regional government does not see the potential in generating growth from CCI to the regional economy.



Slovenia / Ljubljana urban region

1. 42 percent of Slovenian small and medium-sized enterprises (SMEs) active in the field of Cultural and creative industries (CCI) are located in Ljubljana urban region (LUR).
2. Slovenian CCI SMEs are generally not very export oriented, however, exports in CCI SMEs have been significantly increasing between 2009 and 2015. Furthermore, CCI SMEs in LUR are much more export oriented compared to CCI SMEs in Slovenia.
3. CCI companies are generally smaller compared to all industries, since the share of employed in CCI SMEs is significantly smaller than the share in number of CCI SMEs. Share of employed in CCI SMEs in all SMEs in Slovenia was 4,07% (2015). Creative business are characterised by predominance of small and micro enterprise size. In general, the vast majority of enterprises in creative sector are micro-enterprises with less than 10 employees.
4. Share of total turnover in CCI SMEs in all SMEs in Slovenia in 2015 was 3,79 percent which presented 1.537.693.281 €. In Ljubljana urban region this share with regard to Slovenia was 5,34%, which presented 856.270.624 €.
5. The total number of CCI employees in Slovenia is 41.238, representing the 3% of total economy. The number of persons employed in CCIs SMEs has been decreasing since 2009; while looking at all SMEs, this number has slightly increased again between 2012 and 2015: 6 881 persons or 6.1% of the total number of employed in all SMEs (2009), 6 248 persons or 6.0% (2012) and 5 862 persons or 5.6% (2015).
6. According to the latest data (2018) the turnover of the entire sector (companies and selfemployed) was 1.8 billion € in Ljubljana urban region, which is six times more than the total turnover in the Slovenian region following LUR.
7. Ljubljana, as the capital of Slovenia, has a great creative potential and is a local talent magnet, attracting national talents. At the same time the concentration of creative professions in Ljubljana is comparable to the cities of northern and western Europe (such as Rotterdam, Oslo, Manchester) and globally to the cities such as Boston and Chicago.
8. According to the Cultural and Creative Cities Monitor (2019) Ljubljana (in the range of cities with 250.000 to 500.000 inhabitants) occupies 11th place from 40 EU cities in the field of creative economy development level, with an excellent 3rd place in the field of creative and knowledge-based jobs concentration (leaving behind Firenze, Bilbao, Eindhoven etc.).
9. The number of CCIs SMEs has significantly increased in LUR between 2009 and 2012 (from 3 634 to 4 624); however, in 2015, the number of CCIs SMEs slightly decreased again (to 4 110).
10. CCI is made of several sub-sectors. In Slovenia, the most important subsectors are Specialized Design, Data processing and Software.
11. Manufacturing companies hire CCI professional to create added value to products and processes, in Slovenia the most relevant categories in the manufacturing sector are Product designer and Graphic Designer.



Austria / Oberösterreich

Wieviele Unternehmen arbeiten in Oberösterreich in der Kreativwirtschaft?

rund 5000: richtig

rund 3000

rund 8000

Oberösterreich ist Österreich's Kreativstandort No...

5

2 richtig

9

Welche Berufsgruppen trinken den meisten Kaffee?

Lehrer: Platz 3

Polizisten: Platz 2

Kreative: Platz 1

Reihe folgende 3 Branchen nach Umsatzstärke

1. Hoch- und Tiefbau (41 Mrd.)

2. Kreativwirtschaft (22 Mrd)

3. Tourismus (21 Mrd)

Was sind laut OECD die 3 wichtigsten Fähigkeiten und Skills für 2030?

Finanzmanagement

Analytisches und Innovatives Denken: richtig

Qualitätskontrolle

Proaktives Lernen: richtig

Kreativität und Originalität: richtig

Risikomanagement



Italy

1. In Italy, CCI is an important sector. Only CCI production system generates 6% of added value in the total Italian economy and 10,6% is the added value created in the rest of the economy, for a total of 16,6%.
2. CCI sector is a growing sector, more than the total PIL growth rate in Italy. From 2017, the CCI added value marks +2.9%
3. The companies in the CCI core culture system are 289.792. They represent 7% of the total number of companies.
4. CCI employs 1.55 million people, or 6.1% of total employment, an increase of 1.5% compared to 2017.
5. CCI is made by more than 20 sub-sectors, formally recognized by ISTAT, and the most important for added value produced are Software and game (13%), Press and publishing (15%) and Design and architecture (9%).
6. CCI sector features qualified employment: 42.0% of those employed in the Cultural and Creative Production System are graduated against 21.1% of the rest of the economy;
7. CCI sector features young employment: 21% of those employed in the Cultural and Creative production system are in the 25-34 age group, against 17% of peers in the rest of the economy;
8. Creative thinking, critical thinking, analytical thinking and free decision-making are the most important skills of CCI professionals.
9. Manufacturing companies hire CCI professional to create added value to products and processes and the most relevant categories in the manufacturing sector are Designers (13%), Architects (7%), Graphic designers (6,5%) and Photographers (6,2%)
10. CCI experts observe the need for CCI to change and innovate itself by creating new collaborations with technological and digital tools and companies. The most relevant sectors in Italy which need this transformation are Cultural and historical heritage activities, Food and Agrifood, Artisans' activities and Made in Italy design.

Slovakia

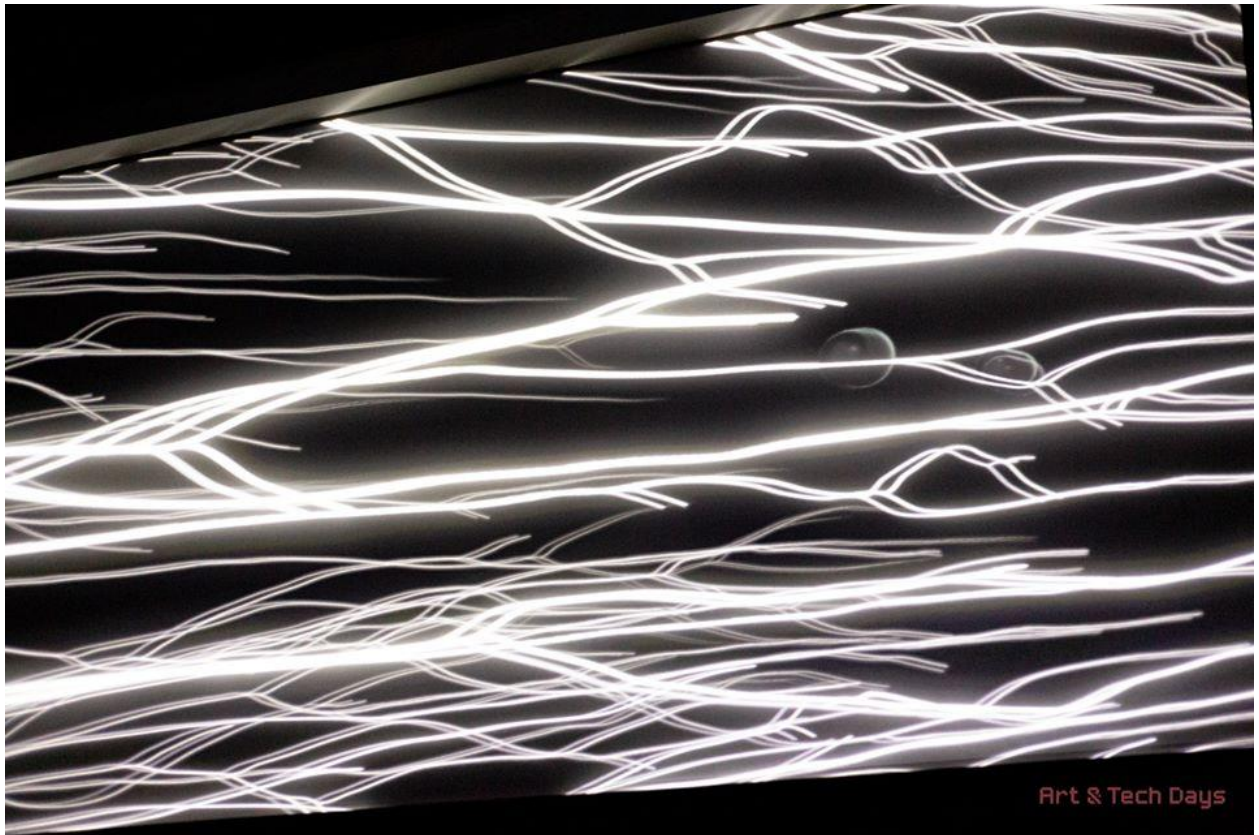


1)

V roku 2026 bude mať Slovensko po druhýkrát možnosť hostiť titul Európske hlavné mesto kultúry (EHMK). Ktoré mesto ako prvé nieslo tento titul v roku 2013? / In 2026, Slovakia will have the opportunity to host the title of European Capital of Culture for the second time. Which city was the first to bear this title in 2013?

- a) Bratislava
- b) Košice
- c) Žilina

Prvý titul niesli v roku 2013 **Košice s projektom Interface**. Zmyslom projektu Európske hlavné mesto kultúry je posilniť príspevok kultúry k dlhodobému rozvoju miest. EHMK umožnil Košiciam predstaviť a ďalej rozvíjať kultúrne dianie v európskom kontexte. Priniesol investície do infraštruktúry pre kultúru, preveril životaschopnosť umeleckých iniciatív, umožnil mestu získať medzinárodné kontakty, a čo je najdôležitejšie, mnohí Košičania začali vnímať kreativitu ako významný katalyzátor ďalšieho rozvoja mesta.
<https://euractiv.sk/section/ekonomika-a-euro/news/slovensko-sa-zacina-chystat-na-europske-hlavne-mesto-kultury-2026/>



2)

Košice sú od roku 2017 členmi aj ďalšieho prestížneho klubu - Siete kreatívnych miest UNESCO (UNESCO Creative Cities Network). Viete, s akým zameraním? / Since 2017, Košice has been a member of another prestigious club - the UNESCO Creative Cities Network. Do you know with focus on what?

- a) Crafts&Folk Art
- b) Design
- c) Film
- d) Gastronomy
- e) Literature
- f) Media Arts
- g) Music

Media Arts. Košice sa stali jedným zo 64 miest v 44 krajinách celého sveta s novým statusom kreatívneho mesta. Sú jediným mestom na Slovensku zaradeným do tejto siete a jediným z východnej Európy od roku 2017 so zameraním na mediálne umenie. <https://kultura.pravda.sk/na-citanie/clanok/446729-kosice-ziskali-titul-unesco-creative-city-of-media-arts/>

<https://cityofmediaarts.sk/>

<https://en.unesco.org/creative-cities/home>



3)

Dizajn ako odvetvie kreatívneho priemyslu má na Slovensku už viac ako 100 ročnú tradíciu. V roku 2018 pripravilo Slovenské múzeum dizajnu výstavu 100 rokov dizajnu, súčasťou ktorej je aj dnes už legendárna nápojová súprava (na obrázku). Viete, ako sa volá? / Design as a branch of the creative industry has more than 100 years of tradition in Slovakia. In 2018, the Slovak Museum of Design prepared an exhibition called 100 Years of Design, part of which is now a legendary beverage set (pictured). Do you know what the name of it is?

- a) Zlatá Zuzana / Golden Zuzana
- b) Dúhová Mária / Rainbow Mary
- c) Zlatníanska Zlatica / Zlatno`s Zlatica

Zlatá Zuzana. Jej vynálezcom bol sklársky majster Jozef Staník (1908 - 1986) zo Zlatna. Navrhol špeciálne kliešte, ktorými v spodnej časti pohárika vytvaroval dnes už legendárny tvar guľôčky obtekanej z troch strán sklom. Čaro pohára spočívalo v kombinácii ladtého tvaru so zlátenou guľkou v stopke a zlatým pásikom na okraji kalicha. Ako prvé sa začali v roku 1956 v Zlatne vyrábať poháre na šampanské zelenej farby. Ďalšou zaujímavosťou je, že meno súpravy dali zákazníci v Montreale po manželke jedného z obchodníkov, ktorý ju predával v Kanade.

Zlatá Zuzana bola predstavená aj na svetovej výstave Expo´58 v Bruseli, kde upútala náležitú pozornosť. Súprava bola vyrábaná vo viacerých verziách na rôzne druhy alkoholických nápojov, ako likér, víno, grappu, pivo, koktail, cherry, brandy a na sekt. Vyrábala sa v čirej, modrej, ružovej, fialovej, tmavej dymovej, zelenej a žltej farebnosti. Zlatá Zuzana sa stala jedným z najlepšie predávaných servisov sklární Zlatno. Bola vyvážaná do celého sveta. Spočiatku sa vyrábala len v Zlatne, ale od roku 1971 aj v sklárňach v Katarínskej Hute a v Málinci. Celkovo sa odhaduje, že za 50 rokov sa vyrobilo približne päť miliónov kusov tohto servisu. Svojím dizajnom dodnes zdobí mnohé domácnosti a reprezentuje zašlú slávu slovenského dizajnu, ktorý oslovil celý svet.



<https://100.scd.sk/>



4)

Ktorá spoločnosť z oblasti kreatívneho priemyslu získala v roku 2019 ocenenie Firma roka od ekonomického týždenníka TREND? / Which company from the creative industry sector won the Company of the Year award in 2019 from the economic weekly TREND?

- a) Design-Factory
- b) Werkemotion
- c) Pixel Federation

Pixel Federation. Týždenník TREND v roku 2019 už po 22-krát udelil výročné ceny za mimoriadne podnikateľské výsledky. Sen tvoriť hry si Šimon Šicko a trojica spolutvorcov začali plniť v roku 2007. Trvalo presne desať rokov a spoločnosť Pixel Federation sa po splnení tvrdých kritérií mohla prvýkrát uchádzať o titul Firma roka a svoju druhú účasť v hodnotení premenila na víťazstvo.

Produkty slovenskej firmy dnes používa globálne 80 miliónov ľudí. Prerazila s bezplatným titulom TrainStation, ktorý si získal popularitu hlavne tým, že sa dal hrať v internetovom prehliadači bez nutnosti niečo inštalovať. Zatiaľ najziskovejším titulom je Diggy's Adventure s tematikou prekopávania sa k strateným pokladom. Tvorí až 58 percent tržieb a po celom svete ho hrá 1,2 milióna ľudí.

Nie iba vývoj, ale aj neustála podpora a reagovanie na nekonečne sa meniaci svet technológií zamestnáva v bratislavskej centrále firmy už viac ako 210 zamestnancov.

<https://www.etrend.sk/firmy/trend-top-2019-prvy-triumf-pre-pixel-federation-manazerom-roka-je-paskova.html>

<https://portal.pixelfederation.com/en/blog/article/pixel-federation-wins-award-company-of-the-year>



5)

Univerzitná nemocnica Louisa Pasteura v Košiciach začala v roku 2017 ako prvá na Slovensku využívať umenie pri liečbe pacientov. Koho vďaka nemu lieči? / In 2017, Louis Pasteur University Hospital in Košice was the first one in Slovakia to use art to treat patients. Who do they heal with it?

- a) **Pacientov s poruchou pohybového aparátu / Patients with musculoskeletal disorders**
- b) Pacientov s poruchou sluchu / Patients with hearing loss
- c) Pacientov s kardiovaskulárnym ochorením / Patients with cardiovascular disease

Fyzioterapeuti oddelenia fyziatrie, balneológie a liečebnej rehabilitácie používajú pri rehabilitácii pacientov na mieru vytvorené prístroje. Tie pre nich vymyslel a vyrobil výtvarník a novomediálny umelec Boris Vaitovič. Cieľovou skupinou tohto projektu sú pacienti s ochorením pohybového aparátu, ktoré sa prejavuje poruchou úchopu, poruchou mobility, zníženou svalovou silou, poruchou koordinácie hornej alebo dolnej končatiny. Výsledkom sú tri mediálne zariadenia a softvér, ktorý zbiera dáta o pokroku pacientov. Tlakový senzor využíva známe obrazy svetových umelcov, ktoré sú rozdelené na menšie diely. Pacienti sa s nimi hrajú, a keď dosiahnu rovnovážny tlak, tak sa kompozícia zoradí do správneho obrazu. Zariadenia sú prispôbené aj veku pacientov, ktorí majú často problém so zrakom, z tohto dôvodu sa k vizuálnej hre pridal aj zvukový stimul.



6)

Slovenská filmová a televízna akadémia každoročne udeľuje ceny za najkvalitnejšie filmy a tvorivé výkony Slnko v sieti. Ktorý film získal za rok 2018 cenu za najlepší hraný film? / The Slovak Film and Television Academy annually awards the best films and creative creations with the award Sun in the net. Which film won the Best Feature Film Award in 2018?

- a) Tlmočník / The Interpreter
- b) Jan Palach
- c) Toman

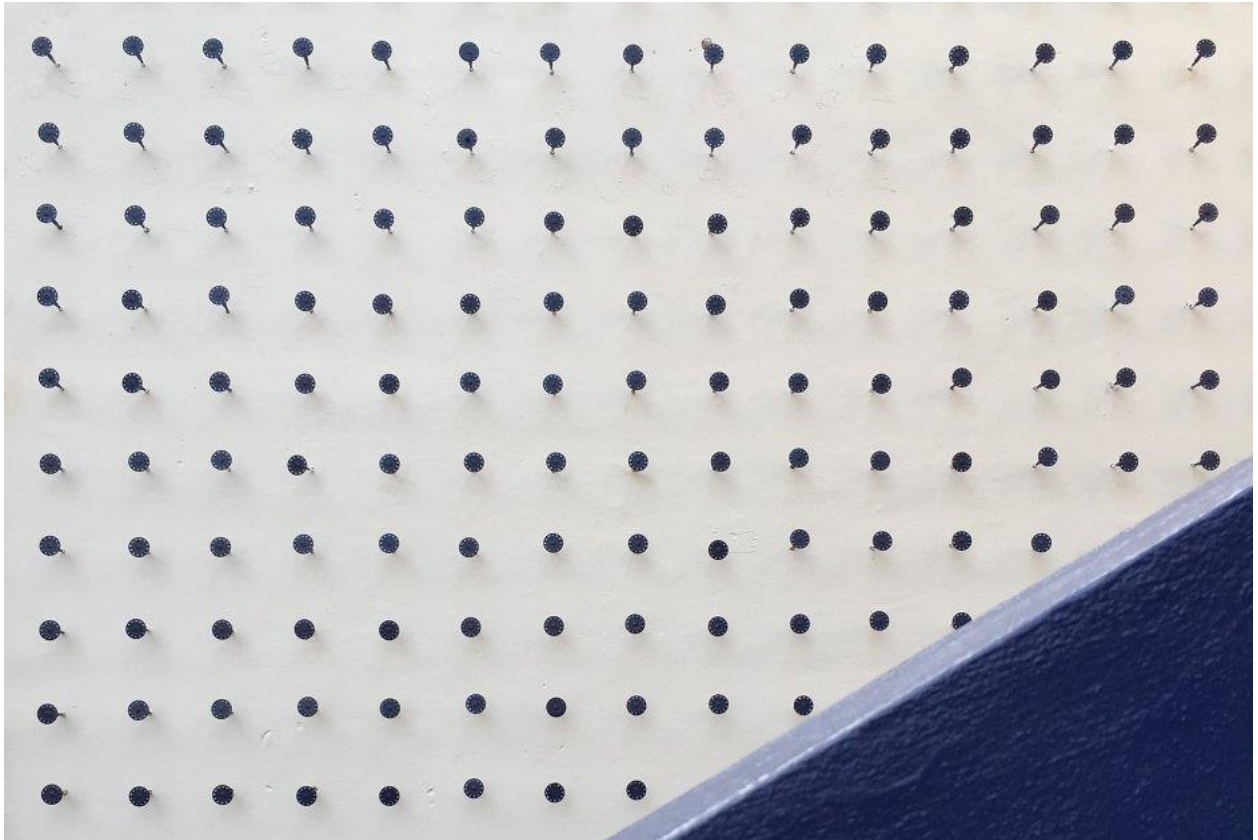
Film Tlmočník získal cenu Slnko v sieti za najlepší hraný film, patria mu aj sošky v kategóriách najlepšia réžia pre Martina Šulíka, najlepší mužský herecký výkon v hlavnej úlohe pre Jiřího Menzel a Petra Simonischeka za roly Aliho a Georga, najlepší scenár pre Martina Šulíka a Mareka Leščáka, najlepšiu filmovú hudbu pre Vladimíra Godára a najlepší kameramanský výkon Martina Štrbu. Celkovo získal Tlmočník šesť cien z dvanástich nominácií. Dve sošky Slnko v sieti zo štrnástich nominácií premenila snímka Toman, ktorá získala ceny v kategóriách najlepší ženský herecký výkon vo vedľajšej úlohe, ktorý predviedla Kristína Boková za rolu Milady Třískalovej a najlepšie kostýmy pre Katarínu Štrbovú Bielkovú. Dve ceny získal aj film Hmyz v kategórii najlepší architekt - scénograf Jan Švankmajer a Václav Švankmajer a najlepší filmový zvuk si odniesol Ivo Špalj.

Marián Geišberg bol ocenený in memoriam za najlepší mužský herecký výkon vo vedľajšej úlohe za rolu Špilka vo filme Čertovské pero a najlepší ženský herecký výkon v hlavnej úlohe patrí Zuzane Bydžovskej za rolu Matky vo filme Jan Palach. Cenu za najlepší filmový strih získal Maroš Šlapeta za film Válek, kategóriu najlepšie masky vyhrali Zuzana Paulini a Juraj Steiner za film Hovory s TGM.

V kategórii dokumentárny film získala sošku snímka Posledný autoportrét od režiséra Mareka Kuboša, najlepším animovaným filmom sa stal Mimi a Líza - Záhada vianočného svetla od Ivany Šebestovej a Kataríny Kerekesovej.

<https://slnkovsieti.sk/novinka/54>

Foto: TASR/ Dano Veselský



7)

Prešovské architektonické štúdio zerozero sa preslávilo rekonštrukciami starších budov či revitalizáciou externých priestorov. Ktorý projekt im priniesol ocenenie CE ZA AR? / Prešov architectural studio zerozero is famous for reconstructions of older buildings or revitalization of external spaces. Which project brought them the CE ZA AR Award?

- a) Kulturpark, Košice
- b) Pešia a cyklistická lávka, Sulín
- c) Námestie Centrum, Prešov

Za **Kulturpark** získali ocenenie v roku 2014, za **Námestie Centrum** v roku 2018. Za Kulturpark získali v roku 2014 aj cenu ARCH a Cenu Dušana Jurkoviča, za lávku v Sulíne získali ocenenie BigMat International Architecture Award 2017. Ich prácou je aj rekonštrukcia Kina Úsmev v Košiciach.

Ocenenie CE ZA AR každoročne udeľuje Slovenská komora architektov. Jeho úlohou je zdôrazňovať kultúrnu hodnotu architektonických diel, podporovať excelentnosť profesionálnych výkonov architektov, no predovšetkým kultivovať verejné povedomie o nutnosti rozvoja kvalitnej architektúry, ako základného princípu zvyšovania kvality prostredia vytváraného výstavbou. Práve z toho dôvodu Slovenská komora architektov každoročne prezentuje nominované diela, ako najlepšie architektonické diela s osobitným významom v jednotlivých kategóriách, ktoré si pre svoju originalitu a výnimočnosť zaslúžia osobitnú pozornosť.

<https://zerozero.sk/>

<https://www.cezaar.tv/o-ce-za-ar/>



8)

Autor: MartinGregus - Vlastné dielo, CC BY-SA 4.0,

Budova Slovenského rozhlasu je architektonicky zaujímavá stavba v Bratislave na Mýtnej ulici. Autormi projektu sú Štefan Svetko, Štefan Ďurkovič a Barnabáš Kissling. V čom bola táto budova prvá na Slovensku? / The building of the Slovak Radio is an architecturally interesting building in Bratislava on Mýtná Street. The authors of the project are Štefan Svetko, Štefan Ďurkovič and Barnabáš Kissling. What was the building first in Slovakia?

- a) **Bola prvou ocelovou budovou. / It was the first steel building.**
- b) Prvá budova so šikmými stenami. / First building with sloping walls.
- c) Najrýchlejšie postavená stavba. / The fastest built building.

Na Slovensku bol rozhlas prakticky prvou ocelovou budovou. Toto prvenstvo však so sebou prinieslo niekoľko nevýhod. Keďže stavitelia neboli na prácu s ocelovou konštrukciou zvyknutí a kontakty so svetovým vývojom boli viac než chabé, učili sa na vlastných chybách. Spojovacie systémy použité na stavbe rozhlasu vymýšľali architekti takpovediac na kolene v spolupráci s robotníkmi. Stalo sa tiež, že na slnečnej strane začala ocelová konštrukcia v lete praskať. Zlyhávali často základné veci, robotníci neboli zvyknutí pracovať profesionálne, precízne, takže samotní architekti trávili víkendy čistením obkladov, ušpinených od malty.

Budova je postavená z ocelevej konštrukcie v tvare obrátenej pyramídy. Projekt vznikol v roku 1967. Stavba bola dokončená až v roku 1983. Obsahuje veľkorysý vnútorný priestor, vynikajúcu koncertnú sieň a dobre vybavené nahrávacie štúdiá. Je tu umiestnený aj jeden z najväčších organov na Slovensku. Celková výška budovy po vrchol antény je 80 metrov. Je nositeľom titulu Stavba storočia na Slovensku v kategórii Spoločenské stavby. V interiéroch rozhlasu sa nájdú rarity, akou je napríklad Veľké koncertné štúdio. Sála visí v



priestore na ocelovej konštrukcii s pružinami zhora. Predtým sa kovové pružiny umiestňovali v spodných častiach akusticky náročných priestorov, opotrebovali sa a časom strácali zmysel. V koncertnej sále rozhlasu nesú omnoho menšiu záťaž, je k nim voľný prístup a možno ich vymieňať.

https://sk.wikipedia.org/wiki/Budova_Slovensk%C3%A9ho_rozhlasu



9)

Plasty sa týkajú každého elementu nášho života. Sú v našich taškách, topánkach a fľašiach, ktoré používame každý deň. Pre túto chvíľu a na dlhšie, ako si myslíme. Životný cyklus konvenčných plastov je bolestivo dlhý. Crafting Plastics Studio vytvorilo okuliarový rám zo 100% obnoviteľných zdrojov. Za aký čas sa po doslúžení rozložia v komposte? / Plastics touch every element of our daily lives. They're in our bags, shoes, and bottles we use every day. For now, and for longer than we know. The life cycle of conventional plastics is painfully long. Crafting Plastics Studio has created a spectacle frame from 100% renewable sources. In what time will it degrade in compost?

- a) 1 rok
- b) 6 mesiacov
- c) 90 dní

Stopy plastických hmôt po generácie v našom prostredí, oceánoch a dokonca aj v potravinách. Naše dizajnérske rámy sú progresívne monomateriály vyrobené zo 100% obnoviteľných zdrojov. Ich jedinečný štýl oživa, keď začneme pripravovať naše zmesi v laboratóriu na Slovensku. Zmiešame rigidnejšiu zmes pre rámy a trochu pružnejšiu pre chrámy. Inteligentný dizajn závesu nevyžaduje žiadne kovové časti na držanie pohárov pohromade. Jeden materiál zaisťuje, že tieto rámy sú úplne biologicky odbúrateľné.



Životnosť nášho sortimentu bioplastov okuliarov závisí od nositeľa. Každý rám je pevný a stabilný tak dlho, ako je to potrebné. Ale ak už neslúži svojmu účelu, môže sa nakoniec rozložiť vo vašom komposte. Jednoducho ich vložte do priemyselného kompostu a prirodzene sa rozložia za menej ako 90 dní - bez toho, aby zanechali jedinou škodlivú stopu na životnom prostredí.

<https://www.craftingplastics.com/collection-2>



10)

Viete koľko spoločností na Slovensku tvorí slovenskú hernú vývojovú scénu? (za rok 2019)
/ Do you know how many companies in Slovakia make up the Slovak game development scene? (year 2019)

- a) 11
- b) 38
- c) 83

B je správne. V roku 2019 sme mali na SK 38 spoločností venujúcich sa hernému vývoju. Sektor zamestnával takmer 700 ľudí a generoval príjmy vo výške 56,6 mil. Eur. Takmer polovica spoločností pôsobí na západe krajiny, 30 % na východnom a zvyšných 20 % na strednom Slovensku.

<http://sgda.sk/#industry>



Italy / Veneto region

11. In Italy, CCI is an important sector. Only CCI production system generates 6% of added value in the total Italian economy and 10,6% is the added value created in the rest of the economy, for a total of 16,6%.
12. CCI sector is a growing sector, more than the total PIL growth rate in Italy. From 2017, the CCI added value marks +2.9%
13. The companies in the CCI core culture system are 289.792. They represent 7% of the total number of companies.
14. CCI employs 1.55 million people, or 6.1% of total employment, an increase of 1.5% compared to 2017.
15. CCI is made by more than 20 sub-sectors, formally recognized by ISTAT, and the most important for added value produced are Software and game (13%), Press and publishing (15%) and Design and architecture (9%).
16. CCI sector features qualified employment: 42.0% of those employed in the Cultural and Creative Production System are graduated against 21.1% of the rest of the economy;
17. CCI sector features young employment: 21% of those employed in the Cultural and Creative production system are in the 25-34 age group, against 17% of peers in the rest of the economy;
18. Creative thinking, critical thinking, analytical thinking and free decision-making are the most important skills of CCI professionals.
19. Manufacturing companies hire CCI professional to create added value to products and processes and the most relevant categories in the manufacturing sector are Designers (13%), Architects (7%), Graphic designers (6,5%) and Photographers (6,2%)
20. CCI experts observe the need for CCI to change and innovate itself by creating new collaborations with technological and digital tools and companies. The most relevant sectors in Italy which need this transformation are Cultural and historical heritage activities, Food and Agrifood, Artisans' activities and Made in Italy design.