Project co-financed by the European Regional Development Fund

CHIMERA

Innovative cultural and creative clusters in MED area

P.A. 1: Promoting Mediterranean innovation capacity to develop smart and sustainable growth

Obj. 1.1: To increase transnational activity of innovative clusters and networks of key sectors of the MED area

https://chimera.interreg-med.eu/

D.4.2.2. Regional cluster business plan
WP 4. Testing

Responsible partner: University of Algarve

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ChIMERA

INNOVATIVE CULTURAL
AND CREATIVE CLUSTERS
IN THE MEDITERRANEAN AREA

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Regional Development Fund

1. SITUATION

Identification the general situation before planning the Business Plan

1. *Customer/member insight*
2. *Territorial insight*
3. *Product/services analysis*
4. *PEST*
5. *Market/sector trends*
6. *Competitors analysis/Benchmarking*
7. *SWOT*
8. *Conclusions*

1. CUSTOMER/ MEMBER INSIGHT

In CCI sector the business structure of Algarve region is dominated by different professionals' profiles: a) professionals who will improve or start a business related with the Cultural, Artistic and Creative area; b) Students, who selected the Cultural, Artistic and Creative areas by option / Erasmus; and c) Amador profiles, who are just interested in Art and Culture. In addition, the main regional actors have different visions of the sector. As a result, this sector is not organized and articulated, making it difficult to exploit their full potential.

In this sense, it is important to stimulate the CCI entrepreneurial ecosystem, supporting the development of a common vision while promoting the development of strategic synergies among the different regional stakeholders.
It is in this context that arises the **Algarve Creative Hub**.

Algarve Creative Hub is the Algarve Regional Cluster of CCI sector. Considering his propose and being in the first stage of development, it starts with the following members:

Education entities (Universities, Education and Training):

- CRIA – Divisão de Empreendedorismo e Transferência de Tecnologia da Universidade do Algarve;
- CIAC – Centro de Investigação em Artes e Comunicação;
- CIEO – Centro de Investigação sobre Espaço e Organizações;
- ETIC Algarve- Escola de Tecnologias Inovação e Criação do Algarve;
- ESEC – Escola Superior de Educação e Comunicação.

Governance entities:

- Direção Regional de Cultura do Algarve (CultAlg);
- CCDR Algarve – Comissão de Coordenação e desenvolvimento Regional do Algarve

(CCDR Algarve);
- Algarve 365;
- Comunidade Intermunicipal do Algarve (AMAL).

Industy entities:
- Associação In Loco;
- Associação Nacional de Designers;
- Orquestra de Jazz do Algarve;
- Teatro das Figuras;
- LCPA;
- Boto da Cruz – Creative Studio
- Tertúlia Algarvia;
- Loulé Design Lab;
- Epopeia;
- SPIC Solutions – Digital Studio;
- Original Features;
- 3WX;
- Museu 0;
- Sigues;

2. TERRITORIAL INSIGHT

The Algarve is one of the seven regions of NUTS II of Portugal and is located in the south of the country. Limited to the south and west by the Atlantic Ocean, to the east by the Guadiana River (which marks the border with Spain) and to the north by mountains, the Algarve occupies less than 5,4% of the national territory.
The Algarve's sixteen municipalities (Albufeira, Alcoutim, Aljezur, Castro Marim, Faro, Lagoa, Lagos, Loulé, Monchique, Olhão, Portimão, São Brás de Alportel, Silves, Tavira, Vila do Bispo and Vila Real de Santo António) have, however, distinctive characteristics and resources and two main urban areas: Faro-Loulé-Olhão and Portimão-Lagos-Lagoa. An important aspect is the

		annual average of air temperature. Algarve had a 17.4 °C of average air temperature in 2015, which combined with the very low proportion of rainless days, provides for exceptional weather conditions. This has a huge influence on the demographic, social and economic dynamics of the region. For example: main economic activity it is the Tourism, characterized for his seasonality. Concerning to the demographic aspect, more specifically the educational framework of Algarve's population, particularly at the tertiary education level. Despite having 12 educational institutions, 7893 students and 957 teaching staff, the "unskilled workers" are the second largest sub-population of the region. Contrasting with the remaining Portugal regions, Algarve has the highest proportion of workers in this group. In 2015, working population with higher education level represented only 20.3% (Portuguese region with the 3rd highest rate). In recent years, it has been possible to observe a rise of young graduates in low-skilled professions, with subsequent short-term contracts and low wages. These conditions certainly do not contribute for the retention of qualified human resources as also has an adverse effect in the demographic evolution the future of region. Regarding the CCI sector, and being that its activities are transverse to others, it becomes hard to analyze the contribution of the sector to the regional economy because of the lack of specific statistic data. Algarve had 2378 companies involved in cultural and creative activities, most of them related with: a) theatre, music, dance and other artistic and literary activities; and b) architectural, advertising agencies, design, photographic, translation and interpreting activities. Despite the numbers of previous activities, it´s the retail sector, in particular journals, magazines and stationery material, that had the highest turnover in the Algarve. However, it seems that cinematographic, video, television production, sound recording and music editing activities had a slight increase. Concerning the Algarve's local administration, it is interesting to note the weight of public administration in the sector dynamics, causing a great dependence on it. For example,

		according to Statistics Portugal (2015), despite de decrease (2008-2014) of local administration expenditures in cultural and creative activities, Algarve had an expenditure of 49€ (2015) per inhabitant in cultural and creative activities, above the national amount. In 2015 the year where Algarve had an increase of 1.67% in local expenditures in cultural and creative activities. ***3. PRODUCT/SERVICES ANALYSIS*** *N.a.* ***4. PEST*** **Political Factors:** From a Political point of view and at a national level, in the past few years the CCI sector had struggle. There is a serious lack of political support in culture and creative areas in opposition with the ICT which had become more attractive area to invest. National political factors: 1) The government is acting predominantly as a regulator, playing several roles as: i) Patron, when financially supporting artistic creation (by contests or directly at creators and authors); ii) Regulator, when it makes specific decisions regarding the preservation and function of patrimony (libraries, museums, archives, venues), with the definition of regimes for the protection of movable and immovable property and the establishment of functioning regulation for cultural spaces, organized (or not) in networks. Also, when it establishes a specific labour regime for professionals of the spectacle and audio-visual sector; iv) Market influencer, by favoring the circulation of certain cultural goods. 2) Top-down approach, reducing the responsiveness of regional policy makers. In short, the legislative and strategic production shows how the Portuguese government intervenes in culture, as in other European Members-States, is a process of dialogue and

		consultation between cultural policies at different territorial levels, from municipalities to the EU. The Algarve region follows the national legislation like other Portuguese regions. Also, it does not have a regional strategy exclusively dedicated to the CCI sector. Despite CCI importance for the region competitiveness, regarding to RIS3 (Regional Strategy) the CC sector is strongly conditioned to ICT (Information and Communications Technology) and focused into support the development of other priority areas for the region, namely tourism and the sea. So, by making a more careful analysis, it is possible to observe the articulation and integration of CCI sector on other regional public policies. However, there is a strong will from the regional government and region stakeholders to reinforce this industry and not only the ICT industry. **Economic Factors:** Because of tourism sector, the Algarve still has the second highest GDP per capita of Portugal. Due to this recent and slight economic recovery, in 2015 the GDP per capita in Algarve already corresponded to 17,786 thousand euros (17,333 thousand euros at national level), corresponding to 4.4% of national GDP (Algarve – 7,856,205 million euros/ Portugal - 179,539,850 million euros). Another relevant aspect of the economic framework concerns to the business fabric characterization. In the Algarve, 97% of enterprises have less than 10 persons employed. Between 2008 and 2014 the number of enterprises in the region decreased by 14.5% (57,817 enterprises in 2014). The analysis of business demography highlights the particular impact of the crisis in the Algarve. Until 2008, the number of business births exceeded deaths, reaching its most significant value in 2007 with the birth of 11,401 enterprises. However, from 2009 to 2012 there was a steady decline in the birth and death of companies. In the following years, the number of business deaths and births intensified once again, yet with the prevalence of company mortality. The proportion of GVA of enterprises in high and medium-high technology sectors is 1.01%, (the lowest proportion of Portugal's regions). Concerning investment, in 2014, the investment rate of Algarve's enterprises was 17.81%. After 2008, when Algarve was the third region with the highest investment rate of Portugal (36%), due to the contraction of economy the investment rate suffered the largest decrease: - 24%.

Nonetheless, facing an apparent recovery of the economy in 2013 the business structure of the Algarve responded promptly and the investment rate rose from 12% to 17.81%, overcoming the national average (17%) and restoring the initial third position held by the region, as of 2008. Moreover, the decline of domestic consumption forced some companies to look at new markets and to move towards internationalization. In one hand, enterprises grew in East Europe markets and expanded into countries like Brazil and Angola. This brought new commercial opportunities. In another hand, new public policies became available, including financial support provided by business incentive systems that also contributed to the growth of Algarve ‘s international trade.

Another important economic factor is the lack of investment and financial instruments specific to the CCI. Most of this companies are micro companies, they can´t access to most of the financial instruments, such as CRESC Algarve 2020. Also, the CCI are very dependent of the Tourism sector.

Social Factors:

As of 2015, the Algarve region had a resident population of 441.929 inhabitants, 4.2% of the Portuguese population. According to the Coordination and Development Commission for the Algarve (CCDR Algarve), through the Algarve conjuntura: Retrospetiva 2007-2013 publication, in the last decades the region has become highly attractive destination, population wise. The Algarve is the country’s second region with the highest employment rate. Currently, there are 221.7 thousand of active individuals, of which 12.5% are unemployed.

Another interesting demographic aspect concerns the educational framework of Algarve’s population, particularly at the tertiary education level. Despite having 12 educational institutions, 7893 students and 957 teaching staff, the "unskilled workers" are the second largest sub-population of the region. Contrasting with the remaining Portugal regions, Algarve has the highest proportion of workers in this group. In 2015, working population with higher education level represented only 20.3% (Portuguese region with the 3rd highest rate). In recent years, it has been possible to observe a rise of young graduates in low-skilled professions, with subsequent short-term contracts and low wages. These conditions certainly do not contribute for the retention of qualified human resources as also has an adverse effect in the demographic evolution the future of region.

The gradual increase of CC companies in the Algarve can be justified by: 1) the rise in the number of qualified students that finish their studies at the University of Algarve, at ETIC Algarve, or in other regional and national educational institutions; 2) the Portuguese and foreign professionals that choose Algarve to work and live, firstly because of region's quality of life and, secondly, because the Algarve as an underdeveloped market when compared to the CC business in regions like Lisbon and Oporto.

As already mentioned, the associations have an expressive role as the main promotors and organizers of cultural and creative activities, however, it is hard to know the exact number of the existing cultural associations in the region. Using the Racius website[10] as a search tool to obtain some data, it is possible perform queries by CAE – Código das Atividades Económicas[11] (category number 94991 – Associações culturais e recreativas[12]). For the year of 2017, a number 111 associations in Faro district are returned as a result, being this outcome is not filtered only in relation to cultural and artistic activities.

Despite this scenario, in the last few years, the Algarve has been exploring their potential. So, a few other very important factors to be address are:

- Increasing ability to attract new talents to the region;
- Bets on an increasingly differentiated cultural and educational/training offer;
- Valorization of the region's identity.

Technological Factors:

Although there is R & D in Portugal, it is difficult to move from the laboratory to the market. In addition, the small business fabric does not have capacity for this type of investment.

However, there are other relevant factors to consider, namely the good access of companies to an excellent network of communication infrastructures.

		In the short and medium term, there is an explosion of innovative solutions characterized by technological devices such as IoT (Internet of Things), wearables, drones, 3D printing, robotics and security, focused on finding solutions in the following areas: a) provision of low-cost services; b) collection and analysis of customer information (Big Data); c) optimization of customers' use experience (...). At regional level, and despite the region's potential in this area, there are some factors to consider. Despite the increasing investment in technological infrastructures, it remains insufficient to meet the needs of the market and the region (Pólo Tecnológico). This undermines the competitiveness of the region in the face of competition. Also, there´s a clear movement from the EICT regional companies to collaborate (Algarve Evolution) in order to create a Lobby but also seeking knowledge from the creative areas and skills. In short, for being a transversal sector, the regional strategy proposes, firstly, the encouragement of articulation between "ICT and Creative Activities" with other areas of the economy, in order to promote the development of both and stimulating the emergence of RDT in new potential areas. Secondly, it proposes the development of tools for management support in order to optimize processes, costs, consumption reduction and access to other markets. In this way, the priority actions are: · Strengthening ICT skills through University / Industry interface; · Empowering an ICT cluster, by developing and extending the business base, supporting business investment and promoting articulation with all other thematic priorities; · Strengthening the cultural offer trough the promotion entrepreneurial activities in the field of creativity and cultural services. ***5. MARKET/SECTOR TRENDS*** • Clearly growing of digital area; • More demanding consumers;

		• The necessity for more interdisciplinarity and artistic projects, in order to develop new products and services in other activity sectors, such as technology, tourism design, agri-food, environment (eco-design), wine tourism (…); • Emergence of new professions associated with new products / services in the cultural / creative area; • Increasing valuation of endogenous resources and intangible assets by regional companies; ***6. COMPETITORS ANALYSIS/BENCHMARKING*** • Large metropolitan areas, for the capacity of attraction; ***7. SWOT*** Strengths: • Arts, creative and culture-driven industries and organizations are widely recognized as new key-players in the current scenarios for their economic and social role; • Relevant potential to lead further development and innovation in other industries, specially in Tourism and ICT industries; • Good weather, safety and the international airport can attract or potentiate the stabilization of CCIs and the creative class in the region; • Multicultural resident population, constituting a diversified public; • Existence of educational agents linked to different contexts of education (formal and non-formal); • Offer of teaching and research in some areas of the CCI and the consequent capacity of knowledge production; • Identity and diversity of the cultural resources; • Network of cultural facilities/ equipment; • Existence of cultural agents; • Capacity of promoting the region internationally.

		<u>Weaknesses:</u> • Public support for arts and culture have generally decreased dramatically with reduction of subsidies towards the arts and cultural organizations; • Low cultural level of the public (education and cultural and artistic training) reduce the search of CCI services and/or events; • Insufficient interaction between cultural agents; • Lack of intersectoral work (link CCI and other sectors); • Insufficient critical mass (companies, agents) versus reduced demand; • Lack of an intermediate governance structure (central government versus local structures) limiting the articulation between the agents/ actors, taunting the dependence of municipalities funding; • Seasonality provoked by the lack of education or mentality of culture all year round, of events with continuity and appropriate for each season of the year; • The insufficient union or grouping of the agents difficults the capacity of claim of the region "one unique voice", if compared with other regions; • Weak presence of companies in the WEB; • Shortage of skills in management and marketing of cultural agents. <u>Opportunities:</u> • Explore new ways of managing and funding their artistic and cultural programs; • Potential to network with existing structures in the region; • Reconversion of the economy into a creative economy; • Safety and accessibilities to reach the region; • Tourism as an asset for the CCI sector; • Multicultural conviviality among residents, foreign residents and tourists; • Excellent climatic conditions of the region allowing the variety of sites for the realization of events and for the creation. Consequently, the possibility of holding and create events throughout the year;

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Shortage of projects in decertified areas or at the interior of the region can be an opportunity for cultural and creative agents.
<u>Threats:</u>

Lack of critical mass with consumption habits and of cultural and creative practices – reduced dimension of the internal market;
Centralized strength of the creative industries and of the creative class in the metropolitan regions (Lisbon and Oporto);
Centralization of financial support addressed to few cultural activities (e.g.: theater, cinema, music, etc.);
Extinction of regional support funds from the State / European Union;
Lack of public transportation limits the mobility and access to events and/or cultural infrastructures;
Ageing population;
Lack of regional patrons;
Economic crisis/ stagnation of the European growing that conditions the investment, production and consumption of CCI;
Dependence on the decisions of the big companies (e.g.: aviation companies, hoteliers groups) mostly not present in the region;
Context of unfavourable business innovation to attract qualified human resources

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<td>2. OBJECTIVES
Identification of the objectives of the business plan</td>
<td>
1. Mission and vision
2. Strategic objectives
a. Number of members
b. Cluster activities
c. Fundraising
d. Aware-raising
3. Marketing objectives
4. Funding/financing objectives
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1. MISSION

The mission/vision of the Algarve Creative Hub is to contribute to the creation and development of artistic production, supported by collaborative networks between the different agents of the sector, fostering a creative business ecosystem and region's notoriety.

2. STRATEGIC OBJECTIVES

To fulfill this mission, the following objectives were identified:
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		a) Identify the stakeholders and their respective collaboration networks in the region; b) Encourage existing networks and stimulate the creation of new collaboration networks, promoting the development of collaborative works / initiatives that respond to the needs of the business ecosystem of this sector of activity; c) Identification and characterization of the cultural equipment supply; d) Create a web platform that ensures the active and organic involvement and participation among these agents. This platform will be a tool for managing the database of the cluster, presenting itself as a catalog of demand and offer of different services and skills existing in the sector; e) To train professionals in the creative and cultural sector; f) To promote the development of new products and services, more adapted to the needs of the market. **a. Number of members** 1. CRIA – Divisão de Empreendedorismo e Transferência de Tecnologia da Universidade do Algarve; 2. CIAC – Centro de Investigação em Artes e Comunicação; 3. CIEO – Centro de Investigação sobre Espaço e Organizações; 4. ETIC Algarve- Escola de Tecnologias Inovação e Criação do Algarve; 5. ESEC – Escola Superior de Educação e Comunicação. 6. Direção Regional de Cultura do Algarve (CultAlg); 7. CCDR Algarve – Comissão de Coordenação e desenvolvimento Regional do Algarve (CCDR Algarve); 8. Algarve 365; 9. Comunidade Intermunicipal do Algarve (AMAL). 10. Associação In Loco; 11. Associação Nacional de Designers; 12. Orquestra de Jazz do Algarve; 13. Teatro das Figuras;

14. LCPA;
15. Boto da Cruz – Creative Studio
16. Tertúlia Algarvia;
17. Loulé Design Lab;
18. Epopeia;
19. SPIC Solutions – Digital Studio;
20. Original Features;
21. 3WX;
22. Museu 0;
23. Sigues.

b. Cluster activities

In short-medium-term, the present work will promote some structure activities, namely:
A1. Elaboration of the Protocol between the main stakeholders, creating a Technical Comission and a regulation protocol;
A2. Mapping the ICC Algarve sector: Stakeholders, Infrastructures and the Equipment;
A3. Promote meetings between the main stakeholders and the target, linking stakeholders;
A4. Promoting aware-raising initiatives;
A5. Search for funding instruments;
A5. Development of the web platform.

3. MARKETING OBJECTIVES

In the first stage of the Algarve Creative hub development the team will focus in the next marketing objective:

- Developing Algarve Creative Hub Platform, in the next 2 years;
- Disseminating the Algarve Creative Hub mission and platform, in the next 2 years;
- Elaboration of a communication& dissemination strategic plan (4 months);
- Developing local seminars with the stakeholders (1 seminar in 2 months);

		• Elaboration of 3 press releases; **4. FUNDING/FINANCING OBJECTIVES** In the first year the Algarve Creative Hub will focus in searching for public funding and in strategic stakeholders. The main goal with the public funding search is to develop the web platform and start the first activities. The main goal with the strategic stakeholders is to find a financial partner with real interest and ability to manage the platform in order to keep it sustainable after public funding ends. In short, we will pretend to find funding in 1 year.
3. STRATEGY ***Identification of the strategy of the business*** *plan*	*1. Customer/member segments* *2. Cost/benefit* *3. Commercialization* *4. Communication* *5.Business model* *6. Brand strategy*	***1. CUSTOMER/MEMBER SEGMENTS*** *Algarve Creative Hub aim to promote a common vision in the Algarve ICC Cluster. In this sense, is costumer/member segments are different stakeholder from this sector, such as:* • *SMEs;* • *Associations;* • *Public institutions;* • *University;* • *Research units;* • *Professors;* • *Private institutions.* *However, there are in Algarve three* main sectors or subsectors in the cultural and creative scenario: Design, Multimedia and Music. So, those will be the first segment of members. ***2. COST/BENEFIT***

		N.a. ***3. COMMERCIALIZATION*** Commercialization is not the main goal in long-term. However, in the future in order to maintain the web platform sustainable, it can be charging a fee per month per membership. ***4. COMMUNICATION*** At the beginning and according with the previous text box, it will be elaborate and implement a strategic communication plan. In this plan the Commission will plan the common message that should be pass to the target group, as the instruments such as: common image or logo for the Algarve Creative Hub, email marketing; press releases; social media tools (facebook and Linkedin) and management. However, the main focus will be face-to-face meetings with the regional stakeholders. Also, will be development a professional community with the members, where they will have the opportunity to interact, in order to share knowledge, relevant news and promote common activities to Algarve Creative Hub sustainability. The communication has to be adapted according to each segment of the ICC sector: Design, Media and Music. ***5.BUSINESS MODEL*** In future, in order to maintain the sustainability of the web platform, there will be created more services related with the platform. To adapt those services to the market it will be use the Canvas Business Model, because it is very focus on the product valuation and in its market. The

		Canvas Business Model will also be used in the Algarve Creative Hub web platform. *6. BRAND STRATEGY* There will be a trademark registration for the logo and the brand of web platform and also for the Algarve Creative Hub.
4. TACTICS ***Identification of the tactics of the business*** *plan*	*1. Offline marketing activities* *2. Multichannel experience* *Online* *Website/App* *Etc.* *3. Content Marketing*	Algarve Creative Hub is focus on the development of the networking between the clusters members and for that reason there will be offline marketing activities, such face-to-face meetings and also the organization and participation in local and regional seminars and workshops. The members in the Algarve Creative Hub have experience in managing online websites and social media, however when it comes to the web platform, it is necessary skills related with big data management. Regarding to the content marketing, it is crucial to create a common brand for Algarve Creative Hub. Also, it is extremely important to develop a common vision and a common message related to the importance of this to main statements: • It is crucial to work together in order to promote the competitiveness of the CCI in the region and also at an international level; • Learn how to work with the diversity and differences within the sector and cluster in a multidisciplinary approach. The diversity is the fundamental key to promote the strength of the CCI and also approach new opportunities.
5. ACTION ***What, who and when?*** ***Needed resources***	*1.- Events calendar* *2.- Content calendar.* *3. SEO*	**1. EVENTS CALENDAR** September 2019: first face-to-face meetings of the Algarve Creative Hub;

	4. Advertising *5. Public relations (offline)* *6. Social networks and online public relations.* *7. Direct marketing* *8. Needed resources.*	November 2019: definition of the internal regulation of the Algarve Creative Hub; November and December 2019: Action Plan Workshop; January 2020: definition of Algarve Creative Hub platform; February 2020: Communication Plan of Algarve Creative Hub activities. **2. CONTENT CALENDAR** The three main messages about the mission and vision of Algarve Creative Hub will be define during the first meetings (sep.2019). ***3. SEO*** ? ***4. ADVERTISING*** Algarve Creative Hub doesn´t foresee any advertising for the activities. **5. PUBLIC RELATIONS (OFFLINE)** Public relations are a crucial aspect of the Algarve Creative Hub because the success of the Cluster will depend direct from the relations between the stakeholders and the lobby with the public institutions. According to this point of view, the Algarve Creative Hub has public institutions as members. But, also strategic enterprises such as: Epopeia and Bruno Boto. **6. SOCIAL NETWORKS AND ONLINE PUBLIC RELATIONS.** There will be an active role in social media networks through next instruments: • Algarve Creative Hub Facebook page; • Algarve Creative Hub Linkedin page;

		• Algarve Creative Hub webplatform with a virtual community; • Participation in international online communities, such ChIMERA virtual community on Linkedin. Those instruments will be included in the Action Plan and Communication Plan, in order to define management challenges and solutions. This is crucial to the increase networking between members and the impact of the Algarve Creative Hub as a CCI regional Cluster. ***7. DIRECT MARKETING*** Algarve Creative Hub is focus on the development of the networking between the cluster members and for that reason there will be offline marketing activities, such face-to-face meetings and also the organization and participation in local and regional seminars and workshops. **8. NEEDED RESOURCES** <u>Equipment:</u> • Computer; • Cell Phone; • Printer; • Table and Chair; • Camera. <u>Human resources:</u> • 1 operational manager; <u>Materials/consumables:</u> • Paper, pen, folders, others;

		Others: • Professional email address; • Software licences; • Website; • Operating Fund.
6. CONTROL ***Defining KPI and controlling schedule***	*1. Strategic KPI* *2. Offline KPI* *3. Online KPI*	N.a.

	5. ACTION PLAN DETAILS				
NR	ACTIVITY	RESULT	RESPONSIBLE	DATE	RESOURCES NEEDED/COST
	Write briefly each of the activities	*Identify the concrete results targeted by the activity (according to KPIs)*	*Identify the staff/person/team responsible for the coordination and management of the activity*	*Identify the expected start and end date of the activity*	*Identify the main resources to achieve the development of the activity and the related cost*
1	Face-to-face meetings	50 meetings 50 members	Alexandra Gonçalves	January 2020 until December 2020	Travel and communication material (brochure): 3.500,00€
2	Action Plan	1 Action Plan	Alexandra Gonçalves	December 2019 until January 2020	External Expertise: 10.000,00€
3	Communication Plan	1 Communication Plan	Alexandra Gonçalves	February 2020 until March 2020	Designer: 5.000,00€ External expertise: 10.000,00€

4	Algarve Creative Hub platform	1 platform	Alexandra Gonçalves	March 2020 until September 2020	Webdesigner and engineering expertise: 35.000,00€

FINANCING PLAN	*Comment or describe how the planned activities will be funded. What are the main sources of funding?*	In the first year the Algarve Creative Hub will focus in searching for public funding and in strategic stakeholders. The main goal with the public funding search is to develop the web platform and start the first activities. The main goal with the strategic stakeholders is to find a financial partner with real interest and ability to manage the platform in order to keep it sustainable after public funding ends. In short, we will pretend to find funding in 1 year. The funding instrument will be at regional level – CRESC Algarve 2020.
THE LINK BETWEEN ACTION PLAN AND RIS3	*Please explain the coherence of this action plan with the Regional Smart Specialization Strategy*	According to the State of Art published by ChIMERA project: "*Regarding the CCI sector, the Algarve Regional Innovation Strategies for Smart Specialisation (RIS3)*[2] *presents only three pages focusing on the subject (pp. 98-101). When compared with the other economic sectors, it becomes apparent that its relevance is even further reduced, because the same chapter unifies ICT and Creative Activities. Thus, RIS3 Algarve highlights the activities linked to the development of software management such other services to tourism and public sector. Due to its transversality, the adoption of these technologies has increased over the last years in the Algarve.* *Digital multimedia applications have been another area for investment, due to low market barriers, and to initiatives launched at the University of Algarve and its association with creative industries (design, animation and cinema). Despite the lack of scale and strong international competition, the evolution of digital media applications is related to the skilled workforce resulted from the University of Algarve's strategy and to the emergence of a significant number of small businesses. Therefore, the new regional strategy strengthens the need to implement strategic partnerships with foreign enterprises and knowledge hubs, inducing positive effects on companies, disseminating good practices derived from previous experiences, and integrating regional companies into the global market. Another important aspect highlighted in RIS3, in order to promote positive dynamics in the sector, is the focus on external demand and the development of custom tools, relevant to the market's needs, in particular to the niches that have more potential and connection to the region strategic priorities.(...) In short, for being a transversal sector, the regional strategy proposes, firstly, the*

		encouragement of articulation between "ICT and Creative Activities" with other areas of the economy, in order to promote the development of both and stimulating the emergence of RDT in new potential areas. Secondly, it proposes the development of tools for management support in order to optimize processes, costs, consumption reduction and access to other markets. In this way, the priority actions are: a) Strengthening ICT skills through University / Industry interface; b) Empowering an ICT cluster, by developing and extending the business base, supporting business investment and promoting articulation with all other thematic priorities; c) Strengthening the cultural offer trough the promotion entrepreneurial activities in the field of creativity and cultural services".
ANY OTHER REMARKS	*Please explain any other details that could be important for the business plan*	N.a.