![IN SITU — place-based innovation of cultural and creative industries in non-urban areas]

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Drivers of innovation of CCIs located in non-urban areas

Work package WP2 – Innovation and transformation of CCIs

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Contact info

Jon Aldazabal, MIK: jaldazabal@mondragon.edu

Estibaliz Hernandez, MIK: ehernandez@mondragon.edu

Josune Prieto, MIK: jprieto@mondragon.edu

Xabier García, MIK: xgarcia@mondragon.edu

General project contact: in-situ@ces.uc.pt

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Executive Summary

This report on drivers of innovation of the Cultural and Creative Industries (CCI) located in non-urban areas (Deliverable 2.1) has been developed within the "Innovation and Transformation of CCIs" Work Package (WP2), which is led by MIK with the involvement and contribution of all project Partners. The aim of this report is to focus on the first specific objective of WP2: To identify and analyse how CCIs based in non-urban areas of the EU act as drivers of innovation in economic and non-economic sectors to contribute to societal well-being and sustainability. The research sought to identify the main drivers and particularities of CCIs innovation in non-urban areas having as a consideration the diversity of patterns of form, process, governance, networking capacity, and value chain from value creation to service delivery, among other characteristics. The research for this report is based on a literature scan and analysis involving both business reports and scientific research; quantitative data from the Eurostat database "Structural Business Statistics and Labour Force Survey," analysed using data mining and statistical business data analytics methods; and a collection of qualitative data from IN SITU Partners via a data collection tool developed by MIK (Annex 1).

This report contributes background knowledge about innovation drivers for CCIs and about the ways in which CCIs can be drivers of innovation, which will inform further work within WP2 as well as the IN SITU project more generally. This Executive Summary highlights key points resulting from this research related to defining and classifying the *CCIs* and defining *non-urban* in the context of the IN SITU project; identifying drivers of innovation in the CCIs in general and in relation to CCIs in non-urban areas; and types of spillover effects of the arts, culture and creative industries. In Annex 2, a compilation of synthesised cases of organisations and policies/initiatives contributed by IN SITU partners is presented as a resource.

CONTEXTUALIZATION

Defining and classifying CCIs / sectors and subsectors

A literature review was conducted to establish a specific taxonomy for the CCIs. It has been considered appropriate to combine definitions and incorporate economic, social and environmental approaches. Consequently, the general definition proposed in this report is:

The cultural and creative industries refer to those parts of the modern social and economic realm which convey, in some way, **cultural expressions embodied in different ways of production** including **industrial or tailored, or services,** and which orients the **application of creativity** of individuals and groups **to the generation of original cultural product, which may have commercial value, social value, or both.**

Concerning the sectors and subsectors, in view of the comparative and information/data exploitation potential, this research proposes adopting Eurostat's definition of ten sectors and sub-sectors:

1. Heritage
2. Archives
3. Libraries
4. Books and press
5. Visual arts
6. Performing arts
7. Audio-visual and multimedia
8. Architecture
9. Advertising
10. Art crafts

CCIs in non-urban areas

While most research on CCIs has focused on their impact in urban areas, there is a growing body of literature that explores their role and potential in non-urban regions. However, there is no universal definition or boundary regarding *urban* vs. *non-urban* and it can vary depending on the country or region in question. The conceptual definition given to ***non-urban* in the IN SITU project** is:

Non-urban areas incorporate rural, remote territories, and peripheral locations as well as towns, villages, and small cities that may serve as regional hubs for broader territories. As 'extra-metropolitan' areas, these places are defined in opposition to the 'urban' of major metropolitan areas and large cities. In research, two approaches to characterizing the non-rural are evident: statistical/administrative and conceptual/fluid. (D7.2 Concept Guide)

DRIVERS OF CCIs INNOVATION

Macro trends

The increased use of digital technology, the rise of streaming services, the diversification of content, and the growing importance of social media in promoting and distributing creative works are some of the key points to be drawn from the various technologies analysed in this study, among them artificial intelligence, augmented reality, virtual reality, and blockchain.

From a non-technological perspective, this study highlights the significant economic impact of the CCIs and the impact of the COVID-19 pandemic, as well as employment and social trends from the perspective of knowledge and competencies required, gender impact, and other social issues.

Business model patterns

Business model patterns are ways of doing business that share similar characteristics, arrangements of business model building blocks, or behaviours. One of the fundamental characteristics of a pattern is to have been proven successful in a significant number of real companies in the market. Business model patterns can be suitable as a creative focus, or as an inspiration to adapt to specific circumstances. At the discretion of the research team, and fundamentally based on the work from St. Gallen´s business model navigator (2013), those patterns that are related or more suitable to different realities in the realm of the cultural and creative industries were identified. These patterns, either adapted to a specific circumstance or combined, can function as an inspirational focus to reconfigure existing activities. The patterns selected can be broken down into four types:

1. Patterns or business logics that seek to create value through new ways of approaching the market;
2. Patterns or business logics aimed at transferring the value proposal with different formulas for using technology when producing and transferring the offer to the target audience/consumers;
3. Business patterns or logics that integrate innovative formulas for financing, as well as for monetising and making sustainable activities within the industry in question; and
4. Business logics that can give rise to novel ways of integrating different interest groups, resulting in a contribution of differential value.

Value chains in CCIs

Our analysis of the field of processes and value chains shows that, when focusing on initiatives to promote activity in the cultural and creative industries, it is essential to include an ecosystem that can favour their emergence and subsequent consolidation. In this sense, from our analysis of the literature and specific cases, it is understood that:

- The interrelation of three **typologies of agents divided in three areas of activity** are needed:

  1. Spaces and platforms agents: used for creation, production exhibition, distribution, conservation, and marketing;
  2. Agents for regulation, development, and promotion; and
  3. Agents for direct action in any subsector or creative value chain.

- Within each typology category, **four types of agents** coexist:

  1. Private-commercial sector (freelancers, self-employed and micro-enterprises, SMEs and large companies);
  2. Public sector (administrations, companies, law entities, etc.);
  3. Social sector (individuals, informal organizations, associations, and foundations); and
  4. Fourth sector (social economy companies, associations, clusters, and networks).

The main hypothesis is that the greater the existence and quality of interrelationships between the different typologies and actors, the greater the possibilities for industry development. Insofar as it was not the object of the current study, this hypothesis will have to be validated or refuted in subsequent research.

Governance and policy trends

Public policies play an important role in supporting and developing the cultural and creative industries (CCIs). Government policies can help to create a favourable environment for the growth and development of the CCIs from different angles:

- Fundamentally, industry development: Governments can use policies and programs to support the development of new industries within the CCIs.

- Formulas and specific cases through which the public administration can provide funds for the promotion of cultural and creative industries in general, and in non-urban areas in particular.
- Formulas for public, private and hybrid collaboration, where the confluence of public and private can generate tangible and measurable value.
- The importance of Intellectual property rights protection, where governments can use laws and regulations to protect the intellectual property rights of creators and artists and establish legal means to control the use and distribution of the production.

Drivers of CCIs innovation in non-urban areas

There is a growing body of evidence that highlights the significant contributions that CCIs make to non-urban areas. One of the key conclusions is that they can provide new **opportunities for economic development and job creation.** By leveraging the unique cultural and natural resources of non-urban areas, CCIs can create new products and services, generate income and provide employment opportunities for local communities.

In addition, CCIs in non-urban areas can play an important role in **preserving and promoting local cultural heritage**, **fostering community cohesion** and **promoting cultural tourism**. They can also contribute to social and cultural sustainability by enhancing the quality of life of local residents, fostering cultural diversity and providing new avenues for expression and creativity.

Some of the **drivers of innovation in CCIs in non-urban areas** detected in the literature review (explained in detail in the report) concern g*eographical proximity and knowledge transfer, cultural heritage, social capital,* and *local demand.* These factors are additional to those previously identified within the IN SITU project's conceptualization: process innovation, form innovation, service delivery innovation, governance innovation and networking capacity.

However, there are still **challenges** to be addressed in promoting and making sustainable CCIs in non-urban areas. Access to funding and resources, a lack of infrastructure and support, and difficulties in attracting and retaining talent can hinder the development of CCIs in non-urban areas. Furthermore, there may be a need to raise awareness of the value of CCIs among policymakers, local authorities, and the wider community in these areas. Addressing these challenges will require tailored policies and strategies that take into account the specific characteristics and needs of different non-urban areas.

SPILLOVERS

In 2014, the European Research Partnership on Cultural and Creative Spillovers was launched, with the aim of establishing a research field engaged with current evolving EU policy demands on the culture and creative industries. The partnership uses Nicole McNeilly's (2018) definition of *spillover*:

> The process by which activities in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. (McNeilly, 2018, p. 2)

Different types of spillovers have been identified in the literature: knowledge spillovers, industry spillovers and network spillovers. While these various types of spillovers occur simultaneously or iteratively, they are useful to delineate the different impacts that arts, culture and creative work can have. The report outlines the various types of impacts associated with each type.

1. Introduction

This report on drivers of innovation of the Cultural and Creative Industries (CCI) located in non-urban areas (Deliverable 2.1) has been developed within the "Innovation and Transformation of CCIs" Work Package (WP2), which is led by MIK with the involvement and contribution of all project Partners.

The main **objective of WP2** is to *explore the innovation potential of the CCI located in non-urban areas, their role as drivers of innovation, and the potential for strengthening competitiveness.* In the post-pandemic context, a sector hard hit by the disruptions of the COVID-19 pandemic period, it is crucial to identify new technologies, new business models, skills development, and new distribution and/or promotion models of CCIs in order to build sustainable value propositions in this sector.

Specific objectives of WP2 are:

1. To identify and analyse how CCIs based in non-urban areas of the EU act as drivers of innovation in economic and non-economic sectors to contribute to societal well-being and sustainability.
2. To provide evidence of and assess the innovation potential of the CCIs in non-urban areas of the EU.
3. To suggest CCI subsectors that have more potential for further development in the specific locations/contexts where the IN SITU Labs are located.

The expected outcome of WP2 is to assess and understand the innovation potential of CCIs across regions in Europe by providing evidence and analysing qualitative and quantitative data in order to identify most thriving subsectors, innovative practices, and new business models. Overall, WP2 findings are intended to inform and contextualise the Lab-specific observations and research findings to emerge in the course of the Project, and to inform the development of the IN SITU case studies that will be selected and mentored in the project.

The **aim of this report** is to focus on the first specific objective: *identifying the main drivers and particularities of CCIs innovation in non-urban areas,* considering the diversity of patterns of form, process, governance, networking capacity, and value chains from value creation to service delivery, among other characteristics. The main task developed has been to analyse how CCIs act as drivers of innovation in non-urban areas in the EU (Task 2.1) by:

- Identifying the main drivers and particularities of CCIs innovation in non-urban areas: form, process, governance, networking capacity, service delivery, etc. (Subtask 2.1.1), and
- Identifying contributions of CCIs to other sectors (such as industry or services) and related activities linked to sustainability and competitiveness (Subtask 2.1.2).

These tasks have been developed combining the collection of qualitative data coming from the six IN SITU non-urban Lab Partners and other Consortium partners via a data collection tool developed by MIK (see Annex 1), a literature scan and analysis involving both business reports and scientific research, and quantitative data from the Eurostat database 'Structural Business Statistics and Labour Force Survey', analysed using data mining and statistical business data analytics methods.

The Cultural and Creative Industries (CCIs) refers to the group of industries that produce or distribute cultural or creative goods and services (European Commission, 2010). These industries are characterised by their use of creativity, talent, and intellectual property to generate economic value and social impact. They are often seen as a key driver of economic growth and job creation, and they also play an important role in promoting cultural diversity and preserving cultural heritage.

Although the definition of CCIs varies depending on the context, the organisation defining them, and even the country, in general, CCIs include a wide range of activities, such as:

- Producing and distributing creative content in various forms, such as films, music, books, and visual arts;
- Providing creative services, such as advertising, design, and architecture;
- Operating cultural institutions, such as museums, galleries, and libraries;
- Developing and distributing creative technologies, such as video games and virtual reality; and
- Providing creative education and training.

Following this Introduction, the report outlines the **methodological framework** underlying the research conducted; and presents the findings of the research, namely: an examination of the diversity of definitions of CCIs, the sectors involved, and analysis approaches; a review and analysis of **drivers and particularities of CCIs innovation** linked to main trends, forms, processes, governance and policy trends, among others; an analysis of the **drivers and particularities of CCIs in non-urban areas,** since there are specific implications and insights for innovation in these particular areas; and an overview of the **contributions of CCIs to other sectors** (industry and services) as well as to related activities

linked to sustainability and competitiveness. The report closes with **conclusions**, a list of **references** and two *annexes,* including the case studies data collection tool developed to collect from IN SITU partners more than 200 European-based CCIs case studies, policies and initiatives, and a compilation of these items presented in a synthesised, graphical manner.

2. Methodology

This section outlines the research approaches that shaped the work conducted for this report, including the guiding research questions on which the research was based, and the different methods and variables used within the report. At an overarching level, this research was conducted to address two main topics:

- Identifying the main drivers and particularities of CCIs innovation in non-urban areas: form, process, governance, networking capacity, service delivery, etc. (Subtask 2.1.1), and

- Identifying contributions of CCIs to other sectors (such as industry or services) and related activities linked to sustainability and competitiveness (Subtask 2.1.2).

2.1. Framing the research

To inform and contextualise this research, the broad contours of the cultural and creative industries sector were investigated to provide a framework for the research, addressing the following questions:

- How are the cultural and creative industries defined and what is the scope of this sector?
- What can we conclude from an analysis of different perspectives?

Thus, this research began with the need to understand the definition(s) and scope of the cultural and creative industries (CCIs) sector, analysing the various components and taxonomies that have been developed, and paying special attention to the distinction of non-urban areas. This research is based on a literature review that included academic articles as well as public reports and policy-related documents. Phase 1 of this review involved extracting and compiling a wide range of definitions and frameworks of CCIs in play in Europe and internationally, including various approaches to defining its sectors, subsectors, concepts, processes, and activities. In phase 2, we reviewed these analytical descriptions and frameworks as input into the development of a specific proposal to define the

concept of CCIs within our research, including suggestions for establishing a classification of sectors and sub-sectors.

This qualitative scan was complemented by a statistical analysis based on Eurostat databases, specifically Labour Force Survey data and Structural Business Statistics. Eurostat's Guide to Cultural Statistics was used to identify creative and cultural occupations and industry codes. We have used Eurostat data from 2019, the most recent year available. However, in the case of patents, the last year available in the online version of Eurostat is 2012. For Gross Domestic Product (GDP), current market prices were used.

2.2. Drivers and particularities of CCI innovation

Following from the initial analysis of the scope of the CCIs, the drivers and particularities of CCI innovation, in general and in non-urban areas (aligning with Subtask 2.1.1), was addressed through four guiding research questions:

1. Which drivers and trends influence the development of the field of cultural and creative industries in general and in non-urban areas in particular?
2. Which key agents and processes are involved in the development of cultural and creative industries? What are their current and/or future roles?
3. What best practices and business models can be highlighted?
4. What policies tend to favour or inhibit the development of economic activity in the cultural and creative industries sector?

Responding to each of these questions required the use of different methodologies, which are briefly outlined here.

1. *Which are the drivers and trends that influence the development of cultural and creative industries in general and in non-urban areas in particular?*

This is one of the most substantial parts of our research, which was approached from a qualitative descriptive focus based on secondary sources, including business articles, studies, and reports as well as academic research. In this sense, and taking into account that the overall perspective is broad, the aim was to identify general and specific drivers influencing business operations among CCIs in general.

Following this general review, we examined the compiled findings from the perspective of non-urban CCIs, and also considered other developments that specifically target non-urban areas.

2. *Which key agents and processes are involved in the development of cultural and creative industries? What are their current and/or future roles?*

Using the same compilation of literature, these questions complement the identification of drivers by adding an actor map perspective. We reviewed and analysed various representations of the sector's value chains, as well as how typologies of existing agents/actors within them are evolving and transforming within the CCI industries in general, and in non-urban areas in particular.

3. *What best practices and business models can be highlighted?*
4. *What policies tend to favour or inhibit the development of economic activity in the cultural and creative industries sector?*

A qualitative descriptive approach using secondary sources was also considered appropriate to address these two research questions. However, for these questions, assessments of literature were combined with data provided by all project partners, which consisted of information compiled from public sources (e.g., organisational websites) as well as information 'known' by the researchers themselves.

The Partners' identification of sources and cases was based on first-hand experience and interviews, and data about them was developed through a specific tool created for this purpose (see Table 1, Table 2, and Annex 1). The tool set out a series of categories for recording information about specific organisations and policies, and was distributed as an Excel file to each partner. An initial version of the tool was developed, circulated among the project partners, and an online meeting was held with project partners to explain the tool and clarify doubts. Following the meeting, the tool was revised to incorporate feedback received and recirculated to all the partners. Each partner was requested to provide 15 organisational case studies (5 international and 10 at a national/regional scale) and 3 policies. This tool made it possible to combine secondary and primary contributions, providing greater richness and diversity. This information was used to identify specific organisational cases, good practices, and policies conducive to the promotion of cultural and creative industries in non-urban areas.

Table 1: Categories of the data collection tool (Case studies)

		#1	#2
Name	Provide a name for the case study		
Description	Description of the case study		
Country-Region	Geographical location of the case study		
Rational	Why has this case been selected? What makes this case meaningful?		
Organisational and legal form	Provide info about the type of agent: If it is a start-up, company, cooperative, association, individual, etc. as well as specific legal form or statute, for instance, a network, cluster, community interest company, individual company, etc		
Size	Micro: 0-10 // Small: 10-50 // Medium: 50-250 // Large: more than 250		
Industry/sector	Cultural sub-sectors: • Heritage • Visual arts • Music • Publishing and printed media • Performing arts• Audio-visual		
	Creative sub-sectors: • Craftsmanship • Architecture • Marketing and Advertising • Video Games • Digital Content • Design • Fashion • Language industries • Gastronomy		
	If other, specify here		
Technology	Is there any technology involved in this case? If is yes, explain which one and how it is involved.		
Business	Business maturity: The case study is in early, growth or mature stage of maturity?		
	Mission, objectives and main activities of the case study		
	Sources of incomes: How are they getting funding (sales, public resources, affiliates, etc.?		
Policies & Initiatives	Is the case study linked to any public policy, funding programme or the like? If yes, indicate which one, if not, leave it blank.		
Key words	Indicate at least 5 key-words which characterise best the case study		
Link or references	Add any website or external references that are relevant to the case study	_	
Comments	Additional remarks to be taken into consideration		

Source: Own elaboration

Table 2: Categories of the data collection tool (Policies)

		#1	#2
Name	Provide a name to policy or initiative		
Description	Description of the policy or initiative		
Country-Region	Geographical location of the policy or initiative		
Rational	Why has this policy or initiative has been selected? What makes this initiative meaningful?		
Type of policy	Provide info about the type of initiative, if it is a public policy, regulation, financial instrument, training programme…		
Agent	Which is the agent that offer the initiative, grant, programme…		
	Geographical scope: International, European, National, Regional and local		
	Public/Private		
Beneficiaries	Which is the public target of this policy/initiative? (directly and indirectly) / There are any prescriptors?		
Key words	Indicate at least 5 keywords which characterise best the policy or initiative		
Link or references	Add any website or external references that are relevant to the policy or initiative		
Comments	Additional remarks to be taken into consideration		

Source: Own elaboration

Once completed, the individual Excel files were sent by each partner to the MIK team and were compiled into a central database. Overall, 221 cases were received, 156 case studies and 65 policies. As a collectively developed work without ethical limitations on the data it contains, the compiled database is accessible to project partners in a shared online space (currently a Google Drive folder, later to be moved to the private part of the project website).

The compilation was reviewed and analysed. The analysis was conducted with a descriptive approach crossing data from the different categories of the tool in order to characterise CCIs in terms of their value proposition, their business model, and their particular characteristics within the sector (subsector, size, maturity, legal form). An attempt to infer general correlations and connections based on the analysis of this qualitative information was then made.

Overall, this research has had some limitations, and we considered this compilation and analysis to be an exploratory study for the subsequent reasons. First, in the general literature review carried out, specific analyses of drivers of innovation for specific CCI cases concerning non-urban areas were not identified. Secondly, in reference to the case data provided by project partners that was derived from primary and secondary sources, at least in their entirety, they lack the necessary triangulation of methods and sources that case writing requires from a scientific point of view.

However, in view of the potential of such work, which will be consulted and re-examined in the process of subsequent project research, it has been considered appropriate to include it in this report. In this sense, future quantitative research may validate, refute, or establish the degree of correlation between different variables if appropriate.

2.3.   Contributions of CCIs to other sectors

The second key line of research conducted entailed a literature scan and analysis relating to the Identification of the contributions of CCIs to other sectors (such as industry or services) and related activities linked to sustainability and competitiveness (aligning with Subtask 2.1.2). This research reflects the importance of the impact that any sector or sub-sector can have on other adjacent or complementary sectors. Similar to the other topics analysed within this report, this topic was addressed from a fundamentally descriptive approach, informed by a wide literature scan including academic literature, industry-directed and policy-relevant reports, and other grey literature. The IN SITU partners were asked to contribute references that they felt were relevant to address this topic, which were reviewed and synthesised by the MIK team. Given the wide-ranging reach of creative practice and its diversity of subsectors, this review is intended to highlight key themes and research that has been conducted. The impact of each sector or sub-sector on other adjacent or complementary sectors was analysed from the point of view of the sector or sub-sector.

3. Contextualisation: Defining the CCIs

Different definitions of cultural and creative industries have been developed by different entities and authors, which cover different sectors and are analysed from different perspectives. Given this, it is difficult to rely on a single definition. Moreover, inconsistencies in definitions and in data collection make comparisons of cultural and creative sectors problematic. However, grappling with these

different points of view and approaches contributes to a deeper vision about the creative and cultural industries.

3.1. Defining and classifying CCIs

In the IN SITU project, the term *cultural and creative industries* was adopted from the European Commission's call, which references back to the 2010 EC Green Paper on "Unlocking the potential of cultural and creative industries." According to this report, *cultural industries* are:

> those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press. (European Commission, 2010, p. 5)

Furthermore, the European Commission defines *creative industries* as:

> those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising. (European Commission, 2010, p. 6)

Considering an even broader view, other industries such as tourism and sectors related to new technologies rely on content production for their own development and are therefore to some extent interdependent with CCIs. However, according to the European Commission´s definitions above, these sectors are not explicitly covered by the concept of *cultural and creative industries*.

The sectors and subsectors included as part of the CCIs are detailed in taxonomies. A Cultural and Creative Industries Taxonomy is a framework for categorising and identifying the various industries that contribute to the cultural and creative sectors of a country or region. It typically includes industries such as film, television, music, theatre, visual and performing arts, literature, and digital media, as well as their associated supply chains and support services. The taxonomy is used to help policymakers and industry stakeholders understand the economic and social contributions of these sectors, and to develop policies and programs that support their growth and development.

In this section, we provide an overview of the diversity of approaches in defining the cultural and creative industries in two ways. First, we briefly examine the emergence of the concept of *cultural and creative industries*, then we analyse various approaches used by different countries to delineate sectors and occupations related to the cultural and creative industries. In closing, we propose a taxonomy that might usefully be applied in the IN SITU project to classify CCIs.

3.1.1. CCIs: The concept

The term *cultural and creative industries* (CCIs) emerged in the late twentieth century in recognition of the economic and social importance of various cultural and creative activities. The origins of CCIs can be traced back to several different factors, including the emergence of new technologies that enabled the creation, distribution, and consumption of cultural and creative products, as well as the growing recognition of the economic value of these sectors. The cultural and creative industries are considered to be a growing sector of the global economy, while also playing important roles in promoting cultural diversity and supporting local communities.

The concept of *cultural and creative industries* refers to the economic activities that are based on individual creativity, skills, and talent, and that have a potential for wealth and job creation through the generation and exploitation of intellectual property. Examples of cultural and creative industries include music, film, television, publishing, advertising, architecture, design, and fashion. These sectors play a significant role in economic development, as well as in the preservation and promotion of cultural heritage.

Looking back, in 1944 Theodor Adorno and Max Horkheimer coined the concept *culture industry*. UNESCO was one of the first international organisations to use the term *cultural industries* to describe the economic and social importance of cultural activities. In the 1990s, the British government first used the term *creative industries* to describe the economic potential of the country's cultural and creative sectors, with an expanded scope of activities included within it. By the 2000s, the term *cultural and creative industries* became more widely used in academic and policy spheres as a way to describe a wide range of economic and social activities related to culture and creativity and to discuss their role as a catalyst for the development of other industries at a local level.

These conceptual and terminology shifts were, in part, propelled by the information technology revolution, which created new tools for the production and communication of culture as well as new

cultural activities. C*ultural industries* are generally associated with more 'traditional' sectors such as cultural heritage, visual and performing arts, publishing, music, cinema, radio, television, print and photography, while *creative industries* include new sectors of the digital economy and design.

There is no universal definition of cultural and creative sectors, and a wide range of different definitions can be identified in the literature (see Table 3). In this sense, inconsistencies in definition and in data collection make international comparisons of cultural and creative sectors (CCS) challenging.

The general definition for CCIs proposed in this report is:

> The cultural and creative industries refer to those parts of the modern social and economic realm which conveys, in some way, **cultural expressions embodied in different ways of production** including **industrial or tailored, or services,** and which orients the **application of creativity** of individuals and groups **to the generation of original cultural product, which may have commercial value, social value, or both.**

Table 3: Definitions of the concept cultural and creative industries

Source	Year	Definition
Adorno and Horkheimer	1947	The creation, industrial reproduction and mass distribution of cultural works
UK (DCSM) / British Government	1998	Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property
UNESCO	2005	"Creative industries" are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising. At a more peripheral level, many other industries rely on content production for their own development and are therefore to some extent interdependent with CCIs. They include among others tourism and the new technologies sector.
KEA European Affairs	2009	Industries which combine the creation, production and commercialisation of creative contents which are intangible and cultural in nature. The contents are typically protected by copyright and they can take the form of a good or a service.

Source	Year	Definition
European Commission	2010	"Cultural industries" are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage – including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press.
Economic Commission for Latin America and the Caribbean (ECLAC) (Hendrickson et al., 2012)	2012	Publishing, film, TV, radio, phonographic, mobile contents, independent audiovisual production, web contents, electronic games, and content produced for digital convergence (cross-media).
UNCTAD (United Nations Conference on Trade and Development)	2015	The creative industries are at the core of the creative economy and are defined as cycles of production of goods and services that use creativity and intellectual capital as their main input. They are classified by their role as heritage, art, media and functional creations.
Flew (2017), *Oxford Bibliographies*	2017	The cultural and creative industries refer to those parts of the modern economy where culture is produced and distributed through industrial means, applying the creativity of individuals and groups to the generation of original cultural product, which may have commercial value either through direct sale to consumers or as intellectual property.

Source: Own elaboration based on the references mentioned in the table

3.1.2. Sectors and subsectors within the CCIs

Given that there is no universal agreement on what activities are incorporated within the cultural and creative industries, the sector consists of various sub-sectors ranging from performing arts and handicrafts to design and software development. They have very different business logics and support needs, and all the sub-sectors do not necessarily even consider themselves as being part of the cultural and creative industries (CCIs) or cultural and creative sector (CCS).

In Table 4, we have compiled an array of lists of the sub-sectors included within the cultural and creative industries in different countries. Where possible, these definitions have been taken from statistical offices' official datasets (including cultural satellite accounts) and statistics publications from cultural ministries. However, not all countries produce regular statistics on the economic contribution of CCS/CCIs, so in these cases, definitions have been taken from singular mapping studies, either by government departments or by third-party consultants. The list outlines the main sub-sector

groups used in each country's presentation of data on cultural and creative business and enterprise data. This list is not exhaustive, but rather forms the first step in beginning to map national level CCS/CCIs statistical definitions.

Table 4: CCIs sector definitions at a national level

Country	Source	Classification
Australia	(Statistics Working Group of the Meeting of Cultural Ministers, 2018[6]).	Advertising; Architecture; Broadcasting, electronic or digital media and film; Design; Environmental heritage; Fashion; Libraries and archives; Literature and print media; Museums; Music composition and publishing; Other culture goods manufacturing and sales; Performing arts; Supporting activities; Arts education; Visual arts and crafts.
Austria	(Statistics Austria, 2021[7]).	Architecture; Audiovisual and multimedia; Books and press; Cultural education; Cultural heritage, archives, libraries; Fine arts; Performing arts
Canada	(Statistics Canada, 2022[8]; Statistics Canada, 2011[9]).	Advertising; Architecture; Art reproductions; Archives; Books; Broadcasting; Collected information; Crafts; Cultural heritage; Design; Education and training; Festivals and celebrations; Film and video; Interactive media; Libraries; Music publishing; Natural heritage; Newspapers; Original visual art; Other published works; Performing arts; Periodicals; Photography; Sound recording
Chile	(Ministerio de las Culturas, las Artes y el Patrimonio, 2022[10]).	Architecture, Design and creative services; Audiovisual and interactive media; Handicrafts; Cultural education; Heritage; Literary arts, books and press; Musical arts; Performing arts; Transversal (including sectors related to retail trade, news and journalism and R&D in the humanities and social science); Visual arts
Colombia	(El Congreso de Colombia, 2017[11]; DANE, 2021[12]).	Advertising; Associative and regulatory activities; Cultural and creative education; Audiovisual; Cultural heritage; Cultural tourism; Design; Digital media and content software; Publishing; Manufacturing activities of the Orange Economy; News agencies and other information services; Performing arts and shows; Phonographic; Visual arts.
Costa Rica	(Sistema de Información Cultural de Costa Rica, 2021[13]).	Advertising; Audiovisual; Design; Cultural and artistic education; Music; Performing arts; Publishing; Visual arts
Czech Republic	(Czech Statistical Office, 2019[14]).	Advertisement; Architecture; Audiovisual and interactive media; Art education; Cultural heritage; Culture management incl. its support; Fine arts and crafts; Performing arts; Periodical and non-periodical press.
Denmark	(Statistics Denmark, n.d. [15]).	Advertising services; Amusement and theme parks; Architecture; Archives; Computer games; Crafts; Design; Film; Gambling; Libraries; Literature and books; Museums; Music; Newspapers and magazines; Performing Arts; Photography; Sports; TV and Radio; Zoological and botanical gardens; Miscellaneous cultural activities.
Estonia	(Estonian Ministry of Culture, 2020[16]).	Advertising; Architecture (interior architecture, landscape architecture, civil engineering design); Art (visual arts, retail sale of art supplies, framing, restoration, and production of works of art, and associated activities); Audiovisual (film and video, broadcasting); Cultural heritage (handicrafts,

Country	Source	Classification
		museums, libraries); Design (product and original design, design services); Entertainment software (mobile, online, computer and console games, software service providers for game developers, importers, localisers and associated activities); Music (authors and performers, production, live performance, private schools, manufacture and sale of musical instruments, production and sale of recordings, ancillary activities for concert organization and associated activities); Performing arts (theater, dance, festivals); Publishing (publishing, printing and associated activities)
Finland	(Statistics Finland, 2019[17]).	Artistic, theater and concert activities; Libraries, archives, museums, etc.; Production and distribution of books; Art and antique shops; Newspapers, periodicals and news agencies; Production and distribution of motion pictures and videos; Manufacture and sale of musical instruments; Sound recordings; Radio and television; Printing and related activities; Advertising; Architectural and industrial design; Photography; Amusement parks, games and other entertainment and recreation; Manufacture and sale of entertainment electronics; Organisation of cultural events and related activity; Education and cultural administration.
France	(Ministère de la Culture, 2021[18]).	Advertising; Architecture; Artistic crafts; Books and press; Audiovisual and multimedia (including computer games publishing, film and cinema, television, radio and parts of music); Cultural education; Heritage (including libraries, museums and historic sites); Visual arts (including design, photography and visual arts).
Germany	(Söndermann, Backes and Arndt, 2009[19]).	Music; Book; Film; Art; Broadcasting; Performing arts; Design; Architecture; Press; Advertising; Software/games; Miscellaneous (Libraries/archives, Operation of monuments; Fairground trades and amusement parks; Botanical and zoological gardens and nature parks).
Greece	(Hellenic Republic Ministry of Culture and Sports, 2017[20]).	Eurostat definition.
Iceland	(Statistics Iceland, 2019[21]).	Eurostat definition.
Italy	(ISTAT, 2021[22]).	Eurostat definition.
Korea	(Korea Culture and Tourism Institute, 2022[23]).	Advertising; Crafts; Film and broadcasting; Cultural heritage and cultural facilities; Gaming; Literature and Publishing; Music; Performing arts; Visual arts; Visual graphics and characters.
Latvia	(Latvian Ministry of Culture, 2020[24]).	Advertising; Architecture; Cinematography; Computer games and interactive software; Cultural education; Cultural heritage; Design; Music; Performing arts; Publishing; Recreation, entertainment and other cultural activities; Television, radio and interactive media; Visual arts.
Lithuania	(Statistics Lithuania, 2012[25]).	Eurostat definition.
Mexico	(INEGI, 2013[26]).	Audiovisual media; Books, prints and press; Cultural production of households; Crafts; Design and creative services; Material and natural heritage; Music and concerts; Performing arts and shows; Training and cultural dissemination in educational institutions; Visual and plastic arts.

Country	Source	Classification
Netherlands	(Media Perspectives, 2019[27]).	Book industry; Communication and information; Creative design; Creative arts; Cultural heritage; Film; Live entertainment; Music industry; Other art and heritage; Other publishing; Performing arts; Press media; Radio and television.
New Zealand	(Ministry for Culture and Heritage, 2009[28]).	Broadcasting; Community and government activities (includes religious and secular community activities and cultural education and training); Film and video; Design; Heritage; Library services; Literature; Music; Performing arts; Services to the performing arts; Visual arts.
Norway	(Statistics Norway, 2019[29]).	Advertising and events; Architecture; Design; Computer games; Film; Literature; Music; Operation of library, archive, museum and other cultural activities; Other areas; Other artistic and entertainment activities; Performing arts; Printed and digital media; Teaching; Visual art.
Poland	(Statistics Poland, 2021[30]).	Advertising; Architecture; Audiovisual and multimedia arts; Artistic education; Books and press; Cultural heritage; Libraries and archives; Performing arts; Visual arts.
Portugal	(Instituto Nacional de Estatística, 2021[31]).	Eurostat definition.
Spain	(Ministerio de Cultura y Deporte, 2021[32]).	Activities of libraries, archives, museums and other cultural activities; Cinematographic, video, radio, television and music publishing activities; Design, creation, artistic and entertainment activities; Cultural education; Graphic arts and reproduction of recorded media; Manufacture of jewelry and similar items; Manufacture of supports and apparatus for image and sound, and musical instruments; News agency activities; Photography; Publishing of books, newspapers and other editorial activities; Trade and rental; Translation and interpretation; Video game publishing.
Sweden	(Tillväxt Verket, 2018[33]).	Advertising; Architecture; Audiovisual (including audiovisual storage media; computer games; film & TV, radio); Cultural heritage (including archives, museums, historical and archaeological sites), Fashion; Literary and artistic creation; Literature & press (including press, uncategorised, literature, library); Performing arts (including music, cultural education, performing arts); Picture & shape (including art, design, photo).
Switzerland	(Federal Statistical Office, 2020[34]).	Eurostat definition.
Turkey	(TURKSTAT, 2020[35]).	Eurostat definition.
United Kingdom	(DCMS, 2016[36]).	Advertising and marketing; Architecture; Product design, graphic design and fashion design; Crafts; Film, TV, video, radio and photography; IT, software, video games and computer services; Publishing and translation; Museums, galleries and libraries; Music, performing arts, visual arts and cultural education.
United States	(BEA, 2022[37]).	Core arts and cultural production (including Arts education; Design services; Performing arts; Museums); Supporting arts and cultural production (including Arts support services; Construction; Information services; Manufacturing; Retail; Wholesale and transportation).

Source: Own elaboration based on the references mentioned on the table

The definitions adopted on a national level depend largely on the needs and scope defined within national local policy evaluations and development initiatives. Considering that there are several countries that adopt the Eurostat classification, which incorporates both cultural domains and functions, it is considered pertinent to present and adopt this classification (see Table 5).

Table 5: Eurostat definition of CCIs (2018)

Cultural domains	Functions
Heritage	Creation
Archives	Production/publishing
Libraries	Dissemination/trade
Books and press	Preservation
Visual arts	Education
Performing arts	Management/regulation
Audio-visual and multimedia	
Architecture	
Advertising	
Art crafts	

Source: Eurostat (2018)

From a related perspective, UNESCO encourages the use of its Framework for Cultural Statistics (2009) developed by its Institute for Statistics as a starting point. The proposed definition is broad:

> Those sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution or commercialization of goods, services and activities of content derived from cultural, artistic or heritage origins. (UNESCO, 2009, p. 9)

The 2009 UNESCO Framework for Cultural Statistics (FCS) represents a first and significant step towards the establishment of a methodology and standard for organising cultural statistics that will allow to produce internationally comparable data. We note that while some tools exist to measure the economic dimension of culture, measuring the social dimension of culture requires further work and elaboration.

3.1.3. UNESCO's framework for cultural domains

UNESCO's approach places the emphasis on goods, services, and activities of a cultural/artistic and/or heritage nature, whose origin lies in human creativity, whether past or present. It also underscores

the necessary functions of each aspect of the cultural value chain that allows goods, services, and activities to reach a public and market (Figure 1). Therefore, this definition is not limited only to the output of human creativity and industrial reproduction but includes other activities that contribute to the creation and distribution of cultural and creative products.
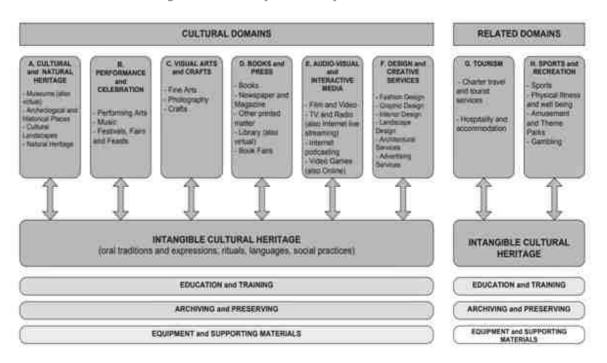
Figure 1: UNESCO framework for cultural domains

Source: UNESCO (2009)

Considering this classification in relation to EBOPS (Extended Balance of Payments Services classification) codes, UNESCO makes a classification of cultural and creative industries which is described in detail in Figure 2.

Figure 2: UNESCO´s classification of cultural services defined by EBOPS codes

BPM6	EBOPS	Labels
Core cultural services		
1.A.b.8.	8.4.1	Licenses to reproduce and/or distribute audio-visual products
	8.4.2	Licenses to reproduce and/or distribute related products[1]
1.A.b.9.3.	9.3.1	News agency services[2]
1.A.b.9.3.	9.3.2	Other information services[3]
1.A.b.10.2.	10.2.2	Advertising, market research and public opinion polling
1.A.b.10.3.	10.3.1.1	Architectural services
1.A.b.11.1.	11.1.1	Audio-visual products
1.A.b.11.1.	11.1.2	Related services[4]
1.A.b.11.2.	11.2.3	Heritage and recreational services[5]
Equipments and supporting materials		
1.A.b. 8.	8.3	Licenses to reproduce and/or distribute computer software
1.A.b.9.2	9.2.1	Computer services
1.A.b.9.2	9.2.2	Other computer services
Related cultural services[6]		
Tourism		
1.A.b.4.2.3	4.2.3	Travel – Other personal[6]

Notes:
[1] This category also includes other artistic and literary licences such as performing artists, authors, composers, sculptors and others, i.e. set designers, costume designers, and lighting designers.
[2] News agency services include the provision of news, photographs and feature articles to the media.
[3] Includes library and archives services.
[4] Includes other cultural services.
[5] Recreational services are included in Code 11.2.3 – Heritage and recreational services
[6] This category should include all cultural expenses made abroad for any type of travel (study, business or health).

Source: UNESCO (2009)

3.1.4. Occupations and skills in CCIs

An occupational perspective provides an approach to 'capturing' creative employment that is also conducted in industry sectors outside the CCIs, statistically and qualitatively (the flip side of this is that 'non-creative' work may be conducted within the CCIs). However, an occupational perspective is also useful for examining work within the CCIs sector.

In 2020, cultural and creative industries employed more than 12 million people in the European Union, which corresponds to 7.5% of all persons employed in the total economy, 2.5 times more than in the automotive industry and 5 times more than in the chemical industry (Gustafsson and Lazzaro, 2021). Apart from the activity perspective presented previously, some authors and institutions propose analysing cultural and creative industries from an occupational and skills perspective, which enables examining more closely the nature of this work.

A clear majority of companies are small and medium-sized with microenterprises (employing up to ten people) and one-person firms dominating (Eurostat, 2022). There are also many freelance workers

and lifestyle entrepreneurs in CCIs. The work itself is often project-based and temporary by nature, and businesses prototype-based. In many cases, this causes strong fluctuations in income and high insecurity of employment resulting in a small number of permanent employees in companies.

Looking at top skills required today in this dynamic CCIs environment, the *Creative Digital Skills Revolution* report created by NESTA (Bakhshi et al., 2019), which identified the top 20 *createch* skills with the strongest association with creativity and digital in 2018, may be of value (presented in Table 6). Eight of these skills include the use of specific software, ten refer to general creative competencies/abilities, and two refer to leadership/managerial skills related to different types of direction. None are specific to urban or non-urban working contexts, and thus enable CCIs work in either context.

In addition, entrepreneurs in the CCIs rarely have any formal business education. As a result, the SMEs in CCIs may lack business planning, entrepreneurial, management, production, and marketing skills as well as knowledge about immaterial rights and internationalisation. In some cases, the "commercialization skills of ideas are weak" (Porfirio et al., 2016). This can all hinder CCI business development. There appears to be a considerable need for mediators, agencies, and networks offering support services and capacity-building opportunities and bringing the CCI actors together.

Table 6: Top 20 createch skills with the strongest association with creativity

Specific software	General creative competencies/ abilities	Direction / leadership abilities
Adobe Photoshop	Animation	Creative direction
Adobe InDesign	Website design	Art direction
Adobe Illustrator	Graphic design	
Adobe Creative Suite	Typesetting	
Adobe Acrobat	Motion graphics	
Adobe After Effects	Video editing	
Cinema 4D	Photography	
Adobe Premiere Pro	Creative design	
	Digital design	
	Video production	

Source: Adapted from Bakhshi et al. (2019)

3.2. Quantitative analysis of CCIs

To complement the characterisation of cultural and creative industries from another perspective, this section presents a quantitative analysis that was carried out in terms of CCIs occupations and industries. The quantitative analysis data was sourced from the official statistical office of Eurostat together with Eurostat's *Guide to Eurostat Cultural Statistics* (2018), in order to identify creative and cultural occupations and industry codes.

Creative and Cultural Occupations (CCO) have been selected using the Labour Force Survey data, including the following ISCO (International Standard Classification of Occupation) codes: 216, 235, 262, 264, 265, 343, 352, 411, and 731 (see 'Occupation title' column in Table 7). In this way, jobs that are distributed across all sectors of the economy that are classified as cultural or creative jobs have been captured, regardless of the sector in which the work occurs.

Table 7: Cultural and creative occupations included in employment statistics

ISCO Code	Occupation title
216	Architects, planners, surveyors and designers
235	2353 – Other language teachers
	2354 – Other music teachers
262	Librarians, archivists and curators
264	Authors, journalists and linguists
265	Creative and performing artisits
343	3431 – Photographers
	3432 – Interior design and decorators
	3433 – Gallery, Museum and library technicians
	3435 – Other artistic and cultural associate professionals
352	3521 – Broadcasting and audio-visual technicians
441	4411 – Library clerks
731	7312 – Musical instruments makers and tuners
	7313 – Jewellery and precious-metarl workers
	7314 – Potters and related workers
	7315 – Glassmakers, cutters, grinders and finishers
	7316 – Sign writters, decorative painters, engravers and etchers
	7317 – Handicraft workers in wood, basketry and related materials
	7318– Handicraft workers in textile, leather and related materials
	7319 – Handicraftworkers not elsewhere classfied

Source: Adapted from Eurostat (2018)

For Creative and Cultural firms, data from Structural Business Statistics based on industries under NACE 2 (National Classification of Economic Activities, revision 2) codes were collected: C18, C32, G476, J58, J59, J60, J63, M71, M73, M74, N77, R90, and R91 (see sectors in Table 8). To calculate the

share of CCI firms in relation to the total firms in a region, the total number of firms has been considered, excluding mining, electricity, water, and construction sectors.[1]

Table 8: Cultural and Creative sectors included in employment and business statistics

NACE2 Code	Industry title
C18	Printing and reproduction of recorded media
C32	32.12 Manufacturing of jewellery and related articles 32.2 Manufacture of musical instruments
G476	47.61 Retail sale of book in specialised stores 47.62 Retail sale of newspapers and stationery in specialised stores 47.63 Retail sale of music and video recordings in specialised stores
J58	58.11 Book publishing 58.13 Publishing of newspapers 58.14 Publishing of journals and periodicals 58.21 Publishing of computers games
J59	Motion picture video and television programme production sound recording and music publishing activities
J60	Programming and broadcasting activities
J63	63.91 New agency activities
M71	71.11 Architectural activities
M73	Advertising and market research
M74	74.1 Specialised design activities 74.2 Photographic activities 74.3 Translation and interpretation activities
N77	Rental and leasing activities
R90	Creative, arts and entertainment activities
R91	Libraries, archives, museums and other cultural activities

Source: Adapted from Eurostat (2018)

As for employees in the Creative and Cultural Industries (CCIs), all workers employed in industries classified as a CCI have been considered, using the same NACE 2 codes mentioned above. In this case, unlike CCO, all jobs allocated in the cultural and creative sectors have been captured, regardless of the type of occupation performed. Following the same strategy, mining, electricity, water and construction sectors have been excluded from the total to obtain the share of CCI employees in relation to the total employees per region.

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[1] In order to provide a more standardised calculation base across all regions, these sectors have been excluded from the sample due to missing values in the database.

Data from the last year available has been used, which is 2019. In the case of patents, the last year available in the online version of Eurostat is 2012. Finally, as for Gross Domestic Product (GDP), we are using current market prices.

In terms of cultural and creative occupations (CCO) (see Figures 3 and 4) the highest concentration is found in the regions of Switzerland. On the other hand, in terms of firms in the creative and cultural sectors (CCIs) (Figure 5) or employees in these sectors (Figure 6), the Swiss regions lose the lead. We note that Italy, Portugal, Greece, and Austria also stand out on the map of creative occupations, concentrating a large part of this type of occupation in different (NUTS3) regions. It is interesting to note that Germany, a country with a huge labour market, has proportionally fewer creative occupations than the other regions, a fact identified by the less intense colour of its regions in Figure 3.
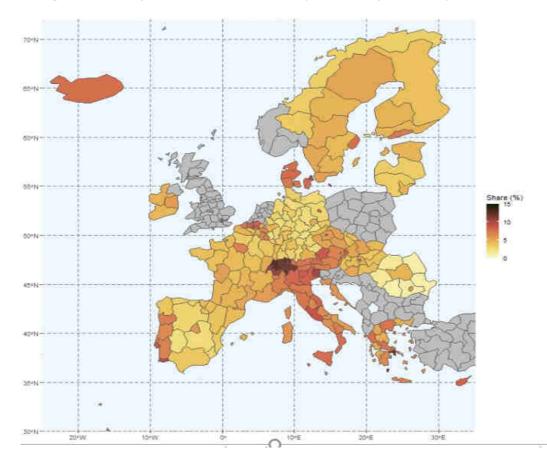
Figure 3: Share of Creative and Cultural occupations (% of total occupation), 2019

Source: Labour Force Survey – Eurostat (2019). Creative and Cultural Occupations (CCO) were selected from the Guide to Eurostat Cultural Statistics (ISCO codes: 216, 235, 262, 264, 265, 343, 352, 411, 731).
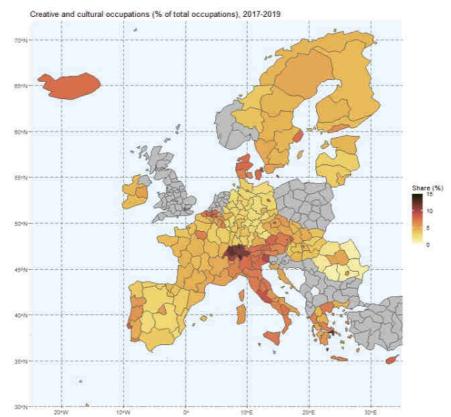
Figure 4: Share of Creative and Cultural occupations (% of total occupations), average 2017-2019

Creative and cultural occupations (% of total occupations), 2017-2019

Source: Labour Force Survey – Eurostat. CCOs were selected from the Guide to Eurostat Cultural Statistics (ISCO codes: 216, 235, 262, 264, 265, 343, 352, 411, 731).

As for the share of creative and cultural firms (Figure 5), we can see a much higher concentration in the regions of Germany and also in Sweden (contrary to what was seen in terms of creative occupations). However, the highest concentration of CCI firms still occurs in large cities, as we can see in the more intensely coloured dots in Figure 5, for example, in addition to the German and Swedish regions, the region of Prague, Budapest, Vienna, Madrid, Stockholm, Oslo, among others.
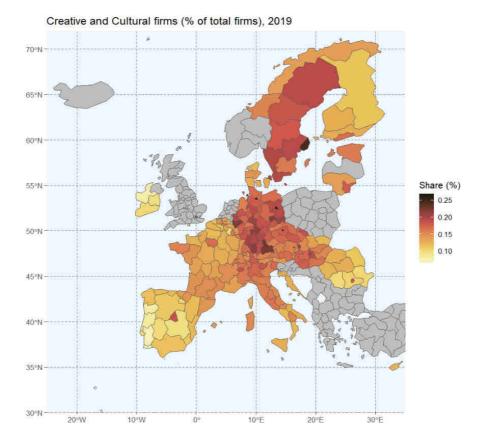
Figure 5: Share of Creative and Cultural firms (% of total), 2019

Creative and Cultural firms (% of total firms), 2019

Source: Source: Structural Business Statistics – Eurostat. CCIs were selected from the Guide to Eurostat Cultural Statistics (NACE 2 codes: C18, C32, G476, J58, J59, J60, J63, M71, M73, M74, N77, R90 and R91). Total enterprises exclude mining, electricity and water supply and construction sectors.

In turn, when we look at the share of employees in creative and cultural industries (Figure 6), that means all workers employed in CCIs, we can identify a better distribution among European regions, since there is no strong colouring in Figure 6. Thus, despite the large concentration of CCI firms in some major European regions, the distribution of jobs in these sectors is more equal proportionally across regions, including intermediate density areas and rural areas (thinly populated areas).
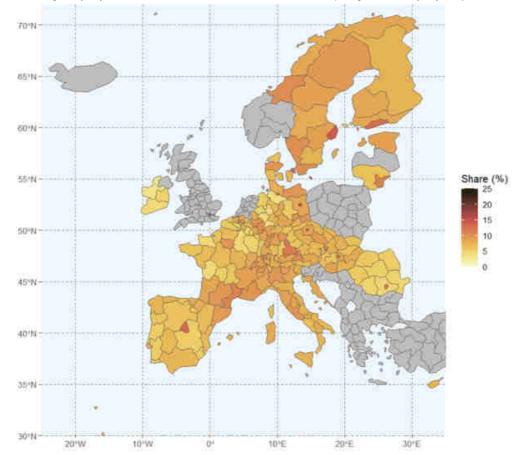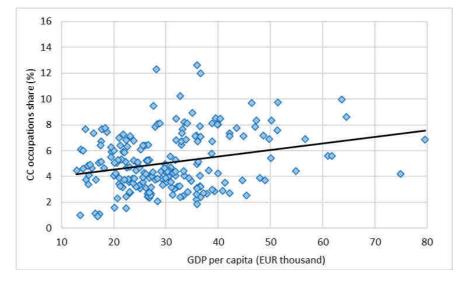
Figure 6: Share of employees in Creative and Cultural Industries (% of total employees), 2019

Source: SBS Eurostat. CCIs were selected from the Guide to Eurostat Cultural Statistics (NACE 2 codes: C18, C32, G476, J58, J59, J60, J63, M71, M73, M74, N77, R90 and R91). Total employment excludes mining, electricity and water supply and construction sectors.

With regard to the correlation graphs that follow, it can be seen that there is a positive correlation between GDP per capita and (1) the share of CCIs occupations (Figure 7), (2) the share of CCI firms (Figure 8), and (3) the share of CCIs employees (Figure 9).

Figure 7: Correlation between GDP per capita and share of Creative and Cultural Occupations

Source: Eurostat. CCOs were selected from the Guide to Eurostat Cultural Statistics (ISCO codes: 216, 235, 262, 264, 265, 343, 352, 411, 731). Gross domestic product (GDP) at current market prices.
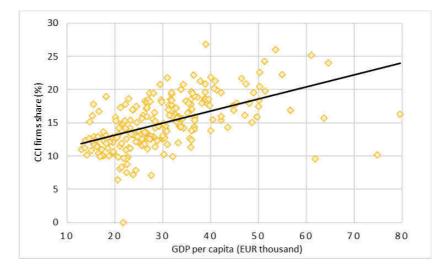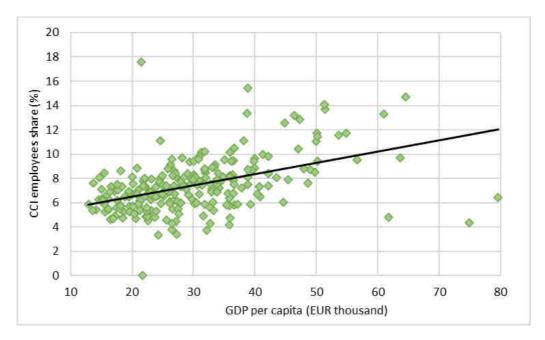
Figure 8: Correlation between GDP per capita and share of CCI firms (2019)

Source: Eurostat. CCIs were selected from the Guide to Eurostat Cultural Statistics (NACE 2 codes: C18, C32, G476, J58, J59, J60, J63, M71, M73, M74, N77, R90 and R91). Gross domestic product (GDP) at current market prices.

Source: Eurostat. CCIs were selected from the Guide to Eurostat Cultural Statistics (NACE codes: C18, C32, G476, J58, J59, J60, J63, M71, M73, M74, N77, R90 and R91). Gross domestic product (GDP) at current market prices.

As for patent data (Figure 10), a traditional indicator of technological development in a region, we can see that several European regions have a high ratio between the number of patents and population. In this case, there is greater similarity with the distribution we saw in Figure 3, which represents the distribution of CCI firms. Not by chance, patents tend to be concentrated in regions where the headquarters of companies are located. However, when we calculate the number of patents in proportion to the population as was done for Figure 10, we notice a slightly larger spread that includes regions other than large cities as representatives in this indicator.
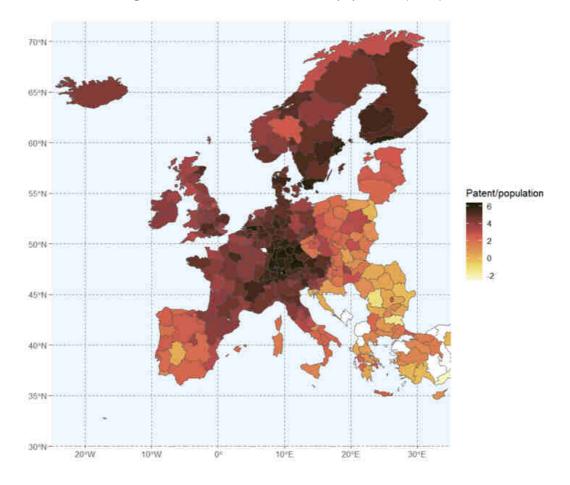
Figure 10: Patents in relation to the population (2012)

Source: Eurostat

The quantitative analysis of macroeconomic variables related to the cultural and creative sector shows the positive interdependencies of CCIs and wealth distribution as well as the concentration of CCIs firms and occupations around big cities, which addresses the need of further exploring the presence and impact of CCIs within non-urban areas.

3.3. Identifying CCIs in non-urban areas

As framed in the previous section, CCIs include a wide range of sectors. While most research on CCIs has focused on their impact in urban areas, there is a growing body of literature that explores their role and potential in non-urban regions.

However, before delving into CCIs in non-urban areas, it is important and relevant to delimit what the IN SITU project team, as a result of a literature review and discussions among the Partners, agrees as a definition of *non-urban* for the project, since there is no universal definition or boundary and it can be vary depending on the country or region in question. The Project's general conceptual approach to *non-urban*, elaborated for the IN SITU *Concept Guide*[2], is:

> Non-urban areas incorporate rural, remote territories, and peripheral locations as well as towns, villages, and small cities that may serve as regional hubs for broader territories. As 'extra-metropolitan' areas, these places are defined in opposition to the 'urban' of major metropolitan areas and large cities. In research, two approaches to characterizing the non-rural are evident: statistical/administrative and conceptual/fluid. (D7.2 Concept Guide)

Within statistical/administrative approaches, there are various methods of delimiting non-urban areas, including the use of population density, land use, and functional characteristics. The urban–rural typology developed by Eurostat serves as an overall reference point for defining *non-urban*. At the NUTS3 level, Eurostat has classified regions into three categories based on the definition of urban versus rural in population grid cells of 1 km² each (Eurostat, 2020). The categories are:

- Predominantly urban (less than 20% of the population is living in rural areas)
- Intermediate (between 20% and 50% of the population is living in rural areas)
- Predominantly rural (more than 50% of the population is living in rural areas)

In some cases, such as the study *EU Cohesion Policy in Non-Urban Areas* (Kah et al., 2020), the term *non-urban* is used to designate *rural*:

> Non-urban areas – which for this research study are defined as equivalent to rural areas according to the Degree of Urbanisation typology – cover more than 90% of the EU territory and are home to nearly 30% of the EU population. (p. 9)
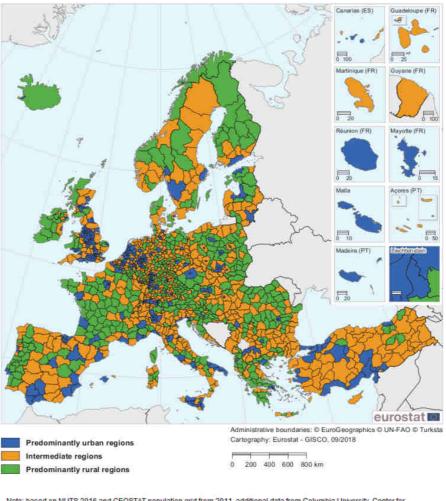
For the IN SITU project, however, non-urban regions are NUTS3 that are in the intermediate and predominantly rural categories in this Eurostat classification. Figure 11 provides a mapped overview of the three categories in Europe.

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[2] The entry for non-urban in the IN SITU *Concept Guide* (D7.2) was developed by N. Duxbury, A. Reis Leite, and H. Pinto (CES) compiling contributions from IN SITU partners.

Figure 11: The urban–rural typology of the Eurostat administrative boundaries at the NUTS3 level

Source: Eurostat JRC and EC, Directorate-General Regional and Urban Policy and Directorate-General Agriculture and Regional Development

CCIs are often associated with urban areas, due to, among other reasons, their concentration of resources, infrastructure, and talent. However, there is growing recognition that they can also thrive in non-urban areas and that they have particular characteristics and challenges that differentiate them from CCIs in urban areas. Some authors argue that while CCIs face unique challenges in rural areas, such as a smaller customer base and limited access to funding, they also have the potential to drive economic growth and community development through creative placemaking and the preservation

of cultural heritage (Benneworth et al., 2017). Regarding the role of CCIs in promoting social and economic development in rural areas, it is relevant to emphasise their potential to create jobs, attract tourism, and revitalise communities (Barraket et al., 2010). Finally, based on an overview of existing research, several key themes emerge, including the challenges and opportunities of rural creativity, the importance of local networks and partnerships, and the need for supportive policy frameworks to encourage CCI development (Jardine and Andersen, 2019).

In addition, as pointed out by Power et al. (2019), the lower cost of living and lower competition for resources in non-urban areas are also making these areas attractive for creative workers and CCI entrepreneurs. Moreover, CCIs in non-urban areas often have strong ties with local cultural heritage, traditions, and communities, which can provide a unique source of inspiration and creativity. The authors also point out that the cultural value of non-urban CCIs is often overlooked, and that more attention should be given to their potential to promote social and cultural sustainability in rural areas.

Overall, these studies suggest that CCIs have significant potential to contribute to economic and social development in non-urban areas, which the IN SITU project will address to more fully understand their role and impact in its EU non-urban regions.

4. Drivers and particularities of CCIs innovation

4.1. Main macro trends in CCIs

As Hall and Takahashi (2017) argue, "The creative economy is at the intersection of creativity, culture, economics and technology, so it could be entirely reshaped by new technologies that promise to disrupt our interaction with content" (p. 1). Current trends that impact the cultural and creative industries include the increased use of digital technology, the rise of streaming services, the diversification of content, and the growing importance of social media in promoting and distributing creative works. Additionally, the COVID-19 pandemic has had a significant impact on the cultural and creative industries, with many live events and performances being canceled or moved online and the disruption of value chains and employment. This period has accelerated the shift towards digital distribution and has also highlighted the importance of government support for workers and organisations in the cultural and creative industries.

Several trends and impacts currently affect the cultural and creative industries, including:

- **Digitalisation:** The increasing use of digital technologies has led to a shift in the way that cultural and creative content is created, distributed, and consumed. This has led to new business models and opportunities, as well as challenges for traditional players in these industries (Prokůpek. 2020).

- **Globalisation:** The cultural and creative industries are becoming increasingly globalised, with content and talent flowing more freely across borders. This has led to greater diversity and competition in these industries, but also to concerns about the erosion of cultural identity (Wurst, 2020).

- **Social media:** Social media platforms have become an important tool for the promotion and distribution of cultural and creative content, but also raise questions about their role in shaping public opinion and cultural values (Flew, 2018).

- **Streaming platforms:** Streaming platforms have become an essential tool for the distribution of cultural and creative content, but also raise questions about the impact of streaming on the financial sustainability of the cultural and creative industries (Duffy et al., 2019).

- **Increased access to cultural and creative content:** The internet has made it easier for people to access cultural and creative content from around the world, which has led to increased demand for diverse and high-quality content (Wurst, 2020).

- **Crowdfunding, Patreon, and micro patronage:** Crowdfunding and micro patronage platforms, such as Patreon, are becoming increasingly popular ways for creators and artists to raise funds for their projects, bypassing traditional gatekeepers in the cultural and creative industries (Cicchiello et al., 2022).

In this section, due to its relevance in recent years, the trends related to technology will be highlighted. In addition, we address the importance of changing intellectual property rights in the context of digitalisation. Following this, we outline key non-technological trends we observe.

4.1.1. Major technological trends

Many technologies that paved the way to Industry 4.0[3] were born in the workshops of creative workers working on 3D augmented reality video games. The movie industry has been using computer-generated

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[3] Industry 4.0 refers to the '4th industrial revolution"; for an overview of its relation to CCIs, see UNCTAD, 2022, especially chapter IV.

scenography and animations for decades, with digital fakes playing alongside human actors. Sturgeon (2017) asserts that the new creative capabilities offered by Industry 4.0 should free designers of technical hurdles, allowing them to rely more on their subjective and artistic judgment. Creative activities such as architecture have used computer assisted design (CAD) and 3D rendition software for decades; now, fashion is also using new technologies, as are other branches of art. (UNCTAD, 2022, p. 25)

Overall, CCIs are expected to benefit from the opportunities brought by new technologies. Four major technological trends – virtual reality, augmented reality, artificial intelligence, and blockchain – are informing the creative industries today (Izsak and Roche, 2021). and will collectively disrupt how we produce and consume creative content (Hall and Takahashi, 2017). These four technological trends are explored in the following sub-sections, which are informed by the insightful work conducted by Haines, Lutshaba, and Shelver (2018) in their report for the South African Cultural Observatory.

Overall, CCIs are expected to benefit from the opportunities brought by new technologies. Four major technological trends – virtual reality, augmented reality, artificial intelligence, and blockchain – are informing the creative economy today (Isa, 2017) and will collectively disrupt how we produce and consume creative content (Hall and Takahashi, 2017). These four technological trends are explored in the following sub-sections, which are informed by the insightful work conducted by Haines et al. (2018) in their report for the South African Cultural Observatory.

4.1.1.1. Virtual reality

Following the research conducted by Leovaridis and Bahna (2017), Virtual Reality (VR) is a scientific and technical domain that uses computer science and behavioural interfaces to stimulate in a virtual world the behaviour of 3D entities, which interact in real time with each other and with one or more users in pseudo-natural immersion via sensory motor channels. Liying et al. (2022) state that VR is based on immersive multimedia or computer-simulated life, replicating an environment that simulates physical presence in places in the real or imagined worlds and lets users interact with that world. Essentially, VR artificially creates sensory experiences-sight, hearing, touch, and smell (Isa, 2017). The ultimate goal of VR is for the consumer to experience the computer world as if it were real (Leovaridis and Bahna, 2017).

CCIs are widely benefiting from VR, specifically these subsectors:

- Core creative arts – literature, music, performing arts and visual arts; core cultural industries-film, museums, galleries, libraries, and photography;
- Wider cultural industries – heritage services, publishing and print media, sound record, television, radio, video and computer games; and
- Related industries – advertising, architecture, design, and fashion (Leovaridis and Bahna, 2017).

Virtual reality (VR) is used in these creative industries to create a competitive advantage through media attention with memorability and experimentation power; and immersive and story-telling ability (Leovaridis and Bahna, 2017). VR technology has the potential to have a significant impact on the cultural and creative industries more widely. VR can be used to create immersive and interactive experiences that allow users to explore and engage with cultural content in new and exciting ways. Here are some examples of how VR is being used in different CCI sectors, based on Leovaridis and Bahna, (2017), Loumos et al. (2018), Yang (2019), and Kang (2019).

- **Museums and galleries:** VR can be used to create virtual tours of exhibitions, allowing users to explore and interact with the artwork from anywhere. It also allows museums and galleries to create virtual exhibitions that can be accessed by a global audience, enabling them to reach new audiences and increase visitor engagement.
- **Film and television:** VR technology is being used to create immersive, 360-degree experiences that allow viewers to experience film and television content in a more interactive and engaging way.
- **Performing arts:** VR can be used to create virtual performances that can be streamed live or recorded and played back for audiences. This allows performing artists to reach new audiences and increase their revenue streams.
- **Gaming:** VR technology is being used to create immersive and interactive video games that allow players to feel as if they are inside the game world.
- **Heritage and tourism:** VR can be used to create virtual tours of historical and cultural sites, allowing users to explore and learn about the sites in a more immersive and engaging way.

However, it is important to note that the VR industry itself is still in its infancy, and is five to 10 years away from mainstream adoption. At this time, VR is limited by the cost of computer hardware, health and safety issues, and limited consumers and a paying audience (Isa, 2017). Additionally, there is the risk that without proper safeguards, data collection and surveillance could enter dangerous territory and threaten privacy (Hall and Takahashi, 2017). Although most CCI sectors are yet to fully embrace this technology, as the technology develops, it will probably open up new opportunities and possibilities for CCIs.

4.1.1.2. Augmented reality

Augmented Reality (AR) "makes the real-life environment into a digital interface by putting virtual objects in real-time" (Haines et al., 2018, p. 12). AR is a technology that enhances or augments the user's perception of the real world by overlaying digital information or images onto the user's view of the environment. AR has the potential to make content more powerful through new skills, feelings, and understandings. As Haines et al. (2018) point out:

> Examples of AR are vast. Video gaming is now rivaling global film production. GPS Navigation is one of the best-known applications. The UK's Premier Inn is using AR wall maps in its London hotels. In France, the recently opened Centre International d'Art Parietal Montignac Lascaux walks visitors through a representation of a nearly historical site that has been closed to the public for years – the caves of Lascaue. AR and increasingly mixed reality (MR) are being used to enhance the museum experience and engage visitors in contents in new and innovative ways. It is the need to retain the strength of content while providing an improved means of engaging with it that appeals to museums and curators. (pp. 12-13)

For music creators, AR sets up new methods of production, visualisation, mixing, and control and is predicted to outperform VR (Isa, 2017), although at this time AR content can be more expensive to produce than VR content. AR technologies are still in their early stages, with issues of confidentiality of information and protection of the user's wellbeing (Leovaridis and Bahn, 2017).

Augmented Reality (AR) technology has the potential to have a significant impact on the cultural and creative industries (CCIs). Here are some examples of how AR is being used in CCIs based on Feng et al. (2021), Liying et al. (2022), and Leovaridis and Bahn (2017):

- **Museums and galleries:** AR can be used to create interactive exhibits that allow visitors to engage with the artwork in a more immersive and interactive way, by providing additional information and context about the art pieces.
- **Literature:** AR is being used to enhance books and reading experiences, by providing additional interactive and multimedia elements, such as animations, videos, and games.
- **Advertising:** AR technology can be used to create interactive and immersive ad campaigns that allow users to interact with the brand in a more engaging way.
- **Education:** AR technology can be used to create interactive educational materials that provide students with a more engaging and immersive learning experience, by overlaying digital information onto the physical world.
- **Gaming:** Similar to VR, AR technology is being used to create immersive and interactive video games that allow players to interact with the game world in a more realistic way.
- **Heritage and tourism:** AR can be used to create virtual guides and overlays in historical and cultural sites, allowing users to explore and learn about the sites in a more interactive and engaging way, by overlaying digital information about the site in real-time.

As with VR, AR is still a relatively new technology, and many CCIs sectors have yet to fully explore its potential. As the technology continues to develop, it is likely that more CCIs will explore it and discover new ways to utilise this technology in their field.

4.1.1.3. Artificial intelligence

Artificial Intelligence (AI) refers to the development of computer systems able to perform tasks normally requiring human intelligence, helping to make products and services more personalised and responsive to the needs of an individual. For example, AI can learn a user's online browsing habits and then make recommendations tailored to their interest areas, personality, and mood (Hall and Takahashi, 2017). At a macro level, as a growing range of creative content is routed through technology platforms, the relationship between creators, publishers, and technology companies is being re-shaped. The convergence of platforms and accompanying economies is creating a new setting in which a platform's AI could "exercise excessive influence on our information and entertainment diet" (Haines et al., 2018), catching CCI producers in the centre of these dynamics.

As Haines et al. (2018) note:

Examples of AI in cultural and creative industries are vast. A Chinese content industry AI installation writes articles and poems and even paints – the underlying algorithm is however developed by humans. Local media companies are adopting AI in some of their news writing. There is also evidence of increasing collaboration between human creativity and AI – for instance, AI algorithms are being used to reproduce images from an artist's oeuvre. (p. 13)

Recently, the public reveal of chat and writing AI platforms/services from a number of technology companies has drawn renewed public attention to this technology – while previously a largely 'background' technology is it now available for the public to converse with and use directly.

Artificial Intelligence (AI) is a technology that has the potential to have a significant impact on the cultural and creative industries (CCIs). AI can be used to create intelligent systems that can analyse, understand, and generate cultural content. Here are some examples of how AI is being used in CCIs based on Li and Lin (2021) and Caramiaux (2020):

- **Film and television**: AI can be used to analyse large amounts of data to help identify audience preferences and create more personalised and targeted content. It also can be used in the post-production process to enhance visual effects, animations, and other aspects.
- **Music and audio**: AI algorithms can be used to compose music, and to generate new sounds and voice performances. It can also assist in the audio mastering and post-production process.
- **Writing**: AI can be used to generate written content, such as news articles, scripts, and even creative writing, like poetry and stories.
- **Advertising**: AI can be used to analyse consumer data and create more targeted and personalised advertising campaigns, and to optimise the performance of campaigns.
- **Games**: AI can be used to create more realistic and intelligent game characters, also to enable personalised gaming experiences for the players.
- **Heritage and tourism**: AI can be used to create virtual guides that can converse with visitors and provide them with personalised recommendations, based on their interests and behaviour.

It is important to note that AI is a broad field, and its application in the CCIs is still in the early stages. As the technology continues to evolve and improve, we'll likely see more CCIs sectors exploring its potential and discovering new ways to utilise AI in their field.

4.1.1.4. Blockchain technology

Potts et al. (2017) define a blockchain as "a secure distributed ledger, with security furnished by powerful token-based economic incentives (in a process called 'mining'), that records and validates 'blocks' of peer-to-peer transactions" (p. 3). This allows for the secure and transparent tracking of transactions and the creation of digital assets.

Blockchain technology may provide several important features that could be leveraged for use in the creative economy (Tyagi et al., 2021):

- Transactions are verified and approved by consensus among participants in the network, making fraud more difficult.
- The full chronology of events (for example, transactions) that take place are tracked, allowing anyone to trace or audit prior transactions.
- The technology operates on a distributed, rather than centralised, platform, with each participant having access to exactly the same ledger records, allowing participants to enter or leave at will and providing resilience against attacks.

On the design and production side, Takahashi (2017) identifies four types of opportunity from blockchain technology: enhanced efficiency, unrestricted creativity, greater interactivity, and flexibility that facilitates cost-effective customisation.

Blockchain technology solves the problem of trust; "basically, it strips the middlemen from the economy and rewards the makers and doers who create value" (Haines et al., 2018, p. 13, citing Dellot, 2016). It allows for an artistic-centric model and could usher in a new infrastructure for CCIs, making it easier to create, protect, transact and license; more generally, to create and transact value. Takahashi (2017) claims that blockchain has five forces, which have the potential to transform the creative industry and rights management for intellectual property and artistic works:

1. It enables smart contracts, which are agreements that can be attached to blockchains to bring clarity to deal making – artists could load up their content and invite record labels to access it by agreeing to their terms of use (Dellot, 2016). These deals respect the artist as an entrepreneur and equal partner in any venture (Tapscott and Tapscott, 2017).

2. It establishes peer-to-peer (P2P) transactions by re-empowering creators through creating a direct consumer to creator network by cutting out intermediaries (Bahga and Madisetti, 2016).

3. It promotes efficient, dynamic pricing through providing fast, frictionless royalty payments and an instantaneous, digital currency (Wüst et al., 2019).

4. It allows micro-metering or micro-monetising. Artists can raise venture capital and is a way to improve discoverability and shareability (Tapscott and Tapscott, 2017).

5. It establishes a reputation system through transparent ledgers, transparency through the value chain and piracy protection (Tapscott and Tapscott, 2017). These ledgers assist in rights protection by providing an audit trail for all transactions on the network (Shwetha and Prabodh, 2019). It also acts as a networked database for music copyright information (Haines et al., 2018, p. 14).

Blockchain technology has the potential to have a significant impact on the creative and cultural industries (CCIs). Here are some examples of how blockchain technology is being used in CCIs based on Patrickson (2021), O'Dair et al. (2016), and O'Dair (2018):

- **Digital rights management:** Blockchain technology can be used to create a decentralised and tamper-proof system for managing and tracking the ownership and distribution of digital assets, such as music, videos, and images. This can help artists and creators to receive proper royalties for their work and to have more control over their intellectual property.

- **Ticketing and event management:** Blockchain technology can be used to create a secure and transparent system for managing the sale and distribution of tickets. It can also be used to track attendance and authenticate tickets.

- **Collectible items:** Blockchain technology can be used to create digital assets that can be used as digital collectibles, such as virtual art and unique items for video games.

- **Supply chain management:** Blockchain technology can be used to create a secure and transparent system for tracking the production, distribution, and sale of cultural goods, allowing for greater transparency and efficiency in the supply chain process.

It is worth noting that the implementation of blockchain technology in CCIs is still in its early stages, and is likely to face regulatory, technical, and scaling challenges, but is expected to have a big impact

over time. As the technology matures and more use-cases are developed, we'll likely see more CCI sectors exploring its potential and discovering new ways to utilise blockchain technology in their field.

Many CCI sectors are challenged because they have to cover the costs of 'going digital'. This includes the digitisation of content, skills development and update of staff qualifications, and different issues concerning adequate digital rights management. This challenge especially concerns CCI sectors providing recorded content-based, replicable products or service products (e.g., remote maintenance) that can be distributed via digital channels (European Commission, 2010).

4.1.1.5. Intellectual property rights and digitalisation

Underpinning the technological trends presented above, the wide-spread digitalisation of the cultural and creative industries (CCIs) has had a significant impact on the way intellectual property (IP) rights are managed and enforced. Digital technologies have made it easier to reproduce and distribute creative works, but they have also made it more difficult to control and protect these works. Here are some examples of how digitalisation has affected IP rights in CCIs based on Bettig (2018) and Jayasekara and Fredriksson (2021):

- **Copyright:** Digital technologies have made it easy to reproduce and distribute creative works, which has led to an increase in copyright infringement. Online piracy has become a major problem for the CCIs, as it has made it more difficult to control the distribution of copyrighted works and to collect royalties.
- **Trademarks:** Digital technologies have made it easier to counterfeit and copy trademarks, which has led to an increase in trademark infringement. This has become a major problem for businesses in the CCIs, as it has made it more difficult to protect their brand and reputation.
- **Patents:** The digitalisation of the CCIs has led to an increase in the number of patents filed, as new technologies and innovations have emerged. However, this has also led to an increase in patent disputes, as companies compete to control key technologies and innovations.
- **Digital Rights Management (DRM):** DRM is a set of technologies used to control the distribution and use of digital content. The use of DRM has increased as a result of digitalisation, but its effectiveness has been questioned as it has been easy to bypass.

As digitalisation continues to evolve and transform the CCIs, it is likely to lead to new challenges and opportunities in the management and enforcement of IP rights. Governments and organisations are

adapting to these changes by creating new laws and regulations to protect IP rights in the digital age. Moreover, many CCIs sectors are developing new business models that rely on digital distribution and new technologies such as blockchain, which may provide new ways to manage and monetise their intellectual property rights.

Copyright and patent laws need to be updated in order for them to be compatible with the new digital society. Especially from the viewpoint of funding and access to it, better methods and initiatives to assess the value of IPR and intangible assets are needed. This is because the IPR is one of the most valuable, but less exploited assets in business (Bettig, 2018).

4.1.2. Major non-technological trends

In this section, we provide an overview of major non-technological trends within CCIs. First, we discuss economic and consumption trends; followed by those related to employment and social situations; then institutional trends and, finally, a brief analysis of the role of the CCIs in sustainable development.

4.1.2.1. Economic/consumption trends

According to OECD (2021), the CCIs generated an annual income of 2.25 trillion dollars and provided around 29.5 million jobs worldwide in 2019. In the G20 countries, consumers spend more on cultural and recreational events than on restaurants and hotels, maintenance or purchase of home furnishings, and clothing. In these countries, the percentage of each household spending on cultural and recreational events ranges from 4.2% in South Africa to 11.2% in the United Kingdom (OECD, 2021, p. 7).

Before the pandemic, the growth of CCIs was outpacing overall growth in many countries. In the EU-27, for example, employment in these industries increased by more than 11% between 2011 and 2019 compared to the 5.8% increase in total employment. Final household consumption in these industries also grew by 20% between those same years in G20 countries with available data (OECD, 2021, p. 8). Between 2002 and 2015 the size of the global market for creative goods doubled, reaching more than 500 billion dollars in 2015. China, the United States, and France were the three most important exporters of creative goods (OECD, 2021, pp. 8, 9).

However, CCIs were severely affected by the COVID-19 pandemic, especially museums, theatres, cinemas, and performing and live arts. The total revenue in the EU-27 and the United Kingdom

decreased by almost 200 billion euros (around 30%) between 2019 and 2020 (OECD, 2021, pp. 9, 10). The drop in demand in different sectors of the creative industry limited its growth to a great extent. This negative economic trend could be observed, for example, in live events globally, which had losses of more than 30 billion dollars in 2020 (Deloitte, 2021). The advertising market also decreased by 8% globally in the same year due to the pandemic (Deloitte, 2021). This negative result in turn affected various sectors such as broadcast television and news media, since advertising is an important part of their business models, with spill-on effects for their content providers. Cinemas were affected in a negative way too since around 9,000 closed in Europe due to COVID-19 (Deloitte, 2021).

Given the situation, European governments provided support to strengthen the economy of the creative industries. For example, in the Netherlands, 10 million euros was allocated through The Rights Sector Support Fund to support professionals working in CCIs. In France, within a 5 billion euros aid package, the Ministry of National Education, Youth and Sports and the Ministry of Culture launched a platform in which artists and other professionals from the creative industries propose projects and liaise with local authorities (OECD, 2021). Moreover, according to Deloitte (2021), two of the most important and powerful companies within CCIs, Netflix and Spotify, were also involved in boosting the sector again. In the case of Netflix, it provided donations to countries such as France, Italy, and the UK while Spotify contributed through its "COVID-19 Music Relief" project.

These negative trends were mitigated to some extent by an increase in the consumption of movies, television, video games and other content during the pandemic period. Examples of this upward trend can be the 64.8% increase in the number of readers of digital newspapers in Germany, who also increased the use of paid news. In addition, the number of consumers playing and watching video games in general increased by 75% in the United States at the beginning of the pandemic. Finally, streaming also grew from 2020; for example, a 60% increase in streaming videos viewed in Italy and a 45% increase in views of movies and series in Germany (statistics from Deloitte, 2021).

Taking these upward and downward trends into account, overall, the industry has been negatively affected and there are various challenges that are difficult to overcome for many professionals working in these industries (Deloitte, 2021).

4.1.2.2. Employment/social trends

Considering the technological trends discussed previously, with a greater use of machines and artificial intelligence applications, among others, the creative industries are beginning to see the number of jobs reduced, increasing precariousness, short-term contracts, and low wages (Haines et al., 2018). COVID-19 also brought with it a reduction in employment in the cultural sectors, despite the efforts that different institutions carried out to support professionals in all sectors. Generally speaking, the employment situation of creative professionals can be considered precarious, and this situation is worsened in countries with a higher proportion of informal employment (OECD, 2021).

Professionals in the CCI sector show, in general, passion for their work but, despite this, they live with a high degree of mobility due to intermittent contracts which is coupled with a lot of insecurity and concern about getting a job and earning enough money. In fact, professionals in this sector can spend a great deal of time and effort (unpaid) seeking contacts and creating networks that allow them to grow in the creative market (Haines et al., 2018). Because of this, many creative professionals have decided to work in other types of industries during the pandemic-induced recession, and they may even stay out of the creative industry once the crisis has passed. This situation could lead to a shortage of creative professionals, with the consequent loss of skills in the sector, and thus delay the economic recovery of the CCIs (OECD, 2021).

Considering the research carried out by Haines et al. (2018) and others, there are a large number of young people working in sectors of CCIs with relatively high educational levels. However, the uncertainty related to the economic data of the creative industries together with a lack of a solid regulatory framework cause inequalities with respect to gender, race, and social equality. According to OECD (2021) more effort is needed to include women, minority ethnic groups, and immigrants in the CCIs in not precarious 'on-the-edge' positions. In 2019, despite the fact that 47.7% of employees in the cultural and creative industries in the EU27 were women, they only made up 21% of jobs such as directors, writers, executive producers, editors, etc. in the most viewed motion pictures in 2020. OECD (2021) also collects data on the representation of black, Asian, and ethnic minorities in the creative sectors, whose presence still lag far behind relative to the demographics of where these industries are concentrated. One of the reasons for this situation and highlighted by Haines et al. (2018) is the lack of development of professional associations and unions in many of the sectors within the CCIs, causing professionals in the creative industries to lack a sense of collective and have a more

introspective and individual attitude towards their jobs. Despite this widespread situation, in developed countries, which have a union tradition, tools such as social networks have become important when it comes to organising CCI professionals, as they help them discuss issues related to their jobs, coordinate with unions and ultimately, obtain advice on best practices (Haines et al., 2018).

4.1.2.3. Macro-institutional and policy trends

The current research included a general overview of macro-institutional and policy trends in culture and creative industries, meant to be a preliminary scan to be explored in more depth in later parts of the IN SITU project (in particular, in Work Package 5). We found that despite positive trends in the allocation of public funds for regional and local initiatives in Europe, there is a general lack of coordination between the applied policy instruments such as business support, awards and contests, education and training, and social security policies, with the latter being the one that receives lesser attention from institutions (Haines et al., 2018). In general, the emphasis of policies applied in the creative industries is to regenerate an economic situation instead of trying to provide stability in the different sectors and to satisfy the needs of creative professionals (Haines et al., 2018).

4.1.2.4. Trends regarding environmental sustainability

In accordance with Zemite et al. (2022), this section understands *environmental sustainability* as the implementation of a development that does not compromise goods or amenities provided by the proximity of nature, the low level of air pollution, and the possibility of carrying out outdoor activities.

In general, there are few studies that analyse the contributions of CCIs to sustainable development in non-urban areas. However, as attention to this interconnection rises, more information is becoming available through social networks, online hubs managed by collectives of artists and CCIs, and various documents produced by CCI-sector organisations and networks for enhancing information in the sector, advocacy/and policy-related purposes. This study did not allow for an in-depth review of these initiatives, which still remain largely disaggregated at this time.

As an example of the range of activities which are included in this area, we focus on the research carried out by Zemite et al. (2022) in non-urban areas in Latvia, which found some relationships between activities carried out by CCI entrepreneurs in Latvia and environmental sustainability, as well as actions related to the circular economy, zero waste lifestyle, and creative DIY activities.

Entrepreneurs in these non-urban areas have created products with a sustainable lifecycle and minimising waste. An example of this activity is the creation of ecological pockets from fabric waste. In addition, some entrepreneurial projects promoted a circular production model, as is the case of a mini zoo with animals that are fed only on food that has not been eaten by zoo employees. Another attractive project regarding environmental sustainability analysed by Zemite et al. (2022) relates to the use of innovative production processes using new technologies, through which, for example, garden furniture has been built using plastic bottle caps. Finally, and as previously mentioned, projects related to creative DIY processes were found that have reduced costs in production processes, either by using excess materials from other products, or by reusing the packaging material at the time of the shipment. Despite being production processes related to environmental sustainability, they also have an economic focus.

4.2. Business model patterns in CCIs

The creative industries are not only a significant engine of economic growth, job creation, and social cohesion (Pratt and Jeffcutt, 2009), but also a hub of managerial innovation and experimentation and new organisational and business practices to stimulate innovation and entrepreneurship in other sectors of the economy (Lampel and Germain, 2016; Petruzzelli and Savino, 2015).

In recent years, digital technologies have become a key driver of business model innovation by enabling new ways of creating and capturing value, new exchange mechanisms and transaction architectures, and new boundary spanning organisational forms. These changes have evolved into new business models. Largely as a consequence of the COVID-19 pandemic, which has undoubtedly meant, in addition to great economic and social impacts, a revolution in the use of technology as a facilitator and enhancer of many products and services that address people's needs.

When it comes to the CCIs, new ways of doing things have emerged throughout the panorama of use, production, circulation, and distribution of products and services of the creative economy. In the CCIs sector, the innovation, creativity, and level of resolution to get ahead has been such that in a short time we have been able to observe a great leap in their business models, with new solutions that were unthinkable a few years ago. Today, the major business models adopted in the cultural and creative industries are based on intellectual property rights and services offered to the public: free content as a legitimation model, new distribution models (streaming platforms and multichannel distribution),

expanded subscription models, conversion funnels, or innovation in the management of cultural spaces thanks to technologies such as virtual reality. The development of artificial intelligence, the metaverse, NFTs, and immersive reality offer new perspectives whose speed of realisation requires constant innovation, challenging the cultural industries to constantly adapt and adopt new business models.

Business model patterns are ways of doing business that share similar characteristics, arrangements of business model building blocks, or behaviours. They help us understand business dynamics and serve as a source of inspiration for new business models (Osterwalder et al., 2020). One of the fundamental characteristics of a business model pattern is to have been proven successful in a significant number of real companies in the market. With regard to defining and numbering business model patterns, there are several approaches. Hence, Lüdeke-Freund et al. (2019). identify 45 of them, Gassmann et al. (2014, 2020) define 55, and Curtis (2021) identifies 93 business model configuration options.

Based on these sources and the expertise of the research team, we have identified patterns that are related to different realities in the realm of the cultural and creative industries. These patterns, either adapted to a specific circumstance or combined, can function as a creative focus that allows an entrepreneur to reconfigure existing activities, or to develop and facilitate entrepreneurial projects under logics that can provide economic and financial sustainability over time.

Overall, ten relevant business model patterns have been selected, which can be organised into four types:

1. **Patterns or business logics that seek to create value through new ways of approaching the market.** In terms of how to approach demand, we can highlight that of the long tail.
2. **Patterns or business logics aimed at transferring the value proposal with different formulas,** such as digitalisation, which encompasses different formulas for using technology when producing and transferring the offer to the target audience/consumers.
3. **Business patterns or logics that integrate innovative formulas for financing, as well as for monetising and making sustainable activities within the industry** in question. These include subscription, hidden revenue, flat rate, freemium, and crowdfunding.

4. **Business logics that can give rise to novel ways of integrating different interest groups,** resulting in a contribution of differential value, as shown by patterns such as open business models or peer to peer.

In order to make them understandable, each business model pattern is briefly described and is illustrated by some iconic cases (real companies and institutions) for each model. This section is based on the research and compiled resources of the Business Model Navigator (BMI.Lab, 2019), Lüdeke-Freund et al. (2019), Gassmann et al. (2020), and Curtis (2021).

4.2.1. Pattern 1: Long Tail
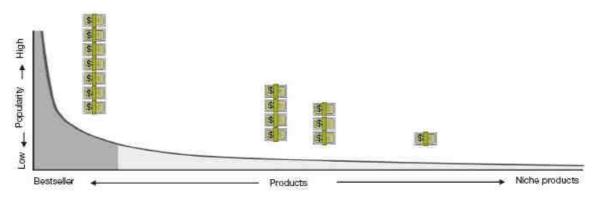
In this business model, instead of concentrating on blockbusters, the main bulk of revenues is generated through a 'long tail' of niche products. Individually, these neither demand high volumes, nor allow for a high margin. However, if a vast variety of these products are offered in sufficient amounts, the profits from resultant small sales can add up to a significant amount. Online targeted media have made it easier for a niche business to have access to 'niche' consumers through demographic and behaviour filters, and this business model has really become feasible as soon as the internet became a strong and profitable sales tool (Pereira, 2023). While, in general, businesses focus on marketing and selling a reduced number of profitable popular items, selling large volumes of a few items, the long tail business model does the opposite, focusing on selling large numbers of unique, niche products. These may be hard-to-find items of value to different niche consumers.[4]

The long tail phrase was coined in 2004 by Chris Anderson, former editor of *Wired* magazine, who noted that when a retailer has a large distribution channel, it can market low-demand products, which collectively make up a significant market share. The *long tail* name is based on the curve that this type of economy displays on a graph (see Figure 12). The contemporary purchasing culture is moving away from traditional products and markets (represented by the beginning of the curve) to increasingly demand several different products along the curve (forming the long tail). While, in the past, blockbuster products would account for approximately 80% of sales, recently, they have represented less than 50%, which shows that long tail products have been increasing their market share (Pereira, 2023).

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[4] https://businessmodelanalyst.com/long-tail-business-model/

Figure 12: Illustration of the long tail business model

Source: Anderson and Andersson, 2013

According to Anderson and Andersson (2013), characteristics of the Long Tail business model pattern include:

- Search and recommendation engines allow consumers to find specific products;
- Niche products can be found and accessed wherever they may be;
- Customers can discover products they have never thought available;
- Inventory, logistics, and warehousing costs are reduced;
- Competition is lowered, due to its scattered market business; and
- Online products are especially beneficial in this economy).

To make this business model work, a business must be able to take advantage of widespread distribution.

Iconic cases of the *long tail* business can be analysed in companies as Ebay, Youtube, Lulu, Google, Netflix, Blockbuster, Nintendo, and Amazon Kindle.

4.2.2. Pattern 2: Digitisation

This pattern relies on the ability to turn existing products or services into digital variants, and thus offer advantages over tangible products, such as easier and faster distribution. Ideally, the digitisation of a product or service is realised without harming the value proposition offered to the customer. In other words: efficiency and multiplication by means of digitisation does not reduce the perceived customer value.

Iconic cases of the *digitisation* business model include UpCounsel, Wikipedia, Apple TV, Amazon Video, Skype, Uber, Airbnb, Office 365, and Mozilla.

4.2.3. Pattern 3: Subscription

In the *subscription* business model, the customer pays a regular fee, typically on a monthly or an annual basis, in order to gain access to a product or service. The company generates a steadier income stream while customers benefit from lower usage costs and general service availability. Subscriptions succeed when they deliver against one of the three following aims (Perry, 2022):

- **Access:** Providing customers with products they cannot obtain elsewhere, or at a cheaper price through subscription;
- **Curation:** Providing inspiration with an edited selection of products that may be personalised to customers' tastes;
- **Replenishment:** Providing convenience by automating the ordering of items that customers regularly require.

Iconic cases of the *subscription* business model include Dollar Shave Club, Amazon Store, Microsoft, Magazines, Classpass, and Hilti.

4.2.4. Pattern 4: Hidden revenue

This business model abandons the logic that the user is responsible for the income of the business and facilitates the idea of 'separation between revenue and customer' – the revenue generation in this type of business is hidden. The main source of revenue comes from a third party, which cross-finances whatever free or low-priced offering attracts users. A common case of this model is financing through advertisements, where the attracted customers are of value to the advertisers who fund the offering.

The model thus involves three parties:

1. *The company* that creates a product or service that customers can use to achieve a certain goal, but does not charge the customers any fee for using their products and services. It generates revenue through these products and services from other sources.
2. *The user or customer* who uses the product or service for free, interacting and performing their desired actions on it without paying.

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3. *The third party or publishers*, which pays the company to access its customers and thus covers the cost of providing the service. These third parties need the platform audience to promote their products and services, so they pay the platform owner to gain access to its users' interactions.

The main objective of this model is to separate revenue generation and users/customers. This way, the company can make the platform user-friendly, accessible, and effective while the third party pays for the growing crowd.

Iconic cases of the *hidden revenue* business model include JCDeaux, Google, Craiglist, Facebook, and television and radio stations.

4.2.5. Pattern 5: Flat rate

In the *flat rate* model, a single fixed fee for a product or service is charged, regardless of actual usage or time spent on it. The user benefits from a simple cost structure while the company benefits from a constant revenue stream. Figure 13 summarises different elements of the flat rate pattern.

Iconic cases of the *flat rate* business model include SBB, Apple tunes, Linkedin, Spotify, and Netflix.
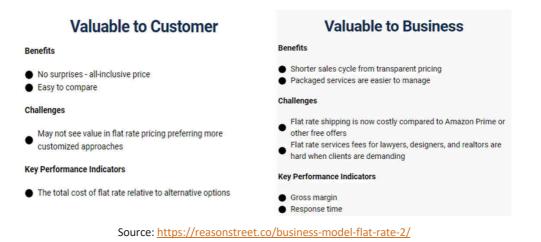
Figure 13: Flat rate business model pattern characteristics

Source: https://reasonstreet.co/business-model-flat-rate-2/

4.2.6. Pattern 6: Affiliation

The focus of the *affiliation* business model is to support others to successfully sell products and directly benefit from successful transactions. Affiliates usually profit from a pay-per-sale or pay-per-display

compensation, while the company can gain access to a more diverse potential customer base without additional active sales or marketing efforts.

The pattern of the affiliation business model is one where the company or vendor establishes some kind of incentive or reward for those individuals or companies (affiliates) who can bring in customers or orders. They are win-win models. As far as the company or seller is concerned, it allows them to obtain customers for a fraction of the cost of acquiring them, and only rewards them in the event that a sale is made. However, the company has to bear in mind that it has no control over customer relationships. This is why basing all customer relationships through the affiliate network carries intrinsic risks that are worth considering.

As a general rule, an *affiliation* model rewards its affiliates through one or more of the following (Cruz-Eusebio, 2021):

- CPA (Cost per Acquisition);
- CPC (Cost Per Click);
- CPL (Cost per Lead);
- CPM (Cost Per Impression); and
- CPI (Cost per Install).

Iconic cases of the *affiliation* business model include companies like Airbnb, American Express, Dollar Shave club, Lifewire, and Amazon Associates.

4.2.7. Pattern 7: Freemium

In the basic version of the *freemium* business model an offering is given away for free in the hope of eventually persuading customers to pay for the premium version. The free offering is able to attract a high volume of customers for the company while the smaller volume of paying 'premium customers' generates the revenue, which cross-finances the free offering.

As Gassmann et al. (2020) point out:

> A key performance indicator for this pattern is the so-called conversion rate, which measures the ratio of paying to non-paying customers. The percentage will vary according to the specific business model, but is generally situated in the single digit range. Given that the vast majority of people use the free version of the product, which therefore needs to be cross-subsidised by premium customers, it follows

that the cost of offering the basic product should be very low, ideally zero. In many cases this is the only way to ensure that 'free' users are supported and that the business model is likely to be profitable for the company

With a *freemium* model, you need the user to use the product or service in question and explore its functionalities to convince them to choose the paid version. Your product should be essential for your customers in its free version, but they should appreciate the need to upgrade to the paid version.
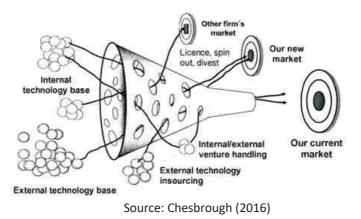
Iconic cases of the *freemium* business model include Spotify, Duolingo, Tunein, and Zapier.

4.2.8. Pattern 8: Open business model

In open business models, a central source of value creation is derived through collaboration with partners in the ecosystem. Companies pursuing an open business model actively search for novel ways of working together with suppliers, customers, or complementors to extend and expand their business.

One of the first researchers to coin the term *open innovation* was Henry Chesbrough. Chesbrough (2006) maintains that monolithic R&D models restrict the flow of an organisation's intellectual capital, limiting the opportunities to turn that knowledge flow into money. Different scholars of open innovation have different nuances of what an open innovation system is but, ultimately, *open innovation* means that organisations can make use of external resources and best practices to complement the value of their own innovation assets, yielding a greater return on investment. Chesbrough's vision of open innovation is that there is a global market for innovation, where innovation itself is a commodity that can be bought, sold, licensed, borrowed, and reinvested.

Figure 14: Open business model representation

Source: Chesbrough (2016)

According to Chesbrough (2020), an open business model has at least two significant advantages, on the one hand it allows for the creation of a greater source of value for the organisation and on the other hand it allows organisations to be more efficient in creating and capturing that value.

Iconic cases of the *open business model* include Procter & Gamble, Mozilla, Wikipedia, Wordpress, and Creative Commons.

4.2.9. Pattern 9: Peer to peer

The Internet era is revolutionising many business areas, such as music, travel, remote shopping, etc., and is giving rise to a form of collaboration between citizens, which gives rise to new businesses that would be unthinkable without Internet connectivity. The *peer-to-peer* (P2P) model is based on a cooperation that specialises in mediating between individuals belonging to a homogeneous group. A company offers a meeting point, such as an online database and communication service that connects these individuals. The focus of the service could include, for example, offering personal objects for rent, providing self-made certain products or services, or sharing information and experiences.

According to Gassmann et al. (2014):

> A major advantage of Peer to Peer business models is that customers can make use of private products and services in much the same way as they would use commercial offerings). Additionally, customers value the social aspects of Peer to Peer networks. A company's success implementing this business model will hinge on whether it is able to establish a trusted image of the various offerings. For while users appreciate the opportunity to purchase privately produced products and services, they also want the simplicity and ease of commercial transactions.

Iconic cases of the *peer-to-peer* business model include Uber, Fiverr, Airbnb, Ebay, and NFT.

4.2.10. Pattern 10: Crowdfunding

With crowdfunding, a crowd of individual investors who wish to support the underlying idea, typically via the Internet, finances a product, project, or entire start-up. If the critical mass is achieved, the idea will be realised and investors receive special benefits, usually proportionate to the amount of money they provided. According to the European Commission (2023) different possibilities of raising money through crowdfunding to finance projects and businesses can be applied, as shown in Table 9.

Iconic cases of the *crowdfunding* business model include Patreon, Mightycause, Kickstarter, Indiegogo, and Artistshare.

Table 9: Types of crowdfunding

Types of crowdfunding	Description
Peer to Peer lending	The crowd lends money to a company with the understanding that the money will be repaid with interest. It is very similar to traditional borrowing from a bank, except that you borrow from lots of investors.
Equity crowdfunding	Sale of a stake in a business to a number of investors in return for investment. The idea is similar to how common stock is bought or sold on a stock exchange, or to a venture capital.
Rewards-based crowdfunding	Individuals donate to a project or business with expectations of receiving in return a non-financial reward, such as goods or services, at a later stage in exchange of their contribution.
Donation-based crowdfunding	Individuals donate small amounts to meet the larger funding aim of a specific charitable project while receiving no financial or material return.
Profit-sharing / revenue sharing	Businesses can share future profits or revenues with the crowd in return for funding now.
Debt-securities crowdfunding	Individuals invest in a debt security issued by the company, such as a bond.
Hybrid models	Offer businesses the opportunity to combine elements of more than one crowdfunding type.

Source: European Commission (2023)

4.3. Business model patterns in CCIs in non-urban areas

Within the scope of the current research, the data shared by IN SITU research partners shows that most of the business models of the selected CCIs based in non-urban areas are based on a combination of public and private subsidies, sales (services, products, rentals, affiliation, etc.), volunteering, and partnerships between different stakeholders (open business model). Given this variety of more 'traditional' business model approaches, we observe that for non-urban areas, and especially when it

comes to small companies with limited economic, human, and infrastructure resources, we rarely find the types of innovative business models found in larger, more market-dominant companies.

As Makkonen et al. (2020) have pointed out, however, the prevailing understanding of innovation is largely based on observations from large urban areas, and innovative practices may be generated and appear differently in non-urban areas. We observe that many projects in rural areas are born to promote the environment at a cultural level, or to generate synergies and possibilities for other parties and stakeholders. Many, in addition to being based on innovation and creativity, also contribute in matters of sustainability, and the growth and development of the rural environment to which they belong.

4.4. Value chain: From value creation to service delivery in CCIs

This section analyses the particularities of the CCIs from the point of view of the different actors that form part of it, identifying trends oriented towards relationship typologies, changes in the role of the agents, or the incorporation of new actors that may have an impact on the industry. Based on an analysis of scientific literature, the section results in the articulation of a value chain approach that will be used in the measurement tool that will be developed in Deliverable D2.2, and inform subsequent phases of the IN SITU project.
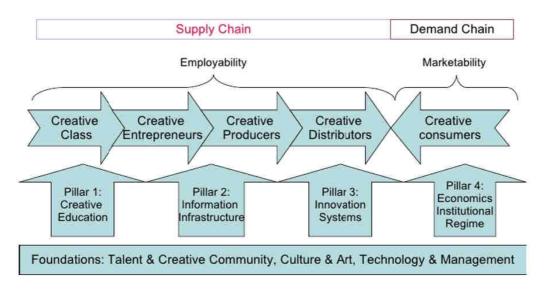
A value chain is a series of activities that are performed by different stakeholders to produce and deliver a product or service to the end customer. Value chains play an important role in innovation by creating opportunities for businesses to identify and capitalise on new technologies, processes, and products. Innovation in value chains can happen in several ways. For example, a business may identify a new technology that can be incorporated into its supply chain, leading to increased efficiency and cost savings. Alternatively, a business may identify a new market opportunity that requires a different type of product or service, leading to the development of new products or services. From another perspective, innovation in value chains can also be driven by changes in consumer preferences, market conditions, or regulatory requirements. For example, increased awareness of sustainability and environmental issues may lead to the development of new products and services that are more environmentally friendly, and this can lead to changes in the value chain to incorporate more sustainable practices.

This section breaks down the value chain concept into two specific sections: actors and processes. Concerning the **actors**, their role and evolution in terms of appearances, mergers, incorporations, and disappearances is fundamental to understand, approach, and glimpse the future of any sector in general, and that of the CCIs in particular. Concerning the **processes**, value chains in CCIs refer to the various stages involved in creating, producing, and distributing cultural and creative goods and services. These stages can include, for example, research and development, production, marketing, and distribution, as well as preservation and archiving. Different players within the industry, such as creators, producers, and distributors, may play different roles in each stage of the value chain, which also differs among the CCI sub-sectors. Understanding the value chain can help players within the CCIs to identify potential opportunities and challenges, and to develop strategies for creating and capturing value.

4.4.1. The actors

It is essential to distinguish between the different value chain actors. in the illustration presented in Figure 15, Miles (2009) represents general groups of actors within the creative industries, and the systems that support them (the 'pillars'). Within the value chain, there are many actors who play important roles in bringing creative products and experiences to audiences.

Figure 15. Group of actors within the creative industries

Source: Miles (2009)

Some key actors in the (generalised) CCI value chain include:

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1. **Creators:** These are the artists, writers, musicians, designers, and other creative individuals who originate the content that forms the basis of cultural and creative products.

2. **Producers:** Producers are responsible for managing the production process, which can include arranging financing, hiring talent, and overseeing the technical aspects of production.

3. **Distributors:** Distributors are responsible for getting cultural and creative products to audiences, which can involve selecting appropriate channels for distribution, negotiating contracts, and marketing.

4. **Intermediaries:** Intermediaries are individuals or organisations that help connect creators and producers with audiences, such as agents, managers, and brokers.

5. **Retailers:** Retailers are the businesses that sell cultural and creative products directly to consumers, such as bookstores, record stores, and art galleries.

6. **Audience:** The audience is the ultimate consumer of cultural and creative products, and their tastes and preferences play a crucial role in shaping the market for these products.

7. **Regulators and policymakers:** Regulators and policymakers play an important role in shaping the legal and regulatory environment for the cultural and creative industries, which can have a significant impact on the ability of actors in the value chain to create, produce, and distribute cultural and creative products.

Creative industry value chains are often complex. Overall, the cultural and creative industries are highly interconnected, with each actor in the value chain playing a unique and important role in bringing creative products and experiences to audiences. This is why networks and clusters are crucial sources of innovation for creative industries. Knowledge is transmitted through these clusters to the creative industry enterprises within it, and networks can help connect local or regional locations with national and global systems of information and resources (Štofkova and Štofkova, 2010). Networks and clusters also support the realisation of new connections to build or expand a value chain for a specific enterprise, product, or service. Different types of actors play important roles in the value chain, such as public institutions, which have the capacity to bring together different industry associations, regional development agencies, chambers of commerce, business networks, and educational institutions with the objective of promoting creative environments (Madudová, 2017).

In this sense, strategic alliances and joint ventures are becoming increasingly important for CCIs. Knowledge is transferred among partners in the network and thereby, the importance of partnership in the chain increases since it allows maximising the value and optimally overcomes business

challenges. A critical mass of each of the value, supply, and demand chain actors is a necessary condition for creative industries growth. Building a critical mass of supply chain actors can be helpful in the emergence of creative industries within a region.

The value chain can be fragmented so that various activities can be carried out in various companies, often in different regions and countries. Individual firms may provide only selected activities of the overall value chain. Understanding how the value chain works for their themself and their consumers, firms can employ their unique business models to build sustainable competitive advantages.

CCI actors can also build up stakeholders' groups including industry associations, regional development agencies, chambers of commerce, municipalities, business networks, and educational institutions. All these networks should promote a conductive creative environment. The supply chain generally consists of creation, production, dissemination, and exhibition, and consumption, with the addition of preservation and archival roles in some situations. The creative industry value chains are often complex without a strong organising entity. The dynamics of each value chain can differ according to the subsector to which it relates. For example, in the advertising and architecture areas – as well as areas of bespoke craftmanship and production – the customer provides the initial impulse for the creative idea generation.

From the perspective of a firm, crucial to assessing the value of a local and/or regional creative industries sector is to understand its value chain (Henry, 2007), in which individual firms take on different business roles. For example, a case study examining CCI value chains in Taiwan identified three types: (1) company roles which, in addition to production skills, incorporate marketing skills; (2) craftsman/designer brands, and (3) vertically integrated companies (Horng et al., 2017).

In this sense, from our analysis of the literature and specific cases such as Kultursistema developed by Troyas and Gómez de la Iglesia (2019), it is understood that:

- The interrelation of **three typologies of agents divided in three areas of activity** are needed:
  1. Spaces and platforms agents: used for creation, production exhibition, distribution, conservation, and marketing;
  2. Agents for regulation, development, and promotion; and
  3. Agents for direct action in any subsector or on any link in the cultural or creative value chain.

- Within each typology category, **four types of agents** coexist:
  1. Private-commercial sector (freelance professionals, self-employed and micro-enterprises, SMEs, and large companies);
  2. Public sector (administrations, companies, law entities, etc.);
  3. Social sector (individuals, informal organisations, associations, and foundations); and
  4. Fourth sector (social economy companies, associations, clusters, and networks).

Another classification of CCIs agents is the one proposed by David Throsby (2001), who groups creative industries into four concentric circles, made up of:

- **Core creative industries** (within which are literature, music, the performing arts, and the visual arts);
- **Other central cultural industries** (within which are cinema, museums, galleries, libraries, and photography activities);
- **Broader cultural industries** (within which are heritage services, publishing and print media, television and radio, museums, galleries, libraries, photography activities, audio recordings, and video games); and
- **Other productive sectors** (comprising advertising, architecture, design, and fashion).

Each of these groups would have characteristics similar to each other and complementary to each other. The model asserts that creative ideas originate in the core of the creative arts (music, literature, and visual arts) and these ideas and influences become diffuse as they move away from the centre through a series of layers or concentric circles (UNCTAD, 2010), with the proportion of the cultural dimension diminishing the further one moves away from that centre (Throsby, 2001). Throsby notes that even in the outer circle, which is more commercial, it is still cultural because these enterprises are working with cultural content. In this way, ideas elaborated by creators and artists will inform and assist innovation processes at the heart of the creative economy and have a measurable impact on the economy more generally (CNCA, 2012).

These groupings of creative activities have at least two dimensions of analysis, the first aligns to the grouping of disciplines among those of similar economic behaviour and complexity of cultural content, while the other allows us to visualise the relationship complexities of, on one hand, similar cultural

content and, on the other, the dynamics of cooperation and dependence that occurs between different groupings.

4.4.2. The processes

Considering the analysis of cases of creative companies, the UNESCO framework for cultural statistics (2009) proposes a cultural cycle, a generic value chain for creative companies, which is considered key when creating value. As presented in Figure 16, this value chain is made up of: creation of ideas and content, production of cultural works, dissemination of mass-produced cultural products to consumers, exhibition and reception of experiences to the audience and, finally, consumption or participation by the audience in cultural activities and experiences.

Figure 16: Creative value chain defined by the 2009 UNESCO statistics

Source: UNESCO (2009)

Horng et al. (2016) proposed another generic value chain based on creative culture after analysing three Taiwanese companies operating in the handicrafts industry. Their proposed value chain consists of six elements to create value: culture, ideation, design, production, branding, and channel. The first two elements are the foundation from which the next four elements create value for consumers. The cultural context serves as input to the ideation process in which creativity begins to develop.

Overall, the cultural and creative industry value chain involves a range of processes that are required to create, produce, and distribute cultural and creative products and services. Here are some of the key processes in the value chain:

1. **Creation:** This process involves coming up with original ideas and turning them into artistic or cultural products, such as films, music, books, and visual art. It often involves the work of writers, artists, designers, and other creative professionals.

2. **Production:** Once an idea has been created, it needs to be produced into a finished product. This might involve recording a song, shooting a film, or printing a book. Production also

involves managing the logistics of creating and delivering the product, such as coordinating with suppliers, hiring staff, and managing budgets.

3. **Distribution:** Once a product has been produced, it needs to be distributed to the market. This involves getting the product to retailers, streaming platforms, or other distributors who can make it available to consumers.

4. **Marketing and promotion:** To succeed in the cultural and creative industry, products need to be marketed and promoted effectively. This involves developing a marketing strategy, creating promotional materials, and building relationships with media outlets, influencers, and other stakeholders.

5. **Sales and licensing:** Once a product is on the market, it needs to be sold or licensed to generate revenue. This involves negotiating deals with distributors, managing sales channels, and ensuring that revenue is collected and distributed fairly.

6. **Consumption:** Finally, cultural and creative products are consumed by audiences.

Based on the classification provided by UNESCO (2009), it should be noted that each of the sub-sectors mentioned in the taxonomy section has its own process and value chain logic. In this regard, and without being the aim of this report to go into this section in depth, it is worth highlighting the work carried out in the study *Mapping the Creative Value Chains* (European Commission, 2017), where the value chains of the subsectors of visual arts, performing arts, cultural heritage, artistic crafts, book publishing, music, film, television, and broadcasting are described in detail.

The works mentioned in this subsection highlight the relevance of value chain and agent mapping for purposes such as:

- Identifying the level of impact of the existing CCI ecosystem in each geographical area;
- Understanding the gaps, inefficiencies, over-representations, or opportunities offered;
- Identifying and defining priority fields of action and contrasting reality with a desired activity setting;
- Providing an instrument to help shape cultural policies and/or those linked to the development of creativity in a specific territory, making it possible to better understand the area of action and decide on the focus of the public action; and

- Promoting the richest, most up-to-date contact possible with cultural and creative ecosystems, including new agents and practices, or those that emerge from the intersection between pre-existing typologies, which do not fit well in conventional frameworks of analysis.

The WP2 matrix to be presented in Deliverable D2.2, which will be applied to assess the innovation potential of each of the six non-urban areas under study in subsequent stages of the project, will try to shed light on these elements.

4.5. Governance and policy trends

This section presents an overview and a preliminary analysis of the different typologies of policies and initiatives for the promotion and support of CCIs. The research was conducted as part of the scan for drivers of innovation of CCIs in non-urban areas, but is only meant to be a first exploration of this topic, to feed into more detailed work to be conducted in IN SITU's WP5, which focuses on Innovation and Culture Policy. Policies in general, and regional innovation strategies for smart specialisation in particular, are important instruments for identifying non-urban regions' opportunities for innovation-driven development. In these strategies, regions have recognised a limited number of well-identified priorities supporting knowledge-based investments focusing on competitive assets and realistic growth capabilities. Even if the CCIs have been mentioned in relation to development for some time, recent studies show that only around 10% of the 243 regional smart specialisation strategies give priority to culture (Gustafsson and Lazzaro, 2021).

Public policies play an important role in supporting and developing the cultural and creative industries (CCIs). Government policies can help to create a favourable environment for the growth and development of the CCIs by providing funding, support, and regulation. With regard to public policies that favour the development of creative industries, and apart from the country-specific review that will be discussed later on in this section, from the analysis of works such as those by Pratt (2009), Bakhshi et al. (2015), and Liu and Chiu (2017), it can be deduced that the various initiatives and policies can be grouped into the following elements:

- **Funding:** Government funding can be used to support the development of new projects and initiatives in the CCIs, such as film production, theatre performances, or music recording. This

funding can help to support the growth and development of the CCIs by providing resources for new projects and ideas.

- **Tax incentives:** Governments can use tax incentives to encourage investment in the CCIs. For example, governments may offer tax breaks for companies that invest in film production or theatre performances, or for individuals who purchase artworks.

- **Intellectual property rights protection:** Governments can use laws and regulations to protect the intellectual property rights of creators and artists. This can include copyright laws, trademark laws, and patent laws that provide creators and artists with the legal means to control the use and distribution of their works.

- **Industry development:** Governments can use policies and programs to support the development of new industries within the CCIs. For example, governments can establish training programs and provide funding for research and development to support the growth of new industries, such as video game development or virtual reality production.

- **Cultural exchange:** Governments can use policies to promote the exchange of cultural works and ideas between countries. This can include funding for cultural exchange programs and cultural diplomacy initiatives, which can help to promote the sharing of knowledge and cultural understanding.

These are just a few examples of public policies that can support the CCIs, and different countries may have different priorities and approaches depending on their specific context and goals. Also, as the CCIs evolve, the policies and regulations need to adapt to the new realities of the industry and its relation with technology, international trade and commerce, and the like.

'Smart Specialisation' is an OECD framework for economic transformation which analyses and defines regional competencies and locates new areas of opportunity (OECD, 2013; RDA Hunter, 2016). It is oriented towards a place-based approach. Currently, the EU is the locus of such interventions, but there is evidence of emerging programmes in both developed and transitional economies, most especially in Australia (e.g., RDA Hunter, 2016).

Countries are at different stages of development considering the CCIs and there are considerable differences in how the CCIs are viewed, ranging from traditional arts and culture to focus on creative economy. In general, there has been a tendency to re-define CCIs along the lines of the experience economy and the interface between culture and business. In parallel, the overall understanding of

CCIs has evolved from a content industry into one of "intangible value creation, in which the creativity itself is seen as a competence." Based on a preliminary review of European policy documents for the support of CCIs, several key themes and tendencies emerge:

- Development of a favourable business environment for CCIs;
- Raising awareness about the role of CCIs for national economies (e.g., through more detailed research about CCIs);
- Fostering cross-sector as well as within sector cooperation and innovation (e.g., through more efficient use of design in other sectors; development of cultural tourism; clustering of CCIs both within the sector and with other sectors);
- Recognising the role of CCIs in regional development;
- Improving the access of CCIs to existing funding sources and development of new funding mechanisms;
- Digitalisation and IPR;
- Improving the business skills of creative entrepreneurs and the creative skills of all the people (e.g., through development of education programs); and
- Fostering internationalisation and growth of CCIs.

The current analysis suggests the future of public policies promoting the CCI sector should be oriented towards favouring and guaranteeing the following dimensions:

- **Collaboration and co-production:** As the creative economy continues to evolve, there is a growing recognition of the need for collaborative and co-produced policies that involve the creative sector in the policymaking process. This contributes to development that combines efforts, strengthens collaboration, and maximises the coherence of institutional action to harness contributions of culture and creativity to sustainable development across the European System (European Commission, 2022).
- **Inclusivity:** There is a growing emphasis on the need for policies that promote diversity and inclusivity within the creative sector. This can involve supporting underrepresented groups and ensuring that policies are designed to foster a more equitable and accessible creative ecosystem (O´Brien and Arnold, 2022).
- **Sustainability:** The creative economy has the potential to drive sustainable economic growth and development, but this will require policies that support long-term investment in creative

skills, infrastructure, and ecosystems. This may involve new funding models, such as impact investing and social finance, that prioritise social and environmental outcomes alongside financial returns (European Union, 2022).

- **Facilitators:** The development of facilitators is needed to enable professionals in the sector improve and advance in their skills and competences. There are limited training opportunities to acquire advance skills in general in universities, vocational education, and training centres, etc., as well as in co-working spaces. In this sense, investing in policies aiming to develop and professionalise the talent of the sector could be growth-promoting (UNESCO and the World Bank, 2021).

The challenges that CCIs need to face and the future of public policies on CCIs are complex and interconnected, requiring an adaptive approach from policymakers. By working closely with the creative and cultural sector and taking into account the specific social and economic contexts, policymakers can help to ensure that the cultural and creative economy continues to thrive and contribute to sustainable economic growth and development. It is important to remember that creativity and innovation have a strong regional/locational dimension and operational realities that are often specific to place (Isar, 2013). Due to this, policies and support instruments should be determined locally, building on local specificities, assets, and resources. While examining good practices developed in other contexts is useful, final policy and programme designs need to be adapted to local conditions.

5. Drivers and particularities of CCIs innovation in non-urban areas

Cultural and creative industries (CCIs) play a significant role in promoting economic growth, providing employment opportunities, fostering social and regional development, generating revenue attracting tourists, promoting local culture and identity, and bringing a range of economic, social and cultural benefits to non-urban areas. Innovation is a critical driver of the success of these industries, but the particularities of innovation in non-urban areas may differ from those in urban areas. By supporting these industries, policymakers can help to promote sustainable development and ensure that the cultural heritage of non-urban areas is preserved for future generations, and that regenerative initiatives are enabled. Local culture and heritage, collaboration and community involvement, adaptive business models and enhancing social and economic impacts, depending on the area, are

understood and approached in different way. This section provides an overview of research themes that emerge in the literature on the drivers and particularities of CCIs innovation in non-urban areas:

- **Geographical proximity and knowledge transfer:** The importance of knowledge transfer is well-documented in innovation studies. However, for innovation to thrive in non-urban areas, the role of geographical proximity cannot be overemphasised. In the "Social network markets: A new definition of the creative industries" study, Hartley and Potts (2011) argue that spatial proximity fosters the exchange of knowledge, ideas, and experiences. They suggest that CCIs in non-urban areas can leverage geographical proximity to create networks of collaboration and knowledge sharing, which are essential for innovation.

- **Cultural heritage:** Cultural heritage is an essential driver of CCIs innovation in non-urban areas. According to Nelles et al. (2017), CCIs in non-urban areas can leverage their area's unique cultural heritage to create innovative products and services. The authors argue that cultural heritage can serve as a source of inspiration, and it can also foster a sense of community and identity, which are crucial for innovation.

- **Social capital:** Social capital is another critical driver of innovation in non-urban areas. Bristow and Healy (2015) in their "Building Social Capital for Innovation in Non-urban Areas" study argue that social capital can facilitate knowledge exchange and collaboration, which are crucial for innovation in CCIs. The authors suggest that social capital can be built through the development of networks and relationships, which can be facilitated by community-based organisations and local governments.

- **Local demand:** Local demand is also an important driver of innovation in CCIs in non-urban areas. According to O'Connor et al. (2018), CCIs in non-urban areas can leverage local demand to create new products and services that cater to the specific needs and interests of the local population. The authors argue that by catering to local demand, CCIs can create a sustainable market, which is essential for the long-term success of the industry.

Overall, CCIs have the potential to make a significant contribution to the economic and social development of non-urban areas by promoting entrepreneurship, creativity, and cultural identity. CCIs located in those areas also have a particular form, process, service delivery, networking capacity and governance framework conducive to producing innovation. As drivers of innovation, CCIs also contribute to the social well-being, sustainability, and thus competitiveness of their community and region.

The **socio-economic impact of CCIs in non-urban** areas can be significant, diverse and beneficial for both the local community and the wider region. Some of the benefits are:

- **Place-based innovation:** CCIs in non-urban areas are often inspired by the unique cultural, natural, and social assets of their local context. They develop new products and services that reflect and celebrate the local culture, history, and identity. Place-based innovation can help CCIs to differentiate themselves in the market and create a unique value proposition (Richards and Wilson, 2007; Bakas et al., 2020).

- **Employment and income generation:** CCIs are a significant source of employment and income in non-urban areas, particularly in areas where traditional industries have declined. This can help to diversify local economies and reduce unemployment (Alkan Olsson et al., 2016). According to a study by the European Parliament (2017), the cultural and creative sectors account for 3.3% of employment in non-metropolitan regions in the European Union. In addition, a study by the OECD (2013) found that the cultural and creative sectors generate more than 2 million jobs in rural areas in the OECD countries.

- **Social cohesion and well-being:** CCIs in non-urban areas can contribute to social cohesion and well-being by providing opportunities for creative expression and community participation (European Parliament, 2017). This can improve community pride and social connections, and contribute to mental and physical health of residents (Comunian et al., 2010). Networking and collaboration with other stakeholders, such as other businesses, local governments, and community organisations are also relevant. Collaboration can lead to the exchange of knowledge, resources, and ideas, and can facilitate innovation. Networking can also help CCIs to access new markets and distribution channels (Hill, 2014).

- **Tourism and destination development:** CCIs in non-urban areas can help to develop tourism and improve the attractiveness of an area as a destination. This can generate income and create jobs in related industries, such as hospitality and retail (Richards and Wilson, 2007). Further, culturally-sensitive tourism development (e.g., creative tourism) can also provide a local and regional impetus to catalyse dynamics of cultural regeneration, social and economic inclusion, and enhanced community connections (Duxbury et al., 2020; Duxbury, Albino, and Carvalho, 2021).

- **Talent retention and attraction:** CCIs can help to address the issue of brain drain, where young people leave rural areas to pursue education and career opportunities in urban centres. By

providing employment opportunities and fostering a vibrant cultural and creative environment, CCIs can help to retain talent in non-urban areas. Furthermore, CCIs in non-urban areas can benefit from lower operational costs, such as lower rent and wages compared to urban areas. This can create a competitive advantage and attract entrepreneurs and investors to these areas, leading to further economic development.

- **Entrepreneurship:** CCIs can promote entrepreneurship in non-urban areas by providing opportunities for other creative and cultural entrepreneurs to start and grow their businesses. A study by the European Commission (2016) found that CCIs can provide a unique environment for entrepreneurship in non-urban areas by leveraging local resources and cultural heritage.

- **Digitalisation:** Digitalisation can enhance the role of CCIs in non-urban areas by creating new opportunities for innovation, collaboration, and networking. A study by the OECD (2018) found that digitalisation can enable CCIs in non-urban areas to reach wider audiences, reduce costs, and collaborate with other creatives and businesses in other regions. For example, they may use social media to promote their work, create online platforms to sell their products, or use digital tools to improve their production processes. In turn, these efforts can inform and inspire others to pursue similar or associated initiatives.

- **Knowledge spillovers and innovation:** CCIs in non-urban areas can contribute to knowledge spillovers and innovation by providing opportunities for cross-sectoral collaboration and learning. This can lead to the development of new products and services, and the transfer of knowledge and skills between different industries (Bellandi et al., 2013; Hracs et al., 2012).

The drivers and particularities of cultural and creative industries (CCI) innovation in non-urban areas, specifically focusing on **process, form, service delivery, networking capacity, and governance** (the aspects highlighted in WP2 and in the IN SITU project more generally) are:

- **Process innovation:** CCIs in non-urban areas may use innovative production processes, such as using local or sustainable materials, adopting new technologies or techniques, or reimagining traditional methods. Process innovation can help to reduce production costs, increase efficiency, and create unique products that stand out in the market (Alkan Olsson et al., 2016). For example, they may leverage digital technologies to streamline production processes, enhance distribution channels, and increase customer reach.

- **Form innovation:** CCIs in non-urban areas may develop new forms of expression, such as mixing traditional and modern elements or creating new genres or styles, or they may leverage local resources to create unique designs that reflect the local culture and identity. Form innovation can help to attract new audiences and create new markets (Foote and Wood, 2010).

- **Service delivery innovation:** CCIs in non-urban areas may experiment with new ways of delivering their products and services, such as through online channels, mobile applications, or pop-up stores. Service delivery innovation can help to reach new audiences, reduce costs, and improve customer experience (Memarovic et al., 2015).

- **Governance innovation:** CCIs in non-urban areas may need to develop new governance models that reflect their unique context, such as involving local communities in decision-making processes or creating hybrid public-private partnerships. Governance innovation can help to create a supportive environment for CCIs and promote their long-term sustainability (Larson et al., 2015).

- **Networking capacity:** CCIs in non-urban areas may benefit from building strong networks and collaborations, such as with other CCIs, businesses, or community organisations. Networks can provide access to new markets, resources, and ideas (Bellandi et al., 2013).

In conclusion, cultural and creative industries (CCIs) have a vital role to play in non-urban areas, contributing to economic, social, and cultural development and the broader sustainability and competitiveness of the places where they are located. However, there are still challenges to be addressed in promoting and sustaining CCIs in non-urban areas. Access to funding and resources, as well as a lack of infrastructure and support, can hinder the development of CCIs in these areas. Furthermore, there may be a need to raise awareness of the value of CCIs among policymakers, local authorities, and the wider community.

6. Exploratory case study analysis

This section presents the results of analysing an array of projects related to cultural and creative industries situated in non-urban areas. It provides a descriptive analysis of the data collected from 156 cases contributed by the partners of the IN SITU project, in particular: the Centre for Social Studies (CES) of the University of Coimbra, the University of Galway (UG), The European Network of Cultural

Centres (ENCC), Utrecht University (UU), Mondragon Innovation & Knowledge (MIK), Kultura Nova Foundation (KNF), University of the Azores (UAc), University of Turku (UTU), The Latvian Academy of Culture (LKA), Bifröst University (BIFROST), National Academy of Theatre and Film Arts "Kr. Sarafov" (NATFIZ), and the University of Hildesheim (SUH).

Further details about each case study provided is presented in a synthetic way in Annex 2.
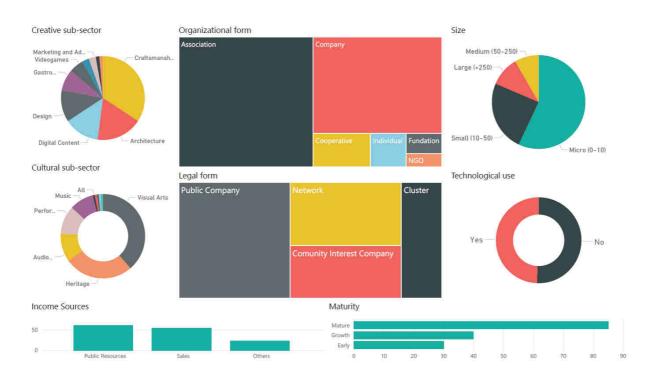
Figure 17: General view of exploratory case studies

Source: Own elaboration

Reviewing the different graphs presented in Figure 17 from left to right, there are different **creative subsectors** (that is, activities whose main objective is to invent or create) represented in the 156 projects analysed. Projects related to craftsmanship are the most common with 25 and entail 34.25% of the total projects submitted. These are followed by projects related to architecture with 13 (17.81% of the total), digital content 10 (13.70%), design 9 (12.33%), and gastronomy 6 (8.22%). Other creative subsectors such as video games, language industries, or marketing and advertising have a very low representation among the cases explored.

In terms of represented **cultural subsectors** (that is, activities related to the development of intellectual faculties), the visual arts account for almost a third of the total projects analysed (50 projects) and represents 38.76% of the total. This is followed rather far behind by projects related to heritage (34 projects or 26.36%), audio-visual, and performing arts which have 14 projects each (both represent 21.70% of the total projects), and music with 12 projects (9.30%).

Regarding **income sources**, around 40% (61) of the cases rely only on funding by public institutions while 35.95% (55 cases) depend on sales revenues as a source of income. In 23 cases ("others"), the companies are characterised as having a hybrid component involving both public and private income.

In terms of the **organisational form**, out of the 156 companies and considering the available information, 73 are associations, 52 companies, 8 cooperatives, 5 individual companies, 3 foundations, and 2 NGOs. Moreover, and considering the **legal form** of these entities, most of them were public companies (22), followed by 12 networks, 10 community interest companies, and 8 clusters.

As can be seen in the graph on **maturity** of the organisation in the bottom right part of Figure 17, most of the entities (85 or 54,85%) in the projects examined were in a mature stage (that is, a stage when companies are more stable and profitable). These are followed by growing companies (40 cases) and, finally, organisations in their early stage (30 cases). The diversity in the maturity of initiatives will likely reflect different needs for skills and knowledge.

Regarding **size**, more than half of the projects (89, or 57.05% of the total) are micro-sized, involving less than 10 people. Small-sized cases, in which 10 to 50 people were involved, accounted for 24.36% of the total cases analysed (38 projects), followed by 16 large-sized projects (10.26%) and 13 medium-sized ones (8.33%). This analysis shows that the projects examined that are related to CCIs are mainly promoted by small groups of people.
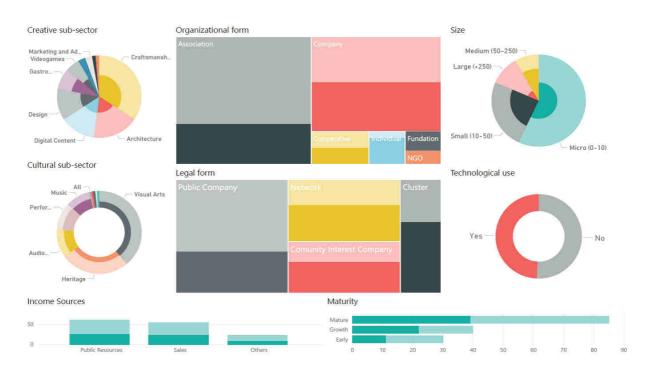
The last graph shown in Figure 17 (in the lower right-hand side) shows that almost half of the projects (75 cases or 49.34%) use some type of **technology**; while 77 projects (50.66%) are not technology-focused.

In conclusion, based on the analysis presented in Figure 17, it is micro entities that mainly promote the projects analysed. It appears that CCI professionals typically work alone or associate in small

groups, while dedicating themselves mainly to promoting projects related to traditional cultural sectors such as crafts or creative sectors like visual arts. These activities are often traditional in nature and have existed long before the arrival of new technologies. In addition, it has been observed that more than half of the entities participating in the projects reviewed are in a mature stage, which confirms that it is professionals in small groups with developed skills and extensive knowledge of the sector who tend to promote CCIs in non-urban areas. The entities are supported to a large extent by public sources and also rely on private sales, with a significant number of companies that combine a hybrid mode of raising revenue between sales and public support.

Considering that almost half of the projects use some type of technology, and taking into account the rise of new technologies today in many industries, it is interesting to analyse if these technology-focused projects follow similar overall patterns as presented in Figure 17. Thus, Figure 18 compares overall data with data from the projects that use some type of technology.

Figure 18: Exploratory case studies based on technological use

Source: Own elaboration

As can be observed, 75 of the 156 entities use some type of technology in projects related to cultural and creative industries. The highlighted fields in each of the graphs show the data related to these

companies. Although the pattern of these companies is very similar to that seen in Figure 17, there are slight differences. Projects related to craftsmanship are the ones that use technology the most (13 projects or 17.33% of all projects coded as using technology). In addition, in relation to cultural sub-sectors, the projects related to visual arts are the ones that use technology the most, followed by heritage projects, with 18 and 10 projects respectively.

In terms of financing sources, the companies that promote technology have mainly received income from both public sources and private sales, 26 and 24 projects respectively.

A different pattern (than in Figure 17) can be observed in the organisational form graph: companies have mainly promoted technology with 27 projects, followed by associations with 23 projects. It should also be noted that to a lesser extent there is also a presence of cooperatives, individual professionals, foundations, and NGOs.

There is variety in the legal form of companies but the pattern seen in Figure 17 remains the same: 8 cases of public companies, 7 networks, 6 community interest companies and 5 clusters can be observed.
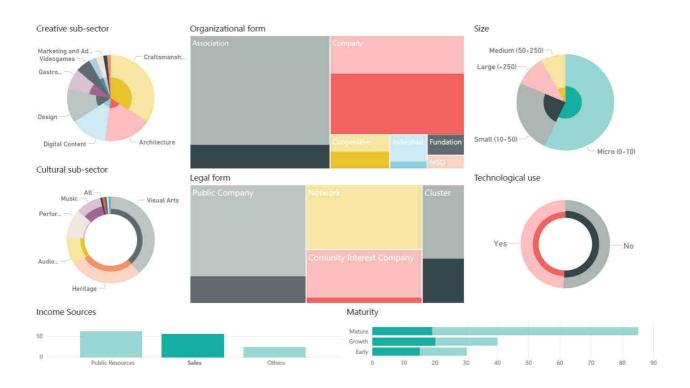
The size of these entities is mainly micro, although the difference with entities of other sizes is smaller than the pattern seen in Figure 17. As can be seen in Figure 18, micro-sized companies participate in 35 projects (22.44% of the total), followed by 23 small companies (14.74%), 9 medium-sized companies (5.77%), and 4 large companies (2.56%).

Finally, to close this analysis of Figure 18, it can be seen that most of the companies that use technology in their projects were in a mature stage (39 cases), followed by growing companies (22), and companies in their initial stage (11).
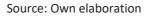
In addition to this quantitative review, qualitative information was extracted about these technological projects. Although almost half of the studied cases consider that technology has been used, most refer to the use of web pages and online sales. There are some interesting projects such as the reuse of plastic through technological production processes, robotisation, recycling technologies for textile garments, automatic language processing, and artificial intelligence that intensely focus on technology, but they are small in number.

It has also been interesting to focus an analysis on companies that only have private sales as a source of income to see if the general pattern seen above changes, which is presented in Figure 19.

Figure 19: Exploratory case studies based on private sales

Source: Own elaboration

Considering the 55 projects that have sales as their source of income, craftsmanship continues to be the largest cultural subsector with 12 projects (16.44%). In this case, the second largest subsector is video games with 4 projects (5.48%), followed by architecture, design, and gastronomy with 3 projects each. In addition, visual arts and heritage continue to be the most important creative subsectors (as in Figures 17 and 18) with 15 and 11 projects respectively.

Regarding organisational form, companies are most prominent with 32 projects, followed by associations with 11 projects. In addition, taking into account the legal form, public companies and clusters stand out with 5 and 3 projects respectively. As shown in Figures 17 and 18, micro-enterprises stand out, being involved in 30 projects (19.23%) These are followed by small companies (17 projects or 10.90%) and 4 medium-sized companies (2.56%). Observing Figure 17, there is no representation of large companies indicating sales as their sole source of income.

In Figure 17, it can be seen that more than half of the projects are not based in a type of technology (30 projects) while 24 projects do focus on technological aspects.

Finally, a change can be seen compared to the pattern of Figures 17 and 18 in relation to the maturity of the companies in which sales are their only source of income, since 20 entities are in a growth stage, 19 in a mature stage, and 15 in an initial stage.

7. Contributions of CCIs to other sectors: Spillovers

Spillover is a term used in psychology, media, and economics that generally refers to 'effects', 'impacts' or influences that are either unintended or beyond the orbit of the original action or active agency (Vickery, 2019). In the context of the CCIs, Tom Fleming Creative Consultancy made an evidence review on the concept of spillovers of cultural and creative industries and set out this preliminary definition:

> We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive. (TFCC, 2015, p. 8)

To investigate deeper into this concept, in 2015, the European Research Partnership on Cultural and Creative Spillovers was created with the aim of establishing a research field engaged with current evolving EU policy demands on culture and creative industries. The partnership uses Nicole McNeilly's definition of *spillover*:

> The process by which activities in the arts, culture and creative industries has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. (McNeilly, 2018, p. 2)

In this section, we present an overview of three types of spillovers based on McNeilly (2018):

- **Knowledge spillovers**, which are associated with:
    - o Stimulating creativity and encouraging potential
    - o Increasing visibility, tolerance, and exchange between communities

- Changing attitudes in participation and openness to the arts
- Increasing employability and skills development in society
- Strengthening cross-border and cross-sector collaborations
- Testing new forms of organisation and new management structures
- Facilitating knowledge exchange and culture-led innovation

- **Industry spillovers,** which are associated with:
  - Improved business culture and boosting entrepreneurship
  - Impacts on residential and commercial property markets
  - Stimulating private and foreign investment
  - Improving productivity, profitability, and competitiveness
  - Boosting innovation and digital technology

- **Network spillovers,** which are associated with:
  - Building social cohesion, community development, and integration
  - Improving health and wellbeing
  - Creating and attractive ecosystem and creative milieu, city branding, and place making
  - Boosting economic impact from clusters and regions

7.1. Knowledge spillovers

Knowledge spillovers highlight the important role that the creative and cultural industries can play in promoting innovation and creativity in individuals and other industries (McNeilly, 2018). In a report prepared for Arts Council England, Metro Dynamics (2020) defined *knowledge spillovers* as

> New ideas, skills, innovations and processes developed within arts organisations and by artists and creative businesses that spill over into the wider economy and to society – without directly rewarding those who created them. (p. 5)

Metro Dynamics pointed out how benefits, closely linked to the spread of tacit knowledge, derives from geographic proximity. Diverse types of knowledge spillovers of CCIs have been identified in the literature.

7.1.1. Stimulating creativity and encouraging potential

Exposure to the creative and cultural industries can inspire individuals to develop their own creative potential, whether through art, music, writing, or other forms of expression. In turn, these individuals can contribute to other industries through their enhanced creativity and problem-solving abilities. This type of spillover refers to the positive effects that CCIs can have on individuals and other industries. when individuals or organisations that engage with the CCIs develop creative skills and knowledge that can be transferred to other domains (Haastrup and Sørensen, 2017).

7.1.2. Increasing visibility, tolerance, and exchange between communities

The CCI's can help to increase visibility and understanding between different communities by showcasing diverse cultural expressions and perspectives. This can lead to greater tolerance and acceptance of different cultures and traditions. Additionally, the exchange of creative ideas and techniques between individuals and communities can lead to the development of new and innovative approaches to problem-solving, which can benefit other industries as well (Florida, 2005; Pratt, 2011; Petrova, 2018).

7.1.3. Changing attitudes in participation and openness to the arts

Through exposure to the CCIs, individuals may become more aware of the importance of cultural and creative activities, and may develop a greater appreciation for the arts. This can lead to increased participation in cultural activities, which can have a range of social and economic benefits. More specifically, exposure to the arts can have a positive impact on a range of outcomes, including (1) wellbeing, social cohesion, and educational attainment (Arts Council England, 2022); (2) improvements in cognitive and academic outcomes, including increased creativity, critical thinking skills, and academic performance (Catterall 2012; Winner et al., 2018); and (3) in terms of changing attitudes towards participation in the arts, individuals who are exposed to the CCIs are more likely to participate in cultural activities and express openness to creative expression (People United, 2017).

7.1.4. Increase in employability and skills development in society

One of the key spillover effects of CCIs is an increase in employability and skills development in society. Several studies provide evidence of how CCIs have a positive impact in the degree of employability of people in different subsectors. In this sense, Haastrup and Sørensen (2017) found that public art programs in Denmark had a positive impact on the creation of job opportunities and the development

of critical thinking, problem-solving, and collaboration skills. Research carried out in the UK (Shared Intelligence, 2017) found that public libraries provide access to resources and services that can enhance the employability of individuals, particularly in the areas of digital literacy, communication, and creative thinking and that they play a significant role in promoting lifelong learning and skills development.

Cultural entrepreneurship has been linked to spillovers in the CCIs field. Petrova (2018) argues that cultural entrepreneurship has the potential to generate positive spillovers, particularly in the areas of job creation, skills development, and social inclusion. The study highlights the importance of entrepreneurship in the cultural sector and its potential to contribute to wider economic and social development.

7.1.5. Strengthening cross-border and cross-sector collaborations

Cross-border and cross-sectorial collaborations are critical for enhancing CCIs spillovers. Evidence of the research carried out in different CCIs subsectors show that collaboration between artists, institutions, and communities led to significant spillover effects, such as increased visitor numbers, local economic growth, and social cohesion (BOP Consulting, 2016). Three specific CCI sectors linked to cross-sector collaboration spillovers are:

1. **Game jams:** collaboration between the gaming industry and other sectors, such as healthcare and education, can lead to new product development and innovation (Crombie et al., 2016);
2. **Arts organisations:** collaboration between artists and local communities can lead to increased engagement and participation (Ecorys, 2017); and
3. **Public-private sector:** Mateos-Garcia et al. (2018) emphasised the need for collaboration between different levels of government and the private sector to enhance the spillover effects of CCIs.

7.1.6. Testing new forms of organisation and new management structures

Innovation in CCIs is often driven by experimentation with new organisational forms and management structures. Testing new forms of organisation and new management structures can lead to CCI organisations to adopt and adapt successful practices from others. Research has shown that the use of agile project management methodologies, which were originally developed in the software industry, have been successfully adopted by creative organisations to manage complex projects

(Hodgson and Briand, 2016). The adoption of flexible working arrangements, such as freelancing or remote work, has been shown to enhance the creativity and productivity of workers in the creative industries (Deuze, 2011, 2017). Similarly, the use of horizontal, team-based management structures has been associated with increased innovation and flexibility in creative firms (Pratt and Foreman, 2000).

7.1.7. Facilitating knowledge exchange and culture-led innovation

This spillover refers to the transfer of knowledge and ideas between different organisations and sectors, leading to innovation and new forms of cultural expression. Some subsectors within CCIs are especially appealing when it comes to facilitating knowledge exchange. Cultural tourism attractions as a driver of visitor numbers and revenue also contribute to the broader impacts of cultural tourism on knowledge exchange, skills development, and the promotion of cultural diversity (The Tourism Company and SQW, 2017). Videogame jam sessions are another example in which, by bringing individuals from different backgrounds together to work on collaborative projects, culture-led innovation takes place (Crombie et al., 2016).

Cultural entrepreneurs can play a critical role in facilitating knowledge exchange and culture-led innovation. Petrova (2018) argues that cultural entrepreneurs can act as intermediaries, connecting different parts of the industry, facilitating knowledge exchange, and fostering cross-sectoral collaborations.

7.2. Industry spillovers

CCIs can also serve as a source of inspiration and new ideas for other industries, leading to the development of new products and services that incorporate creative elements (Petrova, 2018). Metro Dynamics (2020) observes that industry spillovers are "seen in productivity gains and innovations that flow from the influence of dynamic creative industries, businesses, artists, arts organisations or artistic events" and that they are experienced both in 'vertical' value chains and 'horizontal' cross-sector working (p. 5). Nevertheless, in general, industry spillovers are found less than knowledge or network spillovers in the scientific literature (McNeilly, 2018). In the following subsections, different types of industry-related spillovers are briefly outlined.

7.2.1. Improved business culture and boosting entrepreneurship

Crombie et al. (2016) emphasises the importance of collaboration, teamwork, and creativity in boosting entrepreneurship and improving business culture. Creative sessions within CCIs in which developers and designers come together to co-create can lead to new business models, products, and services. In this sense, Mateos-Garcia et al. (2018) affirm that CCIs can serve as a model for other sectors, promoting a more entrepreneurial culture and approach to business and Petrova (2018) argues that by fostering a more entrepreneurial mindset and approach to business, cultural entrepreneurship can contribute to the development of a more innovative and dynamic business culture.

7.2.2. Impacts on residential and commercial property markets

This spillover refers to the positive effects that the creative and cultural industries can have on the property market, both in terms of residential and commercial property. A clear example of this spillover can be seen in the research carried out by Centre for Economics and Business Research (CEBR, 2017) in which the contribution of the bookselling sector to the UK economy, including its impact on the property market, is examined. The report proposes that the presence of bookshops can have a positive effect on the surrounding property market, increasing property values and attracting other businesses to the area. They suggest that this spillover effect is due to the cultural and social value that bookshops bring to the community, as well as their ability to be a destination for visitors.

7.2.3. Stimulating private and foreign investment

There is evidence that some subsectors within CCIs act as attractors of private and foreign investment. Olsberd and Nordicity (2015) provide evidence on the economic contributions of the film, television, video game and animation programming sector and argue that these industries have a positive impact on investments as they generate revenue, they create jobs, and they contribute to the development of skills and infrastructure. Going deeper into this question, the University of Edinburgh (2017) prepared a report for the British Council in which they examined the concept of *soft power* in CCIs. The authors argue that cultural and creative industries can act as a powerful tool for attracting investment by showing a country's cultural strengths and values.

7.2.4. Improving productivity, profitability, and competitiveness

The presence of creative industries can have a positive impact on the productivity and competitiveness of other sectors, particularly in urban areas (Lee and Rodríguez-Pose, 2014). The authors argue that creative industries can provide a source of innovation, new business models, and competitiveness for other industries located in the same geographical area. There is also evidence that shows that the growth of CCIs has led to spillover effects, such as the development of new technologies and the creation of high-skilled jobs in related industries, including computer programming and software development. These effects have improved productivity, profitability, and competitiveness across the economy, leading to a positive impact on economic growth (Olsberg and Nordicity, 2015).

Mateos-Garcia et al. (2018) highlight that CCIs have led to the creation of new markets, both domestically and internationally. For example, successful television shows like "Downtown Abbey" and "Sherlock" have led to increased demand for British products and services in countries around the world. This has created opportunities for UK firms to expand into new markets, leading to improved competitiveness and profitability.

7.2.5. Boosting innovation and digital technology

Fostering innovation and digitalisation in CCIs can drive to positive spillovers in other industries. In this sense, Colapinto and Corlezza (2011) explore the role of the quadruple helix model in driving innovation in creative industries. The authors argue that the model, which involves collaboration between academia, government, industry, and civil society, can facilitate industry spillovers and lead to more sustainable growth.

In the gaming industry there is also evidence of boosting innovation and digital technology as a spillover effect. Videogames development can lead to the creation of innovative new products and services that incorporate elements from different industries, such as music or film, to create a unique experience that can contribute to the development of new digital technologies and products that can be applied across a wide range of industries (Crombie et al. 2016).

7.3.   Network spillovers

Network spillovers are the impacts and outcomes to the economy and society that spill over from the presence of a high density of arts and/or creative industries in a specific location, such as a cluster or cultural quarter (TFCC, 2015). Metro Dynamics (2020) describes network spillovers as:

> The spread of tacit knowledge and deeper / broader labour markets, described as agglomeration effects, which arise from high density of arts or creative industries in a specific location – i.e. in the cultural quarter of a town or city. There is evidence of network spillovers in the development of social cohesion, the branding of a city or place, and the development of a creative environment that fosters entrepreneurship. (p. 5)

In the following subsections, different types of network spillovers are described.

7.3.1.   Building social cohesion, community development, and integration

Research carried out by Anheier et al. (2016) demonstrates that cultural activities can help individuals develop skills, build networks, and have a sense of identity and belonging by emphasising cultural participation in promoting social inclusion and combating discrimination. In this sense, a report developed by People United (2017) regarding the relationship between art and kindness highlights how arts and culture can foster values such as empathy, compassion, and understanding among diverse communities. Creative activities like art bring people together in shared experiences that can help to break down social barriers and promote sense of belonging and connection, especially in areas with high levels of social fragmentation (People United, 2017; Broadwood, 2012).

7.3.2.   Improving health and wellbeing

Several studies have investigated the link between CCIs and health outcomes and wellbeing. Haastrup and Sorensen (2017) explored the impact of art in hospitals and found that art can have a positive effect on a patient's wellbeing and that it could help to reduce their stress levels. Apart from these findings, the report also highlights the benefit that art can have on the hospital's staff, improving morale and creating a positive working environment (Haastrup and Sorensen, 2017).

Other researchers who have explored the link between participation in creative and cultural activities and wellbeing conclude that (1) events such as the Liverpool Biennial contribute to an increase sense of community, pride, and cohesion, as well as improving mental health and wellbeing of local residents

(BOP Consulting, 2016) and (2) participatory programs that aimed to foster participation in arts and culture of areas with low level of engagement had a positive effect on the wellbeing of participants, particularly those who were socially isolated (BOP Consulting, 2017).

7.3.3.   Creating an attractive ecosystem and creative milieu, city branding, and place-making

Creative and cultural industries play an important role in place-making and city branding as the development of creative clusters and cultural infrastructure can help to attract talent and investment in a region (Olsberg and Nordcity, 2015). As well., the presence of bookshops, cultural hubs, community gathering places, and participatory cultural programs can contribute to the creation of vibrant and attractive local ecosystems promoting place-making and city branding (Ecorys, 2017; CEBR, 2017).

7.3.4.   Boosting economic impact from clusters and regions

At a regional level, a concentration of CCIs can have a positive economic impact on the region. Mateos-Garcia et al. (2018) suggest that creative cluster have an important role in promoting economic growth, innovation, and entrepreneurship. Their research also highlights the importance of cultural infrastructure in supporting the development of creative clusters, as well as the role of collaboration and networking in promoting the growth of CCIs. In this sense, BOP Consulting (2016) explored the impact of international contemporary art fairs on their cities' economic and cultural development, concluding that this type of event has significant economic benefits for the region, including visitor spending and job creation (BOP Consulting, 2016).

7.4.   Crossovers

An EU report entitled "Council conclusions on cultural and creative crossovers to stimulate innovation, economic sustainability and social inclusion" (European Union, 2015) affirms that crossovers between the cultural and creative sectors and other sectors can be understood as a process of combining knowledge and skills specific to the cultural and creative sectors together with those of other sectors in order to generate innovative and intelligent solutions for today's societal challenges.

The concept of *spillovers* is not conceptually so far from *crossovers* (HKU, 2016). According to McNeilly (2018), one core element often referred to in the literature about *crossovers* that is referred to less consistently in that of *spillovers* is **intentionality**. For instance, Grotenhuis (2017) illustrates

intentionality behind the setting up of specific programs to stimulate crossovers between the creative sector and other industries. Vickery (2015) also presents crossovers as direct and intentional and Lazzaro (2018) regards crossovers as a type of strategic design strategy, suggesting intentionality.

Crossovers are also understood both as a process and an outcome of activity, while spillovers are not considered this way (Lazzaro, 2016). On the other hand, Varbanova (2016) argues that crossovers are the starting point of the activity or process, but not the outcome, from which we should ask if crossovers as intentional collaboration can be one of the several preconditions of spillovers (McNeilly, 2018).

8. Conclusions

The non-urban cultural and creative industries (CCIs) comprise a diverse and growing sector that encompasses a wide range of activities, including visual and performing arts, crafts, design, media, and entertainment. While CCIs have traditionally been associated with urban areas, non-urban regions are increasingly recognising their potential to stimulate economic growth, create jobs, promote cultural cohesion, and recognise cultural diversity.

There is no universal definition of the cultural and creative industries sector. One of the consequences of this lack of homogeneity is that inconsistencies in definition and in data collection make international comparisons of cultural and creative industries (CCIs) challenging. The Eurostat set of sectors and the EC definitions of cultural industries and creative industries form useful guiding frameworks.

Non-urban CCIs can have unique advantages. Beyond the possibility of more economic working spaces (compared to urban spaces) and the possibility of developing home studios, non-urban areas have their own cultural and creative traditions that can provide a distinctive identity and sense of place. These local cultures can be leveraged to create authentic and locally-rooted CCIs, which can produce value-added unique products embedding local narratives and specificities, and can attract tourists and enhance the quality of life for residents.

However, the theoretical potential has not been clearly seen in the research conducted to date. In terms of trends and drivers that affect or may affect the medium and long-term development of CCIs

in non-urban areas, it is striking to note that while those related to social patterns, trends, and changes in consumption are already a reality supported by data, most are not, or at least have not been identified in this research. In this regard, it is worth highlighting that trends related to technological change, as well as those arising from different business model patterns, have been under-represented in the multitude of cases analysed in the research.

It is also relevant to foster the potentialities for spillovers and crossover development to other sectors and within the CCIs industries sector itself. There is evidence that spillovers of CCIs contribute to the development and competitiveness of other social and economic sectors. Spillovers can be classified into three subcategories:

- **Knowledge spillovers,** which highlight the important role that CCIs can play in job creation and skills development, in promoting social values and community engagement and in fostering innovation and creativity in individuals and other industries;
- **Industry spillovers,** which serve as a source of inspiration and new ideas for other industries, leading to the development of new products and services that incorporate creative elements. Entrepreneurship, competitiveness, productivity and business culture is stimulated as well as innovation and digitisation; and
- **Network spillovers,** which are the impacts and outcomes to the economy and society that spill over from the presence of a high density of CCIs in a specific location. This has positive externalities in buildings social cohesion, improving wellbeing, creating an attractive ecosystem, and boosting the economic impact from clusters and regions.

In relation to the more than 100 cases analysed, it is also striking that, with a few exceptions, the business models identified focus fundamentally on conventional logics, where alternative approaches for monetisation, production, or service delivery are few, compared to those identified in the analysis of trends, patterns, and paradigmatic cases in the CCIs more broadly.

Given that changes in trends and data in relation to consumption patterns are a reality, the absence of more diverse and innovative business logics raises a number of questions, including:

- To what extent do the participating regions in the IN SITU project have sufficient skills, competences, and knowledge to reinvent their business logics (as appropriate to their enterprise and aspirations)?

- To what extent can new entrepreneurial activities be fostered in CCIs in general, and in the project's non-urban regions in particular?

These questions will be addressed in subsequent phases of the IN SITU project.

This leads to the conclusion that, from a theoretical point of view, the CCIs can be a driver of economic development: Non-urban CCIs have the potential to create new job opportunities, especially in regions with high unemployment. They can also generate revenue through tourism and exports, which can help to diversify local economies and reduce dependence on traditional industries. Furthermore, the CCIs can be a driver of social impacts and innovation locally and, more generally, enhance community quality of life and sustainability.

However, a sharp look at the regions that are part of the project requires a more realistic, on-the-ground view, and a recognition that many of the initiatives may be very difficult to sustain without public support. Other striking data from the case study analysis showed that:

- CCIs are promoted mainly by small groups of people and not by established medium-sized or large companies.
- Most of the entities participating in the different projects examined were in a mature stage, accounting for 55% of the cases analysed, followed by growing companies (40%) and, finally, organisations in their early stage (30%). This data indicates the need to examine and consolidate both skills and knowledge within the cultural and creative industries in the six IN SITU Lab areas (to be augmented by data collected and analysed within WP3 and WP4) to support the development of this project.
- From a technological point of view, for most of the companies mentioned as using technology, this appears to be related only to the use of web pages or online sales. Despite this, projects more focused on technology have been highlighted, such as the reuse of plastic through technological production processes, robotisation, recycling technologies for textile garments, automatic language processing, and artificial intelligence.

Another significant finding focuses on the importance of the network effect required for the development of an industry at the international level, and even more so in non-urban areas. The research carried out proposes a number of initiatives and policy orientations to foster the

development of CCIs. Governments can use policies and programs to support the development of new industries within the CCIs with different orientations, for example:

- Formulas and specific cases through which the public administration can provide funds for the promotion of cultural and creative industries (CCIs) in general, and CCIs in non-urban areas in particular;
- Formulas for public, private, and hybrid collaboration, where the confluence of public and private can generate tangible and measurable value; and
- The importance of Intellectual property rights protection, where Governments can use laws and regulations to protect the intellectual property rights of creators and artists and establish legal means to control the use and distribution of the production.

Finally, this document is a prelude to further work on the IN SITU project in general, and will contribute specifically to subsequent sections of Work Package 2 dealing with:

- The development of a tool for measuring and assessing the innovation potential of CCIs in non-urban areas; and
- An analysis and definition of specific lines of development, as well as a roadmap, for each of the six non-urban areas that are part of the project.

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Annexes

In this section, two annexes are presented:

Annex 1: Data collection tool for case studies and policies/initiatives

Annex 2: Case studies and policies provided by the IN SITU partners

Annex 1: Data collection tool for case studies and policies/initiatives

Annex 1 presents visualizations of the tool designed to collect information from the partners in the IN SITU project on (a) case studies of referencial CCIs in non-urban areas (Figure 20) and policies/initiatives (Figure 21). (The individual categories are also presented in Tables 1 and 2.) The primary function of this data collection tool was to standardise the process of data collection to collect data more efficiently and accurately.

Figure 20: Data collection tool for case studies

Figure 21: Data collection tool for policies

Annex 2: Case studies and policies provided by the IN SITU partners

Annex 2 presents 156 case studies and 55 policies/initiatives gathered from IN SITU partners during the research carried out in this report. Each is presented in a visual and synthetic way, organised alphabetically by country. An overall list of the case studies and policies included here, ordered by country, is provided in Table 10. In the Annex, the case studies are included first, followed by the policy items.

Table 10: Case studies and policies/initiatives provided by the IN SITU partners

Country	Case studies	Policies/initiatives
Albania	Tek Bunkeriv	
Australia	Bega Valley MONA (Museum of Old and New Art) ZOOOM: Brisbane Festival	
Austria	Klostertal KUPF	
Brazil	Casa Grande Foundation - Memorial to the Kariri People (Fundação Casa Grande) Cinema Nosso	
Bulgaria	Beglika Fest If we Turn Back Time KEVIS Landart Installations Old School Art Residency Recognized-Unrecognized Unlock the Stage Village of Personalities - Staro Zhelezare StreetArt Festival	Bulgaria rural development program National Rural Network of Bulgaria
Croatia	Azimut CultureHubCroatia Festival mediteranskog filma Split Humana Nova Ivana's House of Fairy Tales K.V.A.R.K KA-Matrix	

Country	Case studies	Policies/initiatives
	Labin Art Express	
	Sinjski kulturni urbani pokret	
	Tvrđava kulture Šibenik	
	Udruga Dobre Dobričević	
	Udruga Plantaža	
	Udruga Prizma	
Czech Republic	Association of Czech Film Clubs	
	Rural Residency	
	Zlín Creative Cluster	
Denmark	Grassland - Chair project	
Estonia	Moks	
Finland	Bothnian Sea National Park	Satakunta Cultural Strategy
	Galleass Ihana	Satakunnan kulttuuriympäristöohjelma
	Kaunissaari	Satakunta Regional Strategy
	Kuivalahden kesäteatteri (Kuivalahti summer theatre), Luvian kesäteatteri (Luvia summer theatre) and Luvian talviteatteri (Luvia winter theatre)	Smart Specialisation
		Satakunta Tourism Strategy
	Light Art Event Lumen	
	Liinmaa Castle	
	Lönnström Art Museum	
	Luotaamaton alue - The unsurveyed area	
	LuviaInside	
	Marela home museum	
	O Rauma World Heritage Site	
	Pinkjärvi	
	Rauma Art Museum	
	Rauma Maritime Museum	
	RaumArs, Artists in Residence Programme	
	Sammallahdenmäki World Heritage Site	
	Vuojoki Manor House	
France	Compagnie Zarina Khan	
	Europa Jazz Radio	
	Le Plus Petit Cirque du Monde	
	Polymorphe /Ferme du Rutin	

Country	Case studies	Policies/initiatives
Germany	Akademie des Wandels gug Brelinger Mitte e.V. City Lab Das letzte Kleinod Digital villages Germany Dorfmuseum Meierhof e.V. Freilichtbühne Osterwa Ideenwerkstatt Dorfzukunft e. V., Flegessen, Hasperde und Klein Süntel Kulturnetzwerk Saale Orla Myvillages, Antje Schiffers Netzwerk Kultur & Heimat Hiesheimer Land e.V. Seefeer Mühle e.V. Stelzenfestspiele bei Reuth e.V. Syndikat Gefährliche Liebschaften TeatreBLAU	Cultural Development Planning LEADER Region Saale-Orla LANDKULTURPERLEN. Kulturelle Biung in ländlichen Räumen (Rural culture pearls. Cultural education in rural areas) TRAFO. Modelle für Kultur im Wandel (TRAFO. Models of Culture in Transition)
Iceland	Nýp Páll in Húsafell Reykholt Chamber Music Festival The Freezer Hostel & Culture Center The Settlement Center	Creatrix ehf. West Iceland Cultural Policy 2021-2024 West Iceland Innovation Network (Ný-Vest)
Ireland	Abu Media An Mheitheal Rothar Áras na nGael Architecture at the Edge Ardan Blue Teapot Theatre Branar Galway International Arts Festival Nadhura Design Romero Games Shane O'Malley Telegael TG4 The Black Gate Cultural Centre	Creative micro-loan fund WRAP

Country	Case studies	Policies/initiatives
	Theatre 57	
Italy	Farm Cultural Park Inner Area Strategy Italy Million Donkey Hotel Pollinaria Ramdom/Kora	Cultura Crea
Japan	Studio Kura	
Kosovo	Autostrada Biennale	
Latvia	Aerodium ieber.lv Klavins Piano Piebalgas Porcelāna fabrika Replastic RW media / Robyworks Skudras metropole tiptip.lv Valmiermuiža kultūras biedrība [Valmiermuiza Cultural Association] WoodHeart Zeit	Business incubators Creative partnerships programme RaPaPro Communication platform of creative industries fo.lv The State Culture Capital Foundation (SCCF) Week of creativity "radi!" [create!]
Netherlands	Arti Film Creative Home De Nieuwe Kolk Halatoe Sherida Eliza In the Air BV Museum de Wieger Peergroup Rat Galerie/Museum Siegurd Stokpaard Tosca Abrahams Vleugels Kenney Visuallity	Arts Collaboratory Dockwize
Nigeria	The Afro Street Festival	
Poland	Borderland Foundation Sejny	

Country	Case studies	Policies/initiatives
Portugal	A Cozinha da Avó	CREATOUR project
	Aleias do Xisto	National Arts Plan
	ARQUIPÉLAGO - Centro de Artes Contemporâneas	Portugal Social Innovation
	AZORES 2027	The Statute for cultural professionals
	Binaural Nodar	Startup Portugal
	Buinho Creative Hub [FabLab and Creative Residencies]	
	Burel Factory	
	Capuchinhas	
	Centro de Inovação da Mouraria	
	Fablab Lisboa	
	Galeria Fonseca Macedo	
	Há Festa na Aldeia	
	Indie Lisboa: International Film Festival	
	LX Factory	
	"L Burro i L Gueiteiro" Festival	
	MosaicoLab.pt	
	MUDAS - Museu de Arte Contemporânea	
	Museu do Traje de São Brás de Alportel	
	Oficinas do Convento	
	Osso, Associação Cultural	
	Terceira Tech	
	Unidos por uma Casa	
	VAGA	
Romania	Amadou Products	
Russia	Melnica Spac	
Serbia	Bergman Centre	Baltic Art Center
	Folkk - Nova Iskra	
Spain	Alfa Arte	Grants for acceleration projects for the Basque cultural and creative industries 2022-2023 (MRR-NEXT FUNDS)
	AMA Taberna	KSI Atea
	AMA Taberna	KSI Berritzaile +
	Boinas Elosegui	KuartangoLab
	Elhuyar Foundation	Programa Bizkaia Creativa 2022
	Elkar Foundation	
	Genalguacil - Pueblo Museo Foundation	

Country	Case studies	Policies/initiatives
	Kutxa Kultur Last Tour Concerts o BIME PRO Main Loop Videogames	
Sweden	"Drivkraft" Venture Kultivator Ystad Film Studios Visitor Centre	
Ukraine	Creative Rural Hub	
United Kingdom	Creative Rural Communities Corridor8 HOME LeftCoast MIMA (Middlesborough Institute of Modern Art) Ulster Museum | Game of Thrones® Tapestry Studio Kura	Folkestone
United States	Mississippi Arts Commission	

Some case studies and policies are at the European level:

Europe	Confederacy of Villages - Note: several sub-projects were launched in rural areas	Creative Momentum Cultural Path (network) CulturEU Enhancing Rural and Urban Digital innovation European Creative Hubs Network Be.Cultour [EC research project] InCultum [EC research project] Kooperativa Small Festivals Accelerator The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005) The UNESCO Convention concerning the Protection of World Cultural and Natural Heritage (1972) The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) Trans Europe Halles (network)

Appendix 2: Case Studies & Policies-Initiatives

This compilation of case studies and policies
has been develop with the contributions of:

Case Studies

TEK BUNKERIV

Tek Bunkeri is a social innovation initiative based in Tirana and Berlin. Through the organization of participatory, creative and educational workshops, the initiative works on the creation of strong links between rural communities and creative actors of all fields. Tek Bunkeri's field of action is Albania, especially its rural areas, covered by abandoned military facilities from the communist era. Their experimental actions take place on abandoned sites in collaboration with its neighboring communities. If successful, Tek Bunkeri organises alike actions in other interested communities in Albania. The collective uses active community engagement and volunteer participation for collaborative and social projects that benefit all. They empower youth, grass-roots and communities to become drivers of local development through innovative project design and participatory formats.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Rural areas of Albania

ALBANIA

RATIONALE

Tek Bunkeri represents an evolving initiative animating marginalised and underdeveloped rural communities through culture.
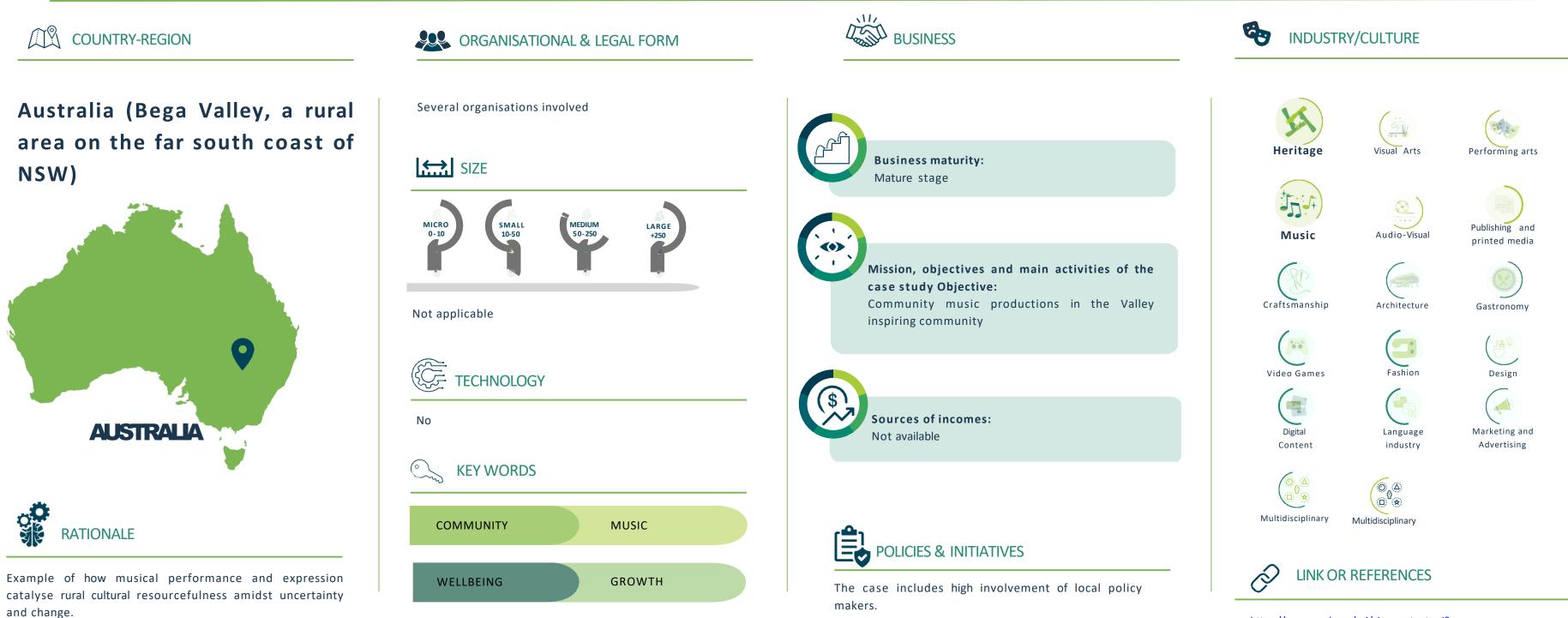
ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

MitOst, European Cultural Foundation

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Tek Bunkeri's mission is to develop a broad network for local change that enables community members to acquire new skills in peer-learning workshops, and to create sustainable community-based social business projects by utilizing abandoned bunkers and military facilities. Tek Bunkeri believes in the power of communities and the idea of social business to solve social problems by self-empowerment. Albania is one of the poorest countries in Europe. Despite being in the EU-accession process, almost 80% of young Albanians want to migrate, seeing no local perspectives. High level of corruption, organized crime and huge disparities between the cities and often detached rural areas are the main drivers for young people – skilled or unskilled – leaving the country towards the EU-countries. With the project, Tek Bunkeri aims to highlight the local potentials and combine traditional skills and knowledge with innovational approaches to create sustainable products and services in community-based social businesses. The project not only seeks to tackle problems of rural Albanian communities but also cherishes their past efforts and returns some dignity by turning these abandoned military facilities into common spaces or community-based social businesses and their work and energy into something valuable and nice. They want to turn symbols of mistreatment under a totalitarian regime and a chaotic transition into spaces of solidarity and collaboration.

Sources of incomes
Public

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   **Architecture**   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

BUNKERS   MILITARY HERITAGE   COMMUNITY   SOCIAL BUSINESS   SUSTAINABLE PRODUCTS

LINK OR REFERENCES

https://tekbunkeri.eu/

BEGA VALLEY

Bega Valley (a.k.a. 'The Valley') is a rural area in south-eastern NSW, Australia. The Bega Valley is indicative of Australian rural changes brought on by government restructuring and sea/tree change migrations. The case shows that the particulars of this place are important when considering the role of music, specifically community choir programs, in an individual's, and/or community's, wellbeing.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Australia (Bega Valley, a rural area on the far south coast of NSW)

AUSTRALIA

RATIONALE

Example of how musical performance and expression catalyse rural cultural resourcefulness amidst uncertainty and change.

ORGANISATIONAL & LEGAL FORM

Several organisations involved

SIZE

MICRO 0-10　　SMALL 10-50　　MEDIUM 50-250　　LARGE +250

Not applicable

TECHNOLOGY

No

KEY WORDS

COMMUNITY　　MUSIC

WELLBEING　　GROWTH

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
Community music productions in the Valley inspiring community

Sources of incomes:
Not available

POLICIES & INITIATIVES

The case includes high involvement of local policy makers.

INDUSTRY/CULTURE

Heritage　　Visual Arts　　Performing arts

Music　　Audio-Visual　　Publishing and printed media

Craftsmanship　　Architecture　　Gastronomy

Video Games　　Fashion　　Design

Digital Content　　Language industry　　Marketing and Advertising

Multidisciplinary　　Multidisciplinary

LINK OR REFERENCES

https://ro.uow.edu.au/cgi/viewcontent.cgi?
referer=&httpsredir=1&article=4722&context=theses

www.begavalley.nsw.gov.au/

MONA (MUSEUM OF OLD AND NEW ART)
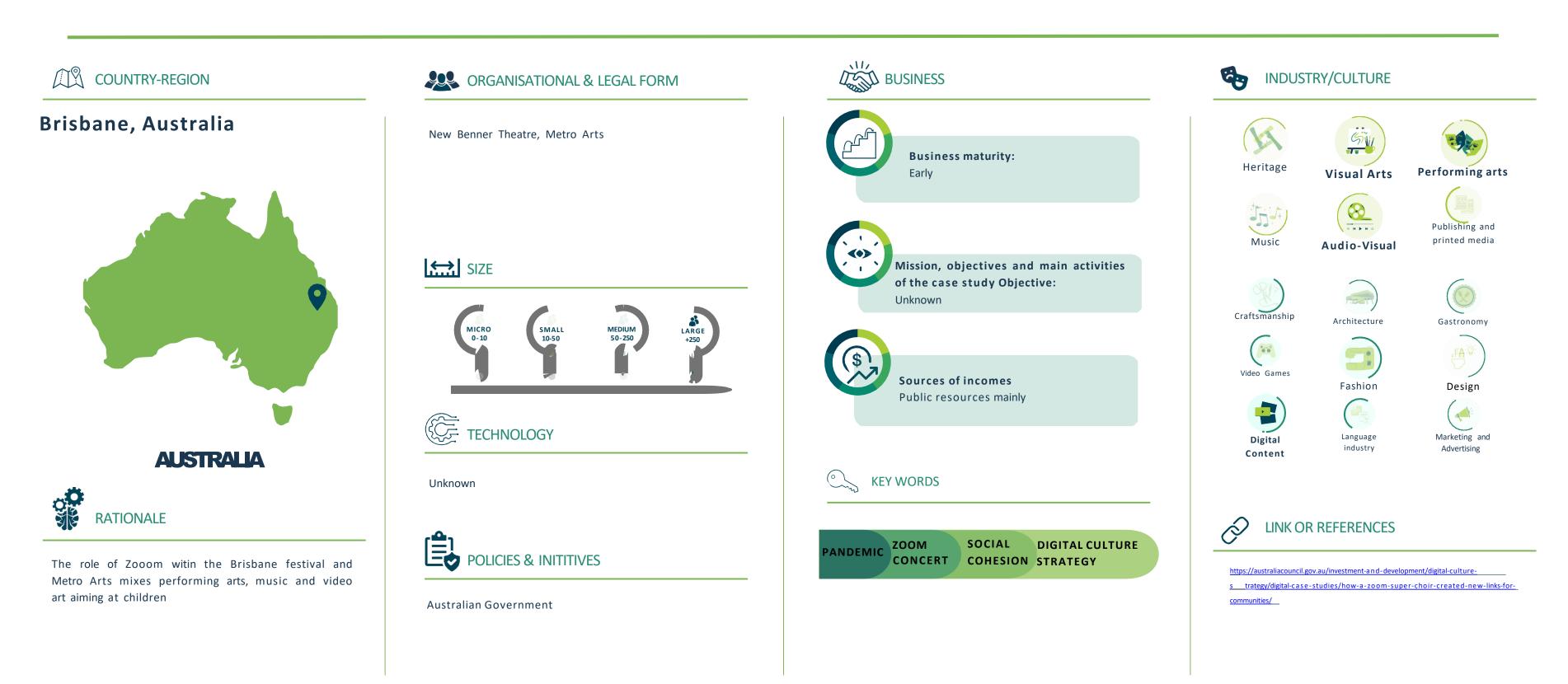
Contemporary arts and cultural space. The Museum of Old and New Art is a contemporary arts, culture and performance space.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Berriedale, Tasmania

AUSTRALIA

RATIONALE

MONA is a major cultural venue located outside Hobart, Australia. It is an example of a CCI in a non-urban area and relatively remote in the Australian context for similar sized venues. It's funding, vision and access are unique.

ORGANISATIONAL & LEGAL FORM

Private. MONA is owned by David Walsh who is a professional gambler and businessman from Hobart.

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

There are multiple, changing contemporary art installations using a variety of technologies and a craft brewery.

POLICIES & INITIATIVES

N/A

BUSINESS

Business maturity:
Established

Mission, objectives and main activities of the case study Objective:
The mission is fluid, deliberately ill-defined and provocative. The website says the aim of MONA is to help David Walsh 'Bang above his weight'. It also states, "Anything we say to describe Mona will date quickly, given we are constantly changing our mind about what Mona is". The website also states that if people don't enjoy the artwork on offer, then they can enjoy the architecture.

Sources of incomes
Private. It is funded by David Walsh.

KEY WORDS

ARCHITECTURE   CONTEMPORARY ART   PERFORMANCE   GASTRONOMY

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   Audio-Visual   Publishing and printed media

Craftsmanship   **Architecture**   **Gastronomy**

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://mona.net.au/

ZOOOM : BRISBANE FESTIVAL

Combining old school whimsy with state-of-the-art technology, ZOOOM is an enchanting story of a child alone in her bedroom, unable to sleep and curious, who begins her transformational journey with light and discovers that the dark is a magical place. Adventures happen and the audience gets involved to help the lost star find its way home.

IN SITU
place-based innovation of cultural and creative industries in non-urban areas

COUNTRY-REGION

Brisbane, Australia

AUSTRALIA

RATIONALE

The role of Zooom witin the Brisbane festival and Metro Arts mixes performing arts, music and video art aiming at children

ORGANISATIONAL & LEGAL FORM

New Benner Theatre, Metro Arts

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Australian Government

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Public resources mainly

KEY WORDS

PANDEMIC | ZOOM CONCERT | SOCIAL COHESION | DIGITAL CULTURE STRATEGY

INDUSTRY/CULTURE

Heritage | **Visual Arts** | **Performing arts**

Music | **Audio-Visual** | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | **Design**

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://australiacouncil.gov.au/investment-and-development/digital-culture-strategy/digital-case-studies/how-a-zoom-super-choir-created-new-links-for-communities/

KLOSTERTAL

Heritage, museums and culture

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Vorarlberg/Austria

AUSTRIA

RATIONALE

Klostertal is a small region in Austria. It is a rural area with an active cultural life. It would be especially of interest to work on aspects of landscape, heritage an cultural life. The history of traffic, especially the railway, is also of interest.

ORGANISATIONAL & LEGAL FORM

NGO (association, German "Verein")

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Digital Proofs

KEY WORDS

CIVIC ENGAGEMENT   CULTURAL LIFE

LANDSCAPE   HERITAGE   ACTIVATION OF PEOPLE

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Working on relations between heritage, landscape and cultural life. Research on regional history and its impact on the present and the future.

Sources of incomes
Public ressources

POLICIES & INITIATIVES

Museumsverein Klostertal could contribute financially. Also the province of Vorarlberg.

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Museum

LINK OR REFERENCES

www.museumsverein-klostertal.at

KUPF

"KUPF is the acronym for Kulturplattform (Cultural platform) a network organisation and special interest group for about 150 sociocultural initiatives from contemporary cultural work and the independet scene in Upper Austria. It connects its members, offers information, know-how, professional development and consulting, and lobbies cultural administrations and cultural politicians as well as conducting media work. The KUPF includes urban as well as rural cultural development.

COUNTRY-REGION

Upper Austria- Austria

AUSTRIA

RATIONALE

The case had been chosen because of its special format as a network of the independent cultural scene in Austria. In Austria the gap between traditional cultural association and the independent scene appears sometimes to be very big, but looking deeper and getting in contact with the stakeholders of the KUPF it becomes obvious that a strong independent scene, supported and lobbied, qualified and trained for regional development starts to develop to a serious partner in rural development and enables alliances between traditionalists, administration, politcs, independent scene and regional development.

COMMENTS

contact Info kupf@kupf.at

SIZE

MICRO
0 - 10

SMALL
10 - 50

MEDIUM
50 - 250

LARGE
+250

16 - 18 build the team of the KUPF, 6 persons as employed in full- or parttime jobs, the others volunteer engagement, others as freelance authors paid for articles in the KUPF journal, freelance fees for granted projects

ORGANISATIONAL AND LEGAL FORM
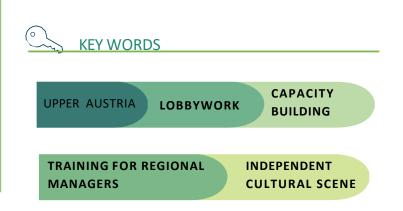
NGO, non-profit, registered association (PBO)

TECHNOLOGY

Not necessary

POLICIES & INITIATIVES

Independent

KEY WORDS

UPPER AUSTRIA — **LOBBYWORK** — **CAPACITY BUILDING**

TRAINING FOR REGIONAL MANAGERS — **INDEPENDENT CULTURAL SCENE**

BUSINESS

Business maturity:
Mature since 1986

Mission, objectives and main activities of the case study Objective:
"The KUPF – Cultural Platform Upper Austria is the umbrella organization representing the cultural policy interests of over 100 cultural initiatives in Upper Austria. The KUPF sees itself as taking an active part in cultural policies. It acts on behalf of its members to secure conditions for regional cultural initiatives, to improve these conditions and further develop them in cooperation with activists and protagonists. The cultural-political self-conception of the KUPF goes beyond the geographical borders of Upper Austria and the subject matter of independent cultural work; gender equality is a leitmotiv of its work. The KUPF speaks up and takes action: * where tendencies hostile to culture become perceptible; * where culture and cultural work are in danger of being exploited by (party) political interests to maximize populist votes; * where culture and cultural work are subordinated and sacrificed to economic interests." A big part of the 45 members are situated in rural areas. But the KUPF does not think that they really differ from urban organisations concerning the experiences from contemporary cultural work, and they remarked that those members are most times even better equipped to deal with the pressure of modernization, civil society emergencies and technical innovation than traditional actors such as parties, churches or traditional clubs. The KUPF fosters and support the cultural initiatives in rural areas to see themselves not only as providers but also as designers of "rural life" and as developers of their regions. Therefore the KUPF hires cultural workers of the independent scene as regional managers and train them in fundraising of EU grants, especially by LEADER. Now, so the Klemens Pilsl from KUPF "we meet mayors who listen, cultural associations involved in the village and regional development processes, and sometimes even sponsors, who are ready to support this work." (Pilsl 2017: 130)

Sources of incomes
funded by the federal state and the municipality of Linz with about 150.000 € p.a., member fees, donations, proceeds from the sale of journals, art works (donated since 2012 to the KUPF by artists of Austria)

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Advocacy & capacity building

Networking & Lobbying

Consulting

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Others

Main focus: Cultural work for shaping and fostering togetherness in rural village, development of rural region with big effort in development of cci, capacity building, advocacy, impulse setting, socio-culture and all inbetweens and cross-overs of cultural sub-sectors, rural, regional and urban development

LINK OR REFERENCES
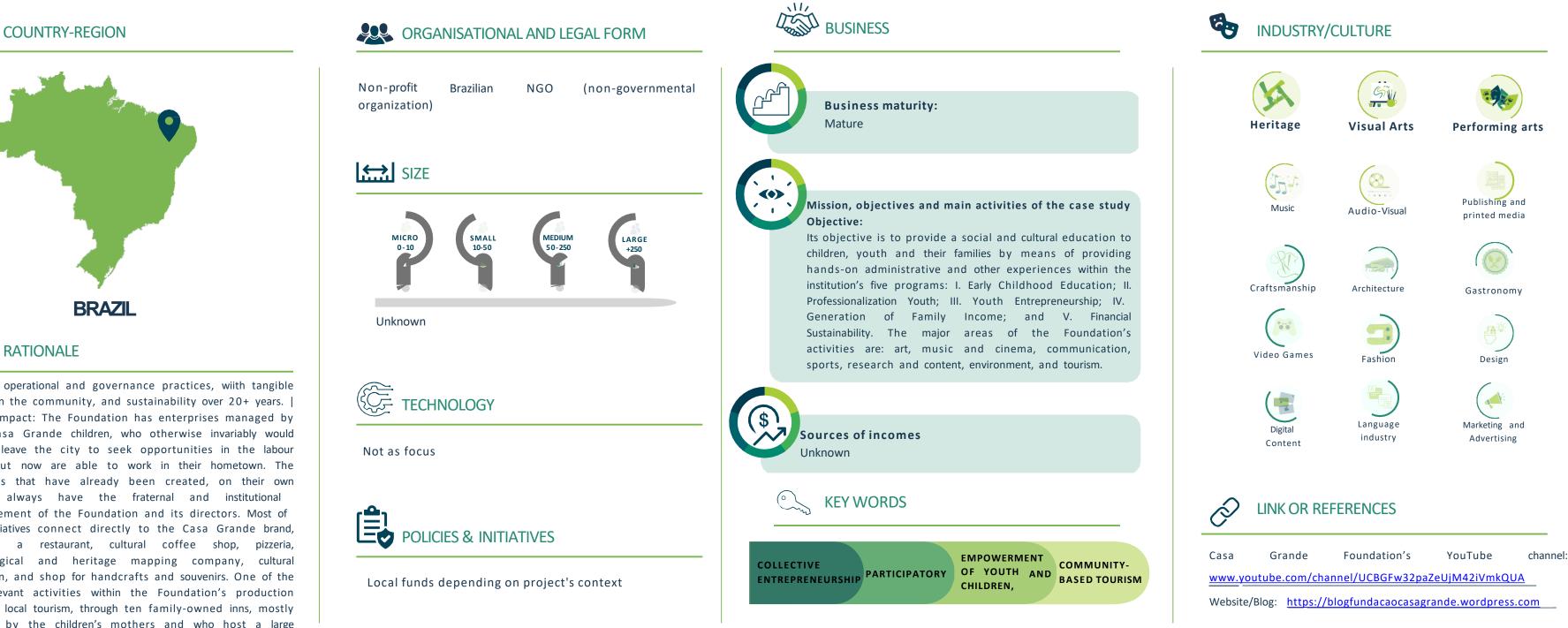
https://kupf.at/

Pilsl, Klemens (2017): KUPF in rural areas, in: Schneider/Kegler/Koß (eds.): Vital Village. Development of Rural Areas as a Challenge for Cultural Policy, transcript Bielefeld, p. 128 - 130

CASA GRANDE FOUNDATION - MEMORIAL TO THE KARIRI PEOPLE (Fundação Casa Grande)

The Casa Grande Foundation primarily mobilized a group of children in Nova Olinda, Brazil, to retrieve the community's intangible cultural heritage and then, later on, to assess the services provided directly or indirectly to the community. The Casa Grande Memorial – Kariri Man is entirely governed by children from 3 to 18 years old, who manage the functioning and the activities of Foundation. The children use communication, images, and visual arts to preserve and share Cariri regional historic-cultural heritage. Over the past 20 years, the Foundation has been recognized by national and international agencies, receiving a number of titles and awards.It operates independently, without political or partisan ties. The projects have attracted a pro-actively diversified membership, from both the public and private sector, and partnerships and other supports have contributed to for the project's sustainability and relevancy at both local and supralocal levels.

COUNTRY-REGION

BRAZIL

RATIONALE

Innovative operational and governance practices, with tangible impacts in the community, and sustainability over 20+ years. | Re: local impact: The Foundation has enterprises managed by former Casa Grande children, who otherwise invariably would need to leave the city to seek opportunities in the labour market, but now are able to work in their hometown. The businesses that have already been created, on their own initiative, always have the fraternal and institutional encouragement of the Foundation and its directors. Most of these initiatives connect directly to the Casa Grande brand, such as a restaurant, cultural coffee shop, pizzeria, archaeological and heritage mapping company, cultural production, and shop for handcrafts and souvenirs. One of the most relevant activities within the Foundation's production output is local tourism, through ten family-owned inns, mostly managed by the children's mothers and who host a large proportion of the visitors who need this type of service during their stay in the city.

ORGANISATIONAL AND LEGAL FORM

Non-profit Brazilian NGO (non-governmental organization)

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

Unknown

TECHNOLOGY

Not as focus

POLICIES & INITIATIVES

Local funds depending on project's context

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study
Objective:
Its objective is to provide a social and cultural education to children, youth and their families by means of providing hands-on administrative and other experiences within the institution's five programs: I. Early Childhood Education; II. Professionalization Youth; III. Youth Entrepreneurship; IV. Generation of Family Income; and V. Financial Sustainability. The major areas of the Foundation's activities are: art, music and cinema, communication, sports, research and content, environment, and tourism.

Sources of incomes
Unknown

KEY WORDS

COLLECTIVE ENTREPRENEURSHIP   PARTICIPATORY   EMPOWERMENT OF YOUTH AND CHILDREN,   COMMUNITY-BASED TOURISM

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

Casa Grande Foundation's YouTube channel: www.youtube.com/channel/UCBGFw32paZeUjM42iVmkQUA |

Website/Blog: https://blogfundacaocasagrande.wordpress.com

CINEMA NOSSO

Cinema Nosso is a cultural institution that works to provide experiences of technology and inclusion for the production of juvenile narratives expanding the audiovisual production chain in Rio de Janeiro, bringing the periphery to the city. It works with a paudiovisual production company, Jabuty Filmes, focused on social and environmental-concerned content.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Rio de Janeiro, Brazil

BRAZIL

RATIONALE

Cinema Nosso was created by young people that participated in the movie Cidade de Deus, taking place in a favela. It has been using the training and production of audio-visual and digital material in order to both place marginalised aestetics and narratives in the audio-visual landscape and to provide access to training and professinalization by young people from the lower classes. Although the organisation is now placed in the city of rio, it works with young people and cultures from the periphery.

ORGANISATIONAL AND LEGAL FORM

Cinema Nosso is a non-profit association

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Use of new technologies aimed at producing narratives through events such as Ri Indie. Games and other events and courses focused on technology such as Virtual Reality and Game Jams

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Informally constituted in the year 2000 it started its activities as Popular School of Cinema in 2002.
As of 2018, Cinema Nosso has accumulated almost 18 years of audiovisual experience, 15 years as an audiovisual school, trained more than 4000 students of the capital of Rio;completed 107 courses,
171 workshops, produced over 185 short films, 2 feature films, 2TV series', 6 editions of the CineMundo Festival, two editions of the Audiovisual market trainin seminar, 1 edition of 100x100 Brazil, and participated in many Film Festivals all over the world.

Mission, objectives and main activities of the case study Objective:
Mission: To expand the aesthetic and cultural universe through audiovisual training with innovation and new technologies; to provide access to the audiovisual language for vulnerable children and young people; to promote cultural accessibility and inclusion to closed groups that have difficulty accessing culture. Activities: Training program in audiovisual (Documentary, Fiction, Virtual Reality, Games Production)

Sources of incomes
Public and private grants, paid courses and renting of spacess.

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | **Audio-Visual** | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

KEY WORDS

CINEMA | DIGITAL | YOUTH AT RISKS | CULTURAL DEMOCRACY | RECOGNITION

LINK OR REFERENCES

https://cinemanosso.org.br/

BEGLIKA FEST

Festival

COUNTRY-REGION

Beglika village

BULGARIA

RATIONALE

No

ORGANISATIONAL AND LEGAL FORM

Festival

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Information not available

KEY WORDS

NO

BUSINESS

Business maturity:
Continuing growth

Mission, objectives and main activities of the case study Objective:
All forms of art

Sources of incomes:
Unknow

POLICIES & INITIATIVES

Unknow

LINK OR REFERENCES

http://beglika.org/en/

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Multi-artistic forms

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Fashion

Design

Digital Content

Video Games

Marketing and Advertising

Language industry

IF WE TURN BACK TIME

Maya Antonova, visual artist. AR exhibition in Peshterata cave in Lakatnik.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Lakatnik

BULGARIA

RATIONALE

The artistic work is built is the interactivity between the different layers of perception that it offers - image, movement, sound and augmented reality. These elements are in constant interaction but remain only personally significant until they trigger conscious action. The virtual image is our next protective layer, through it it seems to us that we are getting closer to the idea of immateriality of our physical essence. We cross out the fear of perishability. We willingly allow ourselves to be drawn into the game of the "new" reality, even if it is only digital, but nevertheless we remain physical beings and the need to communicate remains, if not directly and present, then at least through the gaze of a friend, an acquaintance, a person with our interests.

ORGANISATIONAL AND LEGAL FORM

Artistic project

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Yes: multimedia, digital technologies

POLICIES & INITIATIVES

Ministry of Culture

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Use of natural environment for artistic purpose, involvement of audiences

Sources of incomes:
National Cultural Fund: project grant

KEY WORDS

INTERACTIVITY BETWEEN AUDIENCES AND DIGITAL ART

VIRTUAL REALITY AND PHYSICAL REALITY

NATURAL ENVIRONMENT AND THE ARTS

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Instalations
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Digital Content
Design
Marketing and Advertising
Language industry

LINK OR REFERENCES

https://www.facebook.com/media/set/?set=a.10222195476699396&type=3

KEVIS

International symposium for landart and kinetic art

COUNTRY-REGION

Etar etnographic komplex, Gabrovo

BULGARIA

RATIONALE

Seven editions of the symposium in the ethnographic museum, art istallations,

ORGANISATIONAL AND LEGAL FORM

Collaboration: museum and Center for informal education ALOS

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Discussions on digital art

POLICIES & INITIATIVES

Collaboration

BUSINESS

Business maturity:
Continuing growth

Mission, objectives and main activities of the case study Objective:
Public art and visual art that provoke imagination in a small city

Sources of incomes:
Unknow

KEY WORDS

MUSEUM

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Art Instalations

Public art

Natural art

Gastronomy

Video Games

Fashion

Digital Content

Design

Marketing and Advertising

Language industry

Craftsmanship

Architecture

LINK OR REFERENCES

https://www.facebook.com/kevisart/

LANDART INSTALLAIONS

Author's land art installations within the International Land Art Symposium "Between Sand and Foam", organized by the Department of Visual Arts of SU, in partnership with "Art in Action"

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Kiten

BULGARIA

RATIONALE

A project that is unique and innovative in a small village at the Black sea

ORGANISATIONAL AND LEGAL FORM

Artistic project

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Not available

KEY WORDS

LANDART INSTALLATIONS

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
landart installation

Sources of incomes:
partnership between university and foundation/NGO

POLICIES & INITIATIVES

Not known

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Art Instalations   Craftsmanship   Architecture

Video Games   Fashion   Gastronomy

Digital Content   Language industry   Design

Marketing and Advertising

LINK OR REFERENCES

http://artinaction.eu/sand-and-foam-2021/

OLD SCHOOL ART RESIDENCY

First international artistic program in Bulgaria

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Gorna Lipnitsa

BULGARIA

RATIONALE

Residency program is not just an escape from the hustle and bustle of the big city, industrialization and consumer society but it also serves a purpose as a retreat for artists with whom we share our ideas, friendship and wholeheartedness

ORGANISATIONAL AND LEGAL FORM

Artistic residence

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

KEY WORDS

NO

BUSINESS

Business maturity:
No

Mission, objectives and main activities of the case study Objective:
artists who create in the field of the visual arts (painting and drawing, wall painting, photography, installations, video, filmmaking, land art, etc.) and performance arts (music, dance, theatre).

Sources of incomes:
Private support: Darina and Dimitar

POLICIES & INITIATIVES

No

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Multidisciplinary

Architecture

Gastronomy

Craftsmanship

Fashion

Design

Video Games

Language industry

Marketing and Advertising

Digital Content

All art forms

LINK OR REFERENCES

https://oldschoolresidence.com/warriors-of-art-open-call-2022-of-the-old-school-art-residency-bulgaria-the-balkans/

RECOGNIZED-UNRECOGNIZED

Popularization of 6 women in fine arts in peripheral regions/zones of Bulgaria

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Tryavna & Karlovo

BULGARIA

RATIONALE

The main goal of the project "the familiar unknown" is to create author's works to popularize the problem of neglecting the creative contribution of women artists through the expressive means of street art. Conceptually, its ephemerality corresponds to the question of the transience of memory. The idea is that casually involved passers-by will be provoked by the forms of street art and will raise the questions: Whose images are these? Why are they taken into account? How are they significant? the realization of the project is a series of digitally generated works of art, each of which is placed on emblematic buildings in different settlements in the country. The works include the images of the artists, graphically shaped with elements of their work and a QR-code, the link of which leads to information about each one individually.

ORGANISATIONAL AND LEGAL FORM

Artistic project

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Yes: multimedia graphic elements

POLICIES & INITIATIVES

Unknown

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
the realization of the project is a series of digitally generated works of art, each of which is placed on emblematic buildings in different settlements in the country. The works include the images of the artists, graphically shaped with elements of their work and a QR-code, the link of which leads to information about each one individually.

Sources of incomes:
Unknown

KEY WORDS

WOMEN IN THE ARTS IN THE PERIPHERY

GRAPHIC ART   INTERPRETATION OF ART WORKS

INDUSTRY/CULTURE

Heritage   **Finel Arts**   Performing arts

Music   Audio-Visual   Publishing and printed media

Graphic   Craftsmanship   Architecture

Gastronomy   Video Games   Fashion

Digital Art   Design   Marketing and Advertising

Language industry

LINK OR REFERENCES

http://poznatatanepoznata.com/

http://artinaction.eu/recognized-unrecognized/

www.poznatatanepoznata.com/

RURAL RESIDENCY

Rural creative residency: 5 Bulgarian and 5 International artists

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

North-West Bulgaria: village of Deleyna

BULGARIA

RATIONALE

The residence has focused on the connection between the generations, as well as between the rural and the urban culture.

ORGANISATIONAL AND LEGAL FORM

Artistic residence

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

KEY WORDS

NO

BUSINESS

Business maturity:
No

Mission, objectives and main activities of the case study Objective:
How can we, through the means of culture, "rehabilitate" the muscle of public imagination, which nowadays fails at leaving room for imagination regarding the village. What can bring it back to life – empathy or provocation? Which fragments of the past still hold value today, and which are the ones of the present, that can add value nowadays?

Sources of incomes:
European Cultural Foundation and Vidin cutural and community center

POLICIES & INITIATIVES

Local government NGO, European funding

INDUSTRY/CULTURE

Heritage   Multiple art forms   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Fashion   Design   Digital Content

Video Games   Marketing and Advertising   Language industry
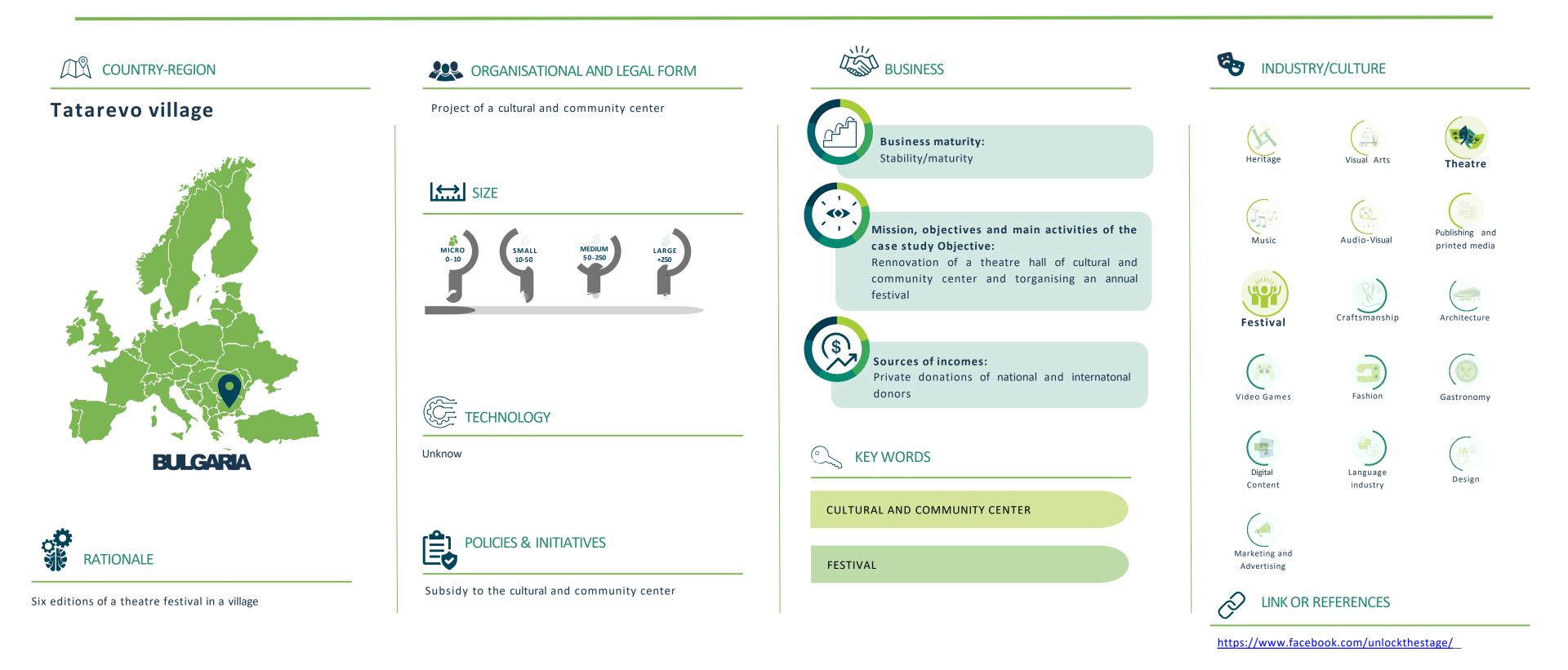
LINK OR REFERENCES

https://ideasfactorybg.org/en/call-for-artists-take-part-in-a-rural-residency-in-north-western-bulgaria/

UNLOCK THE STAGE
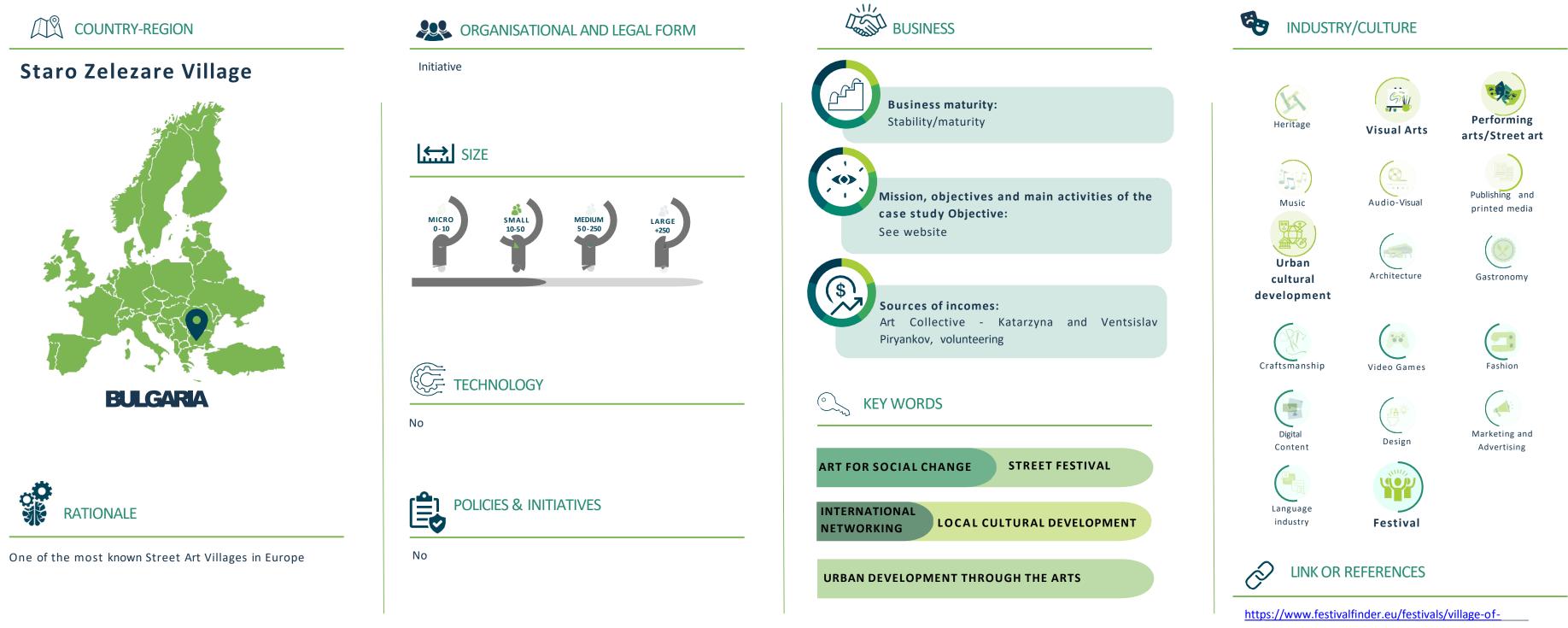
Renovating an abandoned theatre in the village of Tatarevo, Bulgaria.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Tatarevo village

BULGARIA

RATIONALE

Six editions of a theatre festival in a village

ORGANISATIONAL AND LEGAL FORM

Project of a cultural and community center

SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

Unknow

POLICIES & INITIATIVES

Subsidy to the cultural and community center

BUSINESS

Business maturity:
Stability/maturity

Mission, objectives and main activities of the case study Objective:
Rennovation of a theatre hall of cultural and community center and torganising an annual festival

Sources of incomes:
Private donations of national and internatonal donors

KEY WORDS

CULTURAL AND COMMUNITY CENTER

FESTIVAL

INDUSTRY/CULTURE

Heritage

Visual Arts

Theatre

Music

Audio-Visual

Publishing and printed media

Festival

Craftsmanship

Architecture

Video Games

Fashion

Gastronomy

Digital Content

Language industry

Design

Marketing and Advertising

LINK OR REFERENCES

https://www.facebook.com/unlockthestage/

VILLAGE OF PERSONALITIES - STARO ZHELEZARE STREETART FESTIVAL

Staro Zhelezare is the StreetArt village in central Bulgaria. Walls, fences and buildings are covered with paintings - figures and portraits of local peopled companied by famous figures from the world of politics and culture.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Staro Zelezare Village

BULGARIA

RATIONALE

One of the most known Street Art Villages in Europe

ORGANISATIONAL AND LEGAL FORM

Initiative

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Stability/maturity

Mission, objectives and main activities of the case study Objective:
See website

Sources of incomes:
Art Collective - Katarzyna and Ventsislav Piryankov, volunteering

KEY WORDS

ART FOR SOCIAL CHANGE   STREET FESTIVAL

INTERNATIONAL NETWORKING   LOCAL CULTURAL DEVELOPMENT

URBAN DEVELOPMENT THROUGH THE ARTS

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts/Street art**

Music   Audio-Visual   Publishing and printed media

Urban cultural development   Architecture   Gastronomy

Craftsmanship   Video Games   Fashion

Digital Content   Design   Marketing and Advertising

Language industry   **Festival**

LINK OR REFERENCES

https://www.festivalfinder.eu/festivals/village-of-personalities-staro-zhelezare-streetart-festival

AZIMUT

Club Azimut is founded in 2013 with the aim to promote cultural programmes of all forms and types of content, completely dedicated to the freedom of interests and expression. Azimut operates through club programme, Summer scene and gallery space. Programmes implemented through the club are directed towards affirmation of contermporary arts in the local context, education and alike.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Šibenik, Šibenik-Knin County

CROATIA

RATIONALE

Starting from the need to fill in the gaps in scarce cultural offer in Šibenik, owners of the club opened a bar inviting artists and cultural workers to realize their programmes and activities in the space. Building community and diversifying the offer the club started growing to respectable cultural centre with numerous programme activities as well as experimenting with combining different opeRATIONALE and sustainability models.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10　　SMALL 10-50　　MEDIUM 50-250　　LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Kultura Nova Foundation, Ministry of Culture, City of Šibenik

BUSINESS

Business maturity:
Growth.

Mission, objectives and main activities of the case study Objective:
Independent culture centre Azimut is open, regional cultural centre and destination for artists, resident and non-resident, who wish to contribut to the building of inclusive, tolerant and free society for everyone, disregarding their beliefs and social status. As such, the centre is governed by the principles of inclusivenes in the sense that in the core of creation of culture everyone can participate and that the audience has to have accessibility to the quality cultural content which is open and mostly free of charge. Throug the past work, Centre Azimut has proved to be the home for numerous artists who co-created it leaving traces, material and immaterial, of their presence in the space. Through the eclectic approach and vision based on acting and cocreationg with the community, the centre has become inevitable place of culture in the town of Šibenik. Through wide cultural offer (music, cliterature, performance, AV, education, visual arts), it mobilises scenes and audiences, produces interaction from which sprouts learning and building of the community with the aim of creating virtual and real space which lives culture throughout the whole year.

Sources of incomes
Public funding, donations, sales

INDUSTRY/CULTURE

Heritage　　Visual Arts　　**Performing arts**

Music　　**Audio-Visual**　　**Publishing and printed media**

Craftsmanship　　Architecture　　Gastronomy

Video Games　　Fashion　　Design

Digital Content　　Language industry　　Marketing and Advertising

Culture club　　**Educational programmes**　　**Art and cultural practices**

KEY WORDS

CULTURAL CLUB　SOCIAL PLATFORM　OPEN SPACE EVENTS　CONCERTS　MUSIC SCENE　FESTIVAL GALLERY

LINK OR REFERENCES

https://azimut.art/

CULTUREHUBCROATIA

CHC is a non-profit association founded in January 2017 in Split, Croatia. Not being physically restricted to one city, working from different parts of Europe and at the same time being a 'hub', means wider opportunities for collaboration – creating multidisciplinary, community-led joint cultural and creative initiatives in partnership with different stakeholders. CHC considers cultural and creative sector as an important tool for development and cross-sectorial innovation. The hub operates in wide range of topics, especially participatory art, sustainable cultural heritage revitalisation, urban regeneration, education and capacity building, social entrepreneurship, creative economy etc. As a platform, CHC also supports members to initiate their own projects and use CHC as an "umbrella" organization. The membership in CHC association is virtual (it is possible to join regardless of where the members are based) and free of charge.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Split (Split - Dalmatia County)

CROATIA

RATIONALE

Operating in different localities, constantly establishing new collaborations CHC's work enables flexibility in adjusting to the needs of the respective environment, offers possibility of transferring strategies and approaches to other contexts and contributes to preserving endangered traditions and crafts.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

No

POLICIES & INITIATIVES

Ministry of Culture and Media; Kultura Nova Foundation; Creative Europe; Erasmus+

BUSINESS

Business maturity:
Growth.

Mission, objectives and main activities of the case study Objective:
Through their activities CHC is working on strengthening the capacity of target groups to work in the field of culture through educational programs and workshops; informing and raising awareness about the importance of cultural heritage and ways of preserving it; organizing gatherings, conferences and seminars; production of local and foreign artistic practices; the swelling of artistic creativity and cultural development of the local community; encouragement, promotion and development of creative industries and crafts; implementation and support of initiatives, plans, projects, programs and activities of sustainable and inclusive development in and through culture; conducting research in the field of arts and humanities; development of partnership and project cooperation with other associations, institutions and companies of the same interest and exchange of good practices, at the national and international level. Using education, culture and creativity for development of local Croatian communities through transmission of knowledge and European expertise and through promotion of art practices. CHC is engaged in noumerous projects and activities, among which are:
VOIDS 'Temporary activation of temporarily closed spaces in the historical centres' dealing with issues of mass tourism with the main goals to enrich the cultural offer in the cities (Split and Dubrovnik) during winter days.
Playful Futures: Sci-fi online LARP ethnography for Mediterranean coastal communities project encourages participants to question the economic foundations of society.
The project "Peripheral network" is intended to encourage and develop creativity among children and young people who are concentrated on the outskirts of Split and thus less exposed to the impact of cultural institutions.

Sources of incomes
Public and private funding

INDUSTRY/CULTURE

Heritage **Visual Arts** **Performing arts**

Music Audio-Visual Publishing and printed media

Craftsmanship Architecture Gastronomy

Video Games Fashion Design

Digital Content Language industry Marketing and Advertising

Tourism

KEY WORDS

| CULTURAL HUB | CONTEMPORARY INTERPRETATIONS OF HERITAGE | DISPERSION | NETWORKING | OUTSKIRTS |

LINK OR REFERENCES

https://www.chc-prostor.com/

FESTIVAL MEDITERANSKOG FILMA SPLIT

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

Kino Mediteran is the project of cinema revival in Dalmatia that aims to renew movie theaters and bring screenings to small towns in Dalmatia where cinemas have been closed for a long time. The project takes place in 30 towns. During the entire year in takes place in the cities of Bol, Hvar, Imotski, Jelsa, Komiža, Lastovo, Omiš, Ploče, Podgora i Supetar. In the remaining towns, the project mostly takes place during the summer, with periodical screenings organized also during the winter time. The long term goal of the project is to include more locations in the cinema network that operates during the entire year. The dynamic of screenings depends from town to town, and it can be from few screenings per visit organized in the form of event, to a regular cinema basis that operates weekly or daily. Kino Mediteran offers to the local population an insight into the high-quality movies of European and world cinematography. By including the films for children in the programme, it gives the opportunity to the youngest audience to visit the cinema for the first time. Kino Mediteran, besides distributing its own films, cooperates with other Croatian distributers and a great number of film festivals, which enables them to bring to the audience always new and attractive movie programme. Since no other cultural summer project of the host towns offered a movie programme, Kino Mediteran certainly gave a big contribution to the development of Dalmatian cultural tourism. Making bilingual subtitles for all the films during the summer season made the films accessible to the foreign visitors as well, which resulted in their high percentage (approximately 30%) during the summer season. Kino Mediteran is a collaboration project of Mediterranean Film Festival Split and the host towns that support it with their sponsorship and enable its successful sustention.

COUNTRY-REGION

Based in Split (plus 30 more towns)

CROATIA

RATIONALE
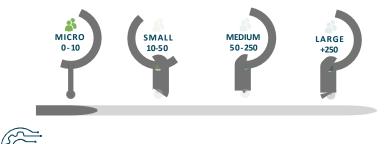
By bringing current festival selections to the audiences in peripheral communities, FMFS works on expanding film literacy, reviving cinema offer and engaging diverse age groups. An interesting example of bringing together offers of different actors in film and distribution industry.

ORGANISATIONAL AND LEGAL FORM

Non profit association, netwotk of cinemas

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Kultura Nova Foundation, Croatian Audiovisual Centre, Ministry of Culture and Media, local funding, Creative Europe - Europa Cinemas

BUSINESS

Business maturity:
Mature
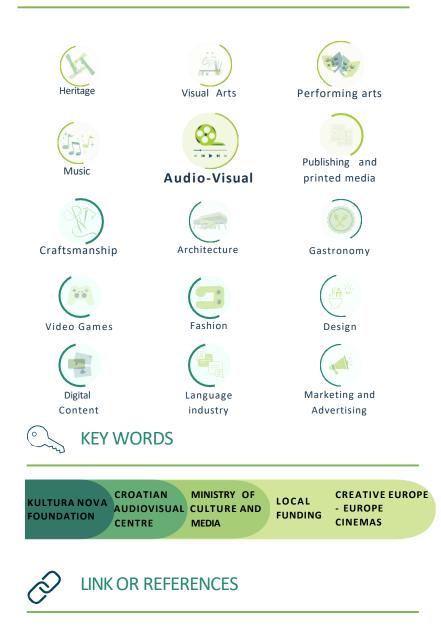
Mission, objectives and main activities of the case study Objective:
Mediterranean Film Festival confirmed itself as one of the best and most popular cultural events on Adriatic and its positive spirit during last 14 editions was recognized by more than 100.000 visitors. Besides the screenings, educational part and hanging out with movie guests, the FMFS is well known for its parties at the Bačvice Open Air Cinema that are an ideal warm-up for the upcoming summer season. The thing the FMFS is so different for from the other festivals is the decision to share the positive energy from Split to other places. From 2012 there is the Kino Mediteran, the project of reviving the cinema in Dalmatia that aims to renew movie theaters and to bring movie programmes in smaller towns in Dalmatia where cinemas have been closed for a long time. The programme is held in 30 towns, it is on during the entire year and in 2019, 59.070 viewers visited 858 movie screenings.

Sources of incomes
Public funding, sales

INDUSTRY/CULTURE

Heritage	Visual Arts	Performing arts
Music	**Audio-Visual**	Publishing and printed media
Craftsmanship	Architecture	Gastronomy
Video Games	Fashion	Design
Digital Content	Language industry	Marketing and Advertising

KEY WORDS

| KULTURA NOVA FOUNDATION | CROATIAN AUDIOVISUAL CENTRE | MINISTRY OF CULTURE AND MEDIA | LOCAL FUNDING | CREATIVE EUROPE - EUROPA CINEMAS |

LINK OR REFERENCES

https://fmfs.hr/en/fmfs/about-fmfs/

HUMANA NOVA

Social cooperative Humana Nova is a social enterprise that operates in 3 areas: environmental, social and economic. The company employs people with disabilities and other socially marginalised people who, in Humana Nova, create new values from discarded textile items every day and make new high-quality and innovative products. Humana Nova is a member of the ACT Group, a civil society organization whose purpose is to strengthen business practices that bring a valuable return to society and the community. Humana Nova actively contributes to the reduction of poverty, the sustainable development of the local community and the preservation of nature through the employment of marginalized groups, the collection of textiles, their reuse and recycling, and local cooperation. Humana Nova has so far hosted a whole range of organizations and individuals who, by visiting the Cooperative, wanted to learn more about social entrepreneurship and the work integration of people with disabilities and other socially vulnerable people.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Čakovec (Međimurje County). Plus more centres

CROATIA

RATIONALE

Humana Nova is established by ACT Group. ACT Group started as a cultural organisation and grew into a consortium of branches dedicated to different services in the community and constantly improving their business model, extending the scope of their operations and intertwing different aspects of their activities. Their whole work is based on bringing a valuable return to society and the community.

ORGANISATIONAL AND LEGAL FORM

Social cooperative

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Recycling technology: Cotton is separated from unusable textiles, which is cut into industrial rags and re-marketed for the industrial sector. Raw material for the production of recycled products is also singled out. The textile that remains after that separation is processed in cooperation with Zabok Regeneration, where it goes into the milling process, that is, recycling.

POLICIES & INITIATIVES

Republic of Croatia Ministry of Economy and Sustainable Development; ESIF Financial instruments, HAMAG BICRO
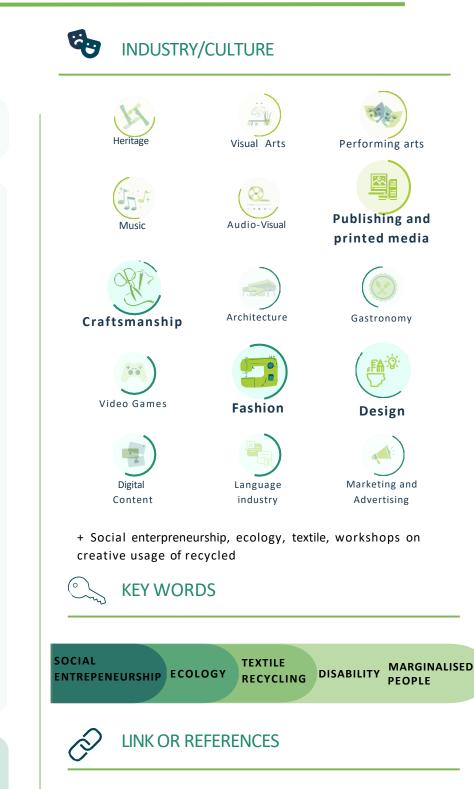
BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Humana Nova collects textiles that citizens bring to Humana Nova containers or recycling yards of local utility companies. The usable, i.e. the wearable part of the collected clothing textiles is put up for sale in the Humana Nova second-hand store (RE-USE) where its life is extended. With such processing, the discarded textile becomes a valuable raw material - felt or non-woven textile is created, which Humana Nova packs, and Regeneracija Zabok exports to the European Union. This makes use of all collected textiles and completes the process in which discarded textiles get a new function, and people get a chance for a dignified life. Humana Nova cooperates with schools, associations and local authorities in organizing textile waste collection campaigns. In educational institutions, kindergartens and other institutions, Humana Nova holds creative workshops on textile recycling, where participants learn to recycle textiles and be creative at the same time. Humana Nova a social cooperative an economic entity in which, for the sake of its own development, an individual entrepreneur joins with other natural or legal persons, and in this way, together, they contribute to their own and joint development. The association of people with the same or similar visions for the sake of a more well-thought-out joint performance and placement of products on an increasingly demanding market is one of the basic guiding ideas in the cooperative. The specificity of the Humana Nova cooperative is reflected in the fact that, as members of the cooperative, there are associations and individuals who have recognized the value of the initiative and the potential of including people with disabilities and other socially excluded groups in the production of quality and sought-after products. Humana Nova is a part of the ACT Group - NGO dedicated to strengthening impact practices and businesses in Croatia, and the region. Social cooperative Humana Nova, ACT Printlab, ACT Konto, Centre for Home Assistance Međimurje, and agricultural cooperative Najbolje Lokalno are part of ACT Group family in which members support each other. ACT Group implements support programs for impact entrepreneurs since 2016 and act as consultants for impact entrepreneurship (entrepreneurs who, next to profit, make another positive return – the return for the society or the environment).

Sources of incomes
Public funding, sale

INDUSTRY/CULTURE

Heritage	Visual Arts	Performing arts
Music	Audio-Visual	**Publishing and printed media**
Craftsmanship	Architecture	Gastronomy
Video Games	**Fashion**	**Design**
Digital Content	Language industry	Marketing and Advertising

+ Social enterpreneurship, ecology, textile, workshops on creative usage of recycled

KEY WORDS

SOCIAL ENTREPENEURSHIP · ECOLOGY · TEXTILE RECYCLING · DISABILITY · MARGINALISED PEOPLE

LINK OR REFERENCES
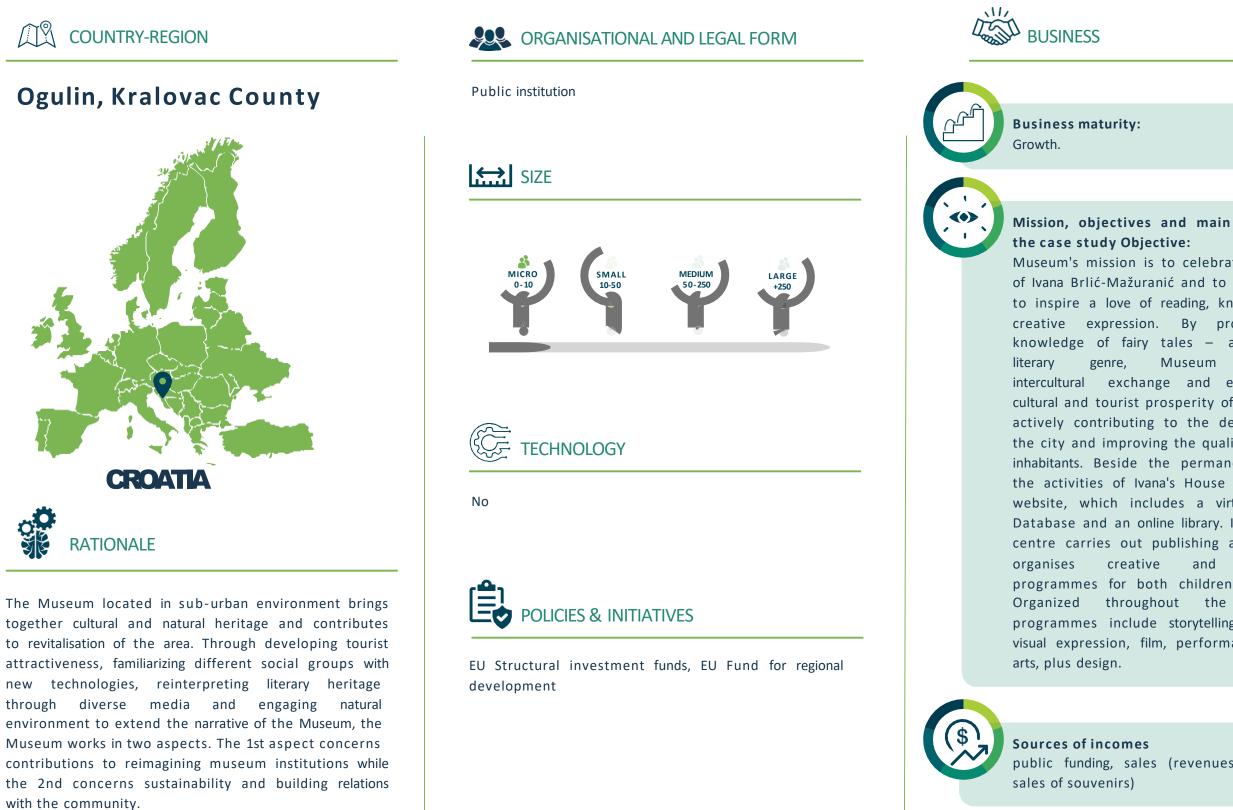
IVANA'S HOUSE OF FAIRY TALES

Ivana's House of Fairy Tales is a unique multimedia and interactive visitor's centre which celebrates fairy tales and their makers. Based on the principles of knowledge, creativity and the use of new technologies, the centre presents the fairy tales of Ivana Brlić-Mažuranić (born in Ogulin in 1874), Croatia's foremost writer of fairy tales, as well as the fairy tales of many other writers from both Croatia and the world. Located within the mediaeval Frankopan Castle, Ivana's House of Fairy Tales consists of a permanent multimedia exhibition, a library, a multifunctional space for workshops, and a souvenir shop.

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place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Ogulin, Kralovac County

CROATIA

RATIONALE

The Museum located in sub-urban environment brings together cultural and natural heritage and contributes to revitalisation of the area. Through developing tourist attractiveness, familiarizing different social groups with new technologies, reinterpreting literary heritage through diverse media and engaging natural environment to extend the narrative of the Museum, the Museum works in two aspects. The 1st aspect concerns contributions to reimagining museum institutions while the 2nd concerns sustainability and building relations with the community.

ORGANISATIONAL AND LEGAL FORM

Public institution

SIZE

MICRO 0-10　SMALL 10-50　MEDIUM 50-250　LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

EU Structural investment funds, EU Fund for regional development

BUSINESS

Business maturity:
Growth.

Mission, objectives and main activities of the case study Objective:
Museum's mission is to celebrate the writings of Ivana Brlić-Mažuranić and to use fairy tales to inspire a love of reading, knowledge and creative expression. By promoting the knowledge of fairy tales – a widespread literary genre, Museum encourages intercultural exchange and enhances the cultural and tourist prosperity of Ogulin, while actively contributing to the development of the city and improving the quality of life of its inhabitants. Beside the permanent exhibition the activities of Ivana's House extend to its website, which includes a virtual Fairy-Tale Database and an online library. In addition, the centre carries out publishing activities and organises creative and educational programmes for both children and adults. Organized throughout the year, the programmes include storytelling, literary and visual expression, film, performance and fine arts, plus design.

Sources of incomes
public funding, sales (revenues from tickets, sales of souvenirs)

INDUSTRY/CULTURE

Heritage　**Visual Arts**　Performing arts

Music　Audio-Visual　**Publishing and printed media**

Craftsmanship　Architecture　Gastronomy

Video Games　Fashion　Design

Digital Content　Language industry　Marketing and Advertising

KEY WORDS

NEW TECHNOLOGIES　FAIRY LANDSCAPE　FAIRY TALES　HERITAGE　CULTURAL TOURISM

LINK OR REFERENCES

https://www.ivaninakucabajke.hr/en/

K.V.A.R.K

Association K.V.A.R.K. (Creative link of the alternative cultural development/Kraetivni veznik alternativnog razvoja kulture) is a non-profit, non-governmental organisation founded in 2000 in Križevci. Association focuses its work on the development of the independent culture and civil society as well as on providing support to youth through organising creative and educational contents for free time. K.V.A.R.K. is dedicated to directing its experience, support and resources to the positive societal changes, work with youth, as a generator of active, creative and innovative tendencies both is culture and society. They organise exhibitions, music events, performances, publish different types of publications and periodicals, organise free time with the aim of preventing addictions and organise activities with the aim of engaging and including children in social and cultural work. Association K.V.A.R.K. is a member of numerous networks such as Youth Network Croatia, Clubture Network, Association of music promotors PROMO and Circus residency network. Since 2003, association operates in the basement space of Croatian House, in which they run Culture Club – multimedia and cultural centre. Since 2017, they run two new cultural spaces – Gallery K2 (gallery space for the meditation of contemporary arts) and Individuum (space for individual rehearsals).

INSITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Križevci, Koprivnica-Križevci County

CROATIA

RATIONALE

Cultural centre in the peripheral area represents one of the examples of the long standing cultural actors of the independent cultural scene in Croatia. Through their work in different areas of culture, cooperation with other organisations in the region and nationally as well as following the pulse of their audience organisation manages to both assure sustainability and contribute to the community.

ORGANISATIONAL AND LEGAL FORM

Non profit association,

SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Kultura Nova Foundation

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Association is dedicated to promoting free, creative cultural expression and promotion of values of civil society in Križevci. Association encourages youngster to volunteer, gather unaffirmed and affirmed visual, literary, music and all other authors and artists, presents to the public work of the organisations and their collaborators.

Sources of incomes
Public funding,

KEY WORDS

CULTURAL CENTRE GALLERY NEW CULTURAL PRACTICES YOUTH FREE TIME

INDUSTRY/CULTURE

Heritage **Visual Arts** Performing arts

Music Audio-Visual **Publishing and printed media**

Craftsmanship Architecture Gastronomy

Video Games Fashion Design

Digital Content Language industry Marketing and Advertising

Education **Cultural centre**

LINK OR REFERENCES

https://www.udruga-kvark.hr/

KA-MATRIX

Association KA-MATRIX started its activities in 2006. In accordance with its goals, it operates in three main areas: independent cultures and new media, informal education and youth activism. They are involved in numerous EU-funded projects fostering social cohesion and inclusion, they develop various capacity building programmes for other CSOs, children, youth and citizens of other age groups (54+) through which they advocate, strengthen and support civil society development, public-civic partnerships and international cooperation.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Karlovac, Karlovac County

CROATIA

RATIONALE

The association is one of the most prominent civil society organisations in Karlovac County engaged in fields of arts and culture, youth politics, volunteering, human rights, local community development etc. They provide support in development and strengthening of independent contemporary arts and culture with interdisciplinary approach through their arts and cultural programmes and educational programmes as well as support in development and strengthening of informal educational programmes, youth activism and volunteering, social cohesion, creative placemaking and decision making, ecological sustainability, public spaces interventions, responsible cyber culture and digital literacy.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

National Foundation for Civil Society Development; Kultura Nova Foundation; Croatian Government's Office for cooperation with NGOs; Ministry of Culture and Media; Ministry of Demographics, Family, Youth and Social Policy; Ministry of Science and Education; Karlovac County; City of Zagreb; Foundation ZAMAH; Town of Karlovac
EU funds: European Social Fund, Erasmus+
Other public funds: Active Citizen Fund in Croatia – Norway grants

BUSINESS

Business maturity:
Mature.

Mission, objectives and main activities of the case study Objective:
The association provides trainings and services in the areas of: active citizenship, local community engagement and participation, placemaking and service learning, networking and international cooperation, civil society organisations management, public relations, public-civil partnerships, project development and management, CSOs strategic plans development, external projects evaluation services, moderating of public discussions, debates, etc. Their activities through numerous national and international projects include: capacity building for the CSOs, strengthening of social inclusion through online arts and culture for children and youth, strengthening of social inclusion through arts and culture for citizens in the age group of 54+, development of service learning applying to community cultural heritage, capacity building and advocacy for public-civic partnerships. Their advocacy efforts are focused on public-civic partnerships, strengthening of the CSOs position in their community, strengthening of social skills of their local community and human rights.

Sources of incomes
Public funding; private donations; affiliated organisations

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   **Publishing and printed media**

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

LOCAL COMMUNITY ENGAGEMENT   INDEPENDENT CULTURE   INTERNATIONAL COOPERATION   EDUCATIONAL PROGRAMMES   ARTS AND CULTURAL PROGRAMMES

LINK OR REFERENCES

https://ka-matrix.hr/

LABIN ART EXPRESS

Labin Art Express (L.A.E.) - independent underground cultural and art association, established in 1991, based in the ex-coal mine in Labin, Region of Istria, Croatia. In 1993 L.A.E., the first independent radio station in Croatia, closed by governmental decision in 1996, and in 1998 the international multimedia Cultural Centre "Lamparna" in one of abandoned ex-coal mine buildings. It was first step in realization of their capital project "Underground City XXI", construction and establishment of the first real futuristic underground town in the world, in abandoned tunnels and halls of ex-coal mine in Labin, 160 m below ground level, with streets, bars, restaurants, galleries, concert halls, children playground, swimming pool, Mueseum of Coal Mining, "red light" district, etc., with its own Government, Mayor, police and laws. L.A.E. is not a clannish group of artists whose creativity is esoteric, but an exoteric cultural and art association cooperating with artists and "non-artists" who share the fundamental idea that "art today must be: young, all-encompassing, universal, modern, fierce, moral, and synthetical.

COUNTRY-REGION

Labin, Istria County

CROATIA

RATIONALE

One of the oldest CSOs in culture in Croatia, L.A.E. is committed to researching, affirming and preserving mining workers' history and mine itself by repurposing it for culture, creating new artworks that are echoing contemporary tendencies. By organising additional programmes, launching new initiatives and introducing biennale manifestation they are positioning small town of Labin on the cultural map not only in the national but also in the international context while simultaneously maintaining the life of the community. L.A.E. is also interesting example of combining high arts with community approach and experimenting with sustainability models.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

National Foundation for Civil Society Development, Kultura Nova Foundation, Minsitry of Culture and Media, EU Structural and Investment funds, EC funds

BUSINESS

Business maturity:
Mature.

Mission, objectives and main activities of the case study Objective:
L.A.E. will support everything that is alternative, underground and off. It will promote and produce work of individuals and groups who believe in the idea that art today must be young, all-encompassing, modern, fierce, moral and synthetical.

1. Young in its attitude and not its experience; open and communicating.
2. All-encompassing, aristically, audially and visually, spatially total. Poetical and magical.
3. Modern in the sense that it will recognize nad make use of intellectual and technical achievements of our day, and look into their high points of the past, treating them as codes of ritual magic.
4. Fierce and ferocious, art which will in an aggressive, in a naked and painful way, free of cultural and historical transfigurations, enhance and explore as archetypal its ritual, cultural and industrial heritage.
5. Moral, because it will be aware and conscientious, never denying what it knows and not sparing its energies; always thruthful, honest and earnest.
6. Synthetical, because it will unite and synthesize all of the above, tracing the continuity, checking at the communication points of the past and finding new ones for the present. Historical in the sense that it will try to create an image which will epitomize all horizonal and horizontal experiences of the eternity within a moment, pierced through by the vertical axis of time to which they all attach and settle, leaving their sediments to build the pillar of man's civilization.
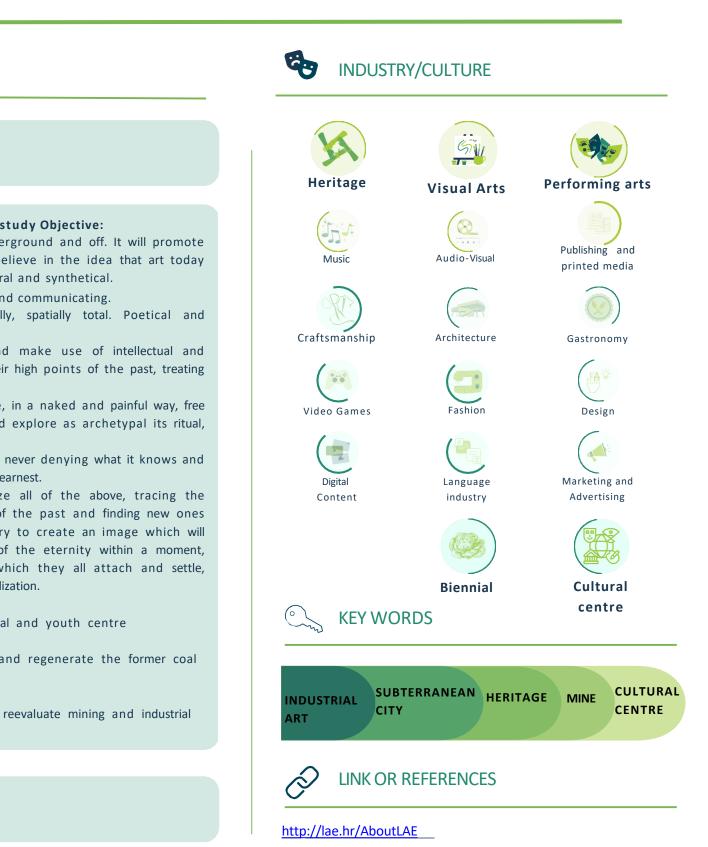
Main activities are:
SCC LAMPARNA is multifunctional international cultural and youth centre
INDUSTRIAL ART BIENNIAL is visual arts manifestation
UNDERGROUND CITY XXI is dedicated to protect and regenerate the former coal mines in Labin and Raša
METAL GURU is the art fraction of Labin Art Express
MINES OF CULTURE project aims to preserve and reevaluate mining and industrial heritage in ex-Yugoslavia

Sources of incomes
Public funding

INDUSTRY/CULTURE

Heritage **Visual Arts** **Performing arts**

Music Audio-Visual Publishing and printed media

Craftsmanship Architecture Gastronomy

Video Games Fashion Design

Digital Content Language industry Marketing and Advertising

Biennial **Cultural centre**

KEY WORDS

INDUSTRIAL ART | SUBTERRANEAN CITY | HERITAGE | MINE | CULTURAL CENTRE

LINK OR REFERENCES

http://lae.hr/AboutLAE

SINJSKI KULTURNI URBANI POKRET

The Sinj Cultural Urban Movement (S.K.U.P.) is a non-profit association of citizens, founded in Sinj in 2004, with the aim of encouraging and improving the culture of young people's living, uniting young people to promote and protect their interests, and pointing out the problems of young people and encouraging their engagement. The association promotes content designed by young people for young people with the aim of improving the cultural life in the town of Sinj, which practically did not exist at the time when S.K.U.P. was formed. Due to the lack of much-needed space, almost all the events (concerts, performances, video projections...) are held outdoors. However, the S.K.U.P. is not discouraged by the demanding working conditions, in their intentions to make Sinj feel the breath of alternative and urban culture, the atmosphere of creativity and creation, the spirit of the city.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Sinj, Split-Dalmatia county

CROATIA

RATIONALE

Although S.K.U.P. is a small organisation, their programmes have a significant impact on the alternative culture in the small town like Sinj. The organisation, existing almost 20 years, is persistent in providing youth with diverse cultural programmes and rejuvenating itself. S.K.U.P. is open to different types of collaboration and thematic wise is following trends and tendencies of the cultural scene both in local and regional context.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Kultura Nova Foundation; Split Dalmatia County

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
The mission of the organization is the development of the city of Sinj as a cultural and tolerant environment, and the production of content that will create the sustainable environment for the young people to stay in Sinj as well as to motivate to return those who left the city. Through the annual program "Culture in the hinterland", the association prepares and implements cultural projects for the development of the independent cultural scene in Sinj and the Cetinje region, which gravitates towards it. Activities within the program are: musical (S.A.R.S. festival and independent concerts); literary - interviews with authors and presentation of literary titles, lectures, book promotions; educational - workshops and education for young people to participate in cultural projects; research - mapping of industrial heritage and its valorization; exhibitions; publishing and film programme. The programme is intended for a target group consisting primarily of young people, actors of independent culture, artists and citizens of Sinj in general. The implementation of the programme aims to achieve: greater interest of the local audience in contemporary art and artistic practices; diversification of the cultural offer; sensitizing the public to certain social problems and encouraging critical reflection. The program opens space for other presentations of art and encourages critical reflection, questioning of stereotypes and presentation of socially engaged creativity.

Sources of incomes
Public funding, sales

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

KEY WORDS

YOUTH CULTURE | ALTERNATIVE BAND SCENE | COOPERATIONS | NETWORKING

LINK OR REFERENCES

TVRĐAVA KULTURE ŠIBENIK- CROATIA

Fortress of Culture is a public cultural institution based in the town of Šibenik. Organisation manages Šibenik's fortifications and its sustainable use by organizing cultural events for citizens and visitors of Šibenik.

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place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Šibenik, Šibenik-Knin County

CROATIA

RATIONALE

The Fortress of Culture is becoming a relevant cultural and creative industries stakeholder on a national and European level, working on strengthening of CCIs in Croatia. Their business model is based on demanding excellence in the field of cultural management in both cultural property management with contemporary heritage interpretation based on systematic research of the fortification heritage and production of cultural and educational programmes. They are working on expanding and strengthening public interest in culture by promoting Croatian culture with a contemporary, sustainable approach on national and international levels.

ORGANISATIONAL AND LEGAL FORM

Public institution

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Augmented reality (AR) technology, 3D mapping - both are used for the presentation and guided tours of the fortresses managed by the institution

POLICIES & INITIATIVES

Town of Šibenik; Ministry of Culture and Media; Croatian Audiovisual Centre; EU funding: Interreg IPA Cross border cooperation HR-BA-ME 2014-2020, Interreg V-B Adriatic - Ionian ADRION Programme 2014 – 2020, Shaping Europe's digital future etc.

BUSINESS

Business maturity:
Growth.
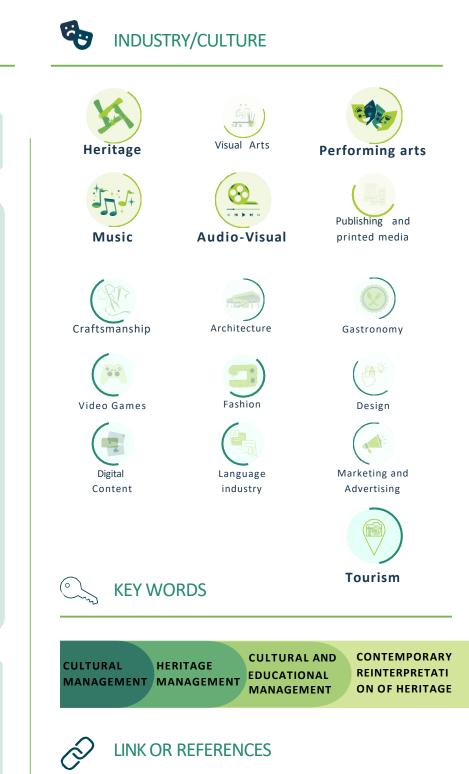
Mission, objectives and main activities of the case study Objective:
The main scope of work of the Fortress is sustainable, innovative and research-based management of the fortification heritage in the town of Šibenik aligned with the organisation and production of arts, cultural, educational and promotional events and activities. Besides managing the fortification heritage, the Fortress is also runing the House of Art Arsen, former cinema hall in the center of Šibenik, which was transformed into a new public city space designed to hold music and stage events, cinema screenings, theater performances, exhibitions and conferences. The goal of the project is for the House to become a local and regional hub over time, through its diverse and quality programmes focused on educating new, young audiences and enriching the cultural life of the entire community.

Sources of incomes
Public resources; sales: revenue from ticket sales (fortresses sightseeing, entrance to cultural and educational programmes); revenue from other economic activities (renting of space and equipment, souvenir shops, sponsorships and endorsement deals)

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Tourism

KEY WORDS

CULTURAL MANAGEMENT | HERITAGE MANAGEMENT | CULTURAL AND EDUCATIONAL MANAGEMENT | CONTEMPORARY REINTERPRETATION OF HERITAGE | MUSIC

LINK OR REFERENCES

https://www.tvrdjava-kulture.hr/en/home/

UDRUGA DOBRE DOBRIČEVIĆ

The Association for the Promotion of Culture and Art Dobre Dobričević was founded in 2013 by young enthusiasts from Lastovo. The association operates in the educational, cultural, artistic and humanitarian fields with the aim of supporting development of individuals of all ages. For this purpose, the organisation creates, implements and hosts educational, cultural, artistic and humanitarian projects and programmes. In 2020, Dobre Dobričević started the project of Social Center Lastovo. The Center was founded with the aim of encouraging sustainable economic development and raising the quality of life of Lastovo residents, all in order to prevent the "extinction" of the island.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Lastovo Island
Dubrovnik-Neretva County

CROATIA

RATIONALE

Lastovo is the most distant inhabited island on the Croatian coast with the population of about 700 people. Work of Dobre Dobričević (Goody Goodman) is exceptional in bringing culture to the remote community, offering content throughout the whole year and giving reason to the people to return to the island. Next to it, it is engaged in networking and collaborating with other organisations with the aim of extending the cultura offer and assuring sustainability for the organisation and the community.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Government of Croatia - Office for Cooperation with NGOs, Ministry of Regional Development and EU Funds, Ministry of Culture and Media, National Foundation for the Civil Society Development, Municipality of Lastovo, Lastovo Tourist Office, Dubrovnik-Neretva County, Kultura Nova Foundation, EU Social Fund

BUSINESS

Business maturity:
Growth.

Mission, objectives and main activities of the case study Objective:
Dobre Dobričević's mission is promotion and development of intellectual-creative and artistic-creative potentials of people living in the isolated island community. The Association's main project is the Social Centre Lastovo which is based on participatory management. The results of the interdisciplinary programs carried out within the Centre will be measures and activities that will specifically implement the "EU Declaration of Smart Islands". The project is carried out in cooperation with 14 island associations, the Municipality of Lastovo and non-island associations that have been occasionally but continuously present on the island. The establishment of the Lastovo Community Center, in which CSOs will participate in cooperation with the local self-government and which will increase the range of CSO programs and more actively involve the local community in thinking about the sustainable development of the island. The center will strengthen all island associations, encourage their interdisciplinary cooperation, increase the number of cultural contents for residents and guests, improve the dialogue between local self-government and the community, and initiate innovative bottom-up initiatives in order to develop the untapped potential of the island. In this way, civil society and residents will become active actors in its development.
Other programmes include: Regular Winter and Summer Cinema Programme - Cinema LA;
LA Colonia - interdisciplinary workshops; LA Colonia cultural heritage - Mediteran legacy - artistic research workshops

Sources of incomes
Public and private funding

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Interdisciplinary practices   **Cultural centre**

KEY WORDS

PRESERVATION OF TRADITION | ENGAGEMENT OF INHABITANTS IN CULTURE | CONTEMPORARY PRACTICES | NETWORKING | CULTURAL CENTRE

LINK OR REFERENCES

https://dobredobricevic.hr/
https://dc-lastovo.org/

UDRUGA PLANTAŽA

The association PLANTaža was founded in Osijek in 2014. The main goal of the association is to promote ecology, encourage creativity and design activities for the betterment of the community. By organizing concerts, plays, fairs, workshops and educational programmes, they work to develop art and ecological practices in their local community.

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Osijek,   Osijek-Baranja County

CROATIA

RATIONALE

The case was selected for its variety of interests and programmes. The organisation is actively engaged, in terms of designing, implementing and promoting, in activities dedicated to their local community development, primarily they work with children, youth and elderly. They are involved in activities in different areas of community development: arts and cultural programmes, educational programmes, ecology and sustainability, civil society, social innovation, cultural management, etc. Association is also active as a social entrepreneurship entity.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Ministry of Foreign and European Affairs; European Social Fund

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
The organisation is actively engaged in improving the quality of life of pensioners in the town of Osijek through development programmes and social innovations. Some of the programmes are focused on strengthening of social and cognitive skills, strengthening of emotional skills, creative and artistic expression, sustainable development and ecology, and music and culture.
Their social entrepreneurship activities include providing of different services such as:
1) Interventions in space – members with experience in architecture, design, horticulture and art, transfer knowledge and participate in interventions in closed or open spaces.
2) Administrative support – the organization provides support when writing projects, organizing events, consulting when establishing an association, connecting and searching for project partners.
3) Activities for the community – association organizes creative-ecological workshops for the neighbourhood or a nearby school, such as workshops on making candles, painting textiles, making a family tree, bird feeders and badges, etc.
The Urban Intervention project is aimed at questioning spatial relationships through the combination of architecture and street art, as well as the interaction between the renovated building and the local community.
The green school and the mobile solar station are educational projects whose project activities were implemented in more than 20 elementary schools in the area of Osijek and Osijek-Baranja County. The goals of these educational projects are to promote a sustainable lifestyle and ecology through creative workshops and the presentation of educational video materials.

Sources of incomes
Public funding; sales: revenue from providing services, social entrepreneurship economic activities

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

KEY WORDS

SOCIAL ENTREPENEURSHIP | SOCIAL INNOVATIONS | EDUCATIONAL PROGRAMMES | SUSTAINABILITY AND ECOLOGY | ARTS AND CULTURAL PROGRAMMES

LINK OR REFERENCES

https://udrugaplantaza.hr/

UDRUGA PRIZMA

Civil society organisation dedicated to development of human resources and creativity. Their primary focus is working with young people by providing them spatial and material conditions for quality spent free time. They manage several spaces (organisation headquarters, design and print studio, socio-cultural centre) and are active in advocacy, educational programmes, social entrepreneurship and arts and cultural programmes dedicated to youth development. The organisation actively advocates and contributes to the inclusion of young people, especially those from rural areas, in democratic decision-making processes that concern young people. Prizma is also a social entrepreneurship organisation. The organisation fosters development of a socially responsible entrepreneurial spirit among young people by conducting info campaigns, holding lectures and workshops in the field of green and social entrepreneurship. They also encourage the development of an independent cultural scene in the field of visual and musical arts through cross-sectoral cooperation and generate creative energy in rural areas by developing and implementing programs in the field of arts and culture.

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COUNTRY-REGION

Gračac (organisation), Zadar (design-digital studio), Veli Iž (socio-cultural), Zadar County

CROATIA

RATIONALE

Prizma is an example of a good practice of organisation based in a rural setting and working towards prosperity of their local community. They encourage volunteering and self-organisation of young people, implement educational programmes for personnel working with youth in the areas of interreligious and intercultural dialogue, media and digital literacy, among others. They carry out socially responsible entrepreneurial economic activities and encourage self-sustainable development of rural communities based on local resources, natural and cultural heritage.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Municipality of Gračac; National Foundation for Civil Society Development; Ministry of Labour, Pension System, Family and Social Policy; Croatian Government's Office for cooperation with NGOs; State Office for Demography and Youth
EU funds: European Social Fund, Creative Europe, Erasmus+

BUSINESS

Business maturity:
Growth.
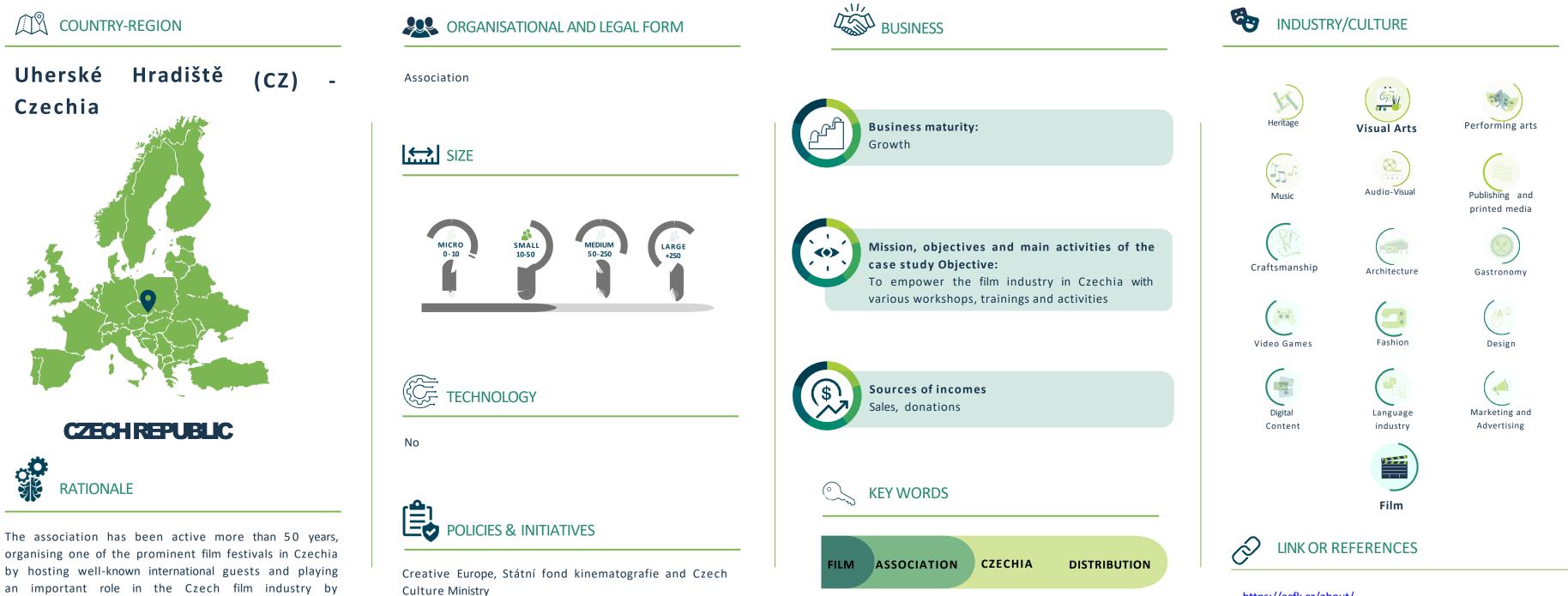
Mission, objectives and main activities of the case study Objective:
The goals of the association are: developing civil society and strengthening the local community from the Gračac area, encouraging the development of an independent cultural scene that would become a generator of creative energy in the rural environment, encouraging the cultural and social development of society through the development of social entrepreneurship, encouraging volunteer work and active participation in the community, encouraging lifelong learning, encouraging sustainable development and ecologically responsible economic processes.
Their activities include: promoting the development of social entrepreneurship, development of international cooperation and mobility, implementation of volunteer centre programmes, organization of seminars, consultations, gatherings, public forums, round tables, workshops and lectures, arts and cultural programmes, publication of books, brochures, magazines and multimedia contents in the field of their activity, cooperation with other similar organizations in the country and abroad, advocating activities, carrying out of socially responsible entrepreneurial economic activities.

Sources of incomes
Public funding; sales: revenue from print and design studio and other social entrepreneurship economic activites

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

KEY WORDS

YOUTH VOLUNTERING | ADVOCACY | SOCIAL ENTREPRENEURSHIP | CREATIVITY

LINK OR REFERENCES

http://www.udrugaprizma.hr/

ASSOCIATION OF CZECH FILM CLUBS

This film association aims to empower Czech film industry and culture by organising summer school, arthouse films-oriented distribution, screenings and many other related activities

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COUNTRY-REGION

Uherské Hradiště (CZ) - Czechia

CZECH REPUBLIC

RATIONALE

The association has been active more than 50 years, organising one of the prominent film festivals in Czechia by hosting well-known international guests and playing an important role in the Czech film industry by distributing arthouse films.

ORGANISATIONAL AND LEGAL FORM

Association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Creative Europe, Státní fond kinematografie and Czech Culture Ministry

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
To empower the film industry in Czechia with various workshops, trainings and activities

Sources of incomes
Sales, donations

KEY WORDS

FILM   ASSOCIATION   CZECHIA   DISTRIBUTION

INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Film

LINK OR REFERENCES

https://acfk.cz/about/

ZLIN CREATIVE CLUSTER

The first cluster in the Czech Republic focusing on the creative industry. The cluster comprises of representatives of the public, private, non-profit and educational sectors from creative and related fields in the Zlín agglomeration.

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COUNTRY-REGION

Zlin, Czech Republic

CZECH REPUBLIC

RATIONALE

This is an important center for CCIs in the country, particularly in the areas of design, audiovisual, marketing and architecture

ORGANISATIONAL AND LEGAL FORM

Creative cluster

SIZE

MICRO 0-10   **SMALL** 10-50   **MEDIUM** 50-250   **LARGE** +250

TECHNOLOGY

For some projects in the center" yes

KEY WORDS

CCIS   CREATIVE CLUSTER   NETWORKING

LOCAL CULTURAL INITIATIVES   STRATEGIC REGIONAL DEVELOPMENT

BUSINESS

Business maturity:
Maturity/stability stage

Mission, objectives and main activities of the case study Objective:
See here: http://kreativnizlin.cz/en/vision-and-goals/

Sources of incomes:
No

POLICIES & INITIATIVES

No

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Fashion   Design   Digital Content

Video Games   Marketing and Advertising   Language industry

LINK OR REFERENCES

http://kreativnizlin.cz/

GRASSLAND - CHAIR PROJECT

Grasslands' Project "CHAIR" gathers furniture craftsmen, artists, designers, architects and citizens in an experimen tal attempt to rethink and upcycle chairs /furniture.

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COUNTRY-REGION

DENMARK

RATIONALE

After a 5-year long process with participatory art projects in a rural area, two visual artists followed up on the request by local citizens to seek ways to create job opportunities and culture in order to attract young inhabitants and tourists. The artist duo researched the DNA of the area and found that it had been the seat of a furniture factories cluster of up to 70 enterprises at a given point in the past. The cross-sectoral innovation project was built based on this cultural heritage.

ORGANISATIONAL AND LEGAL FORM

Association (GRASSLANDS works with citizen-involving art in the countryside and, with art as its focal point, seeks to contribute to a more nuanced and qualified basis for the debate on development in rural areas).

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

No

KEY WORDS

CRAFTMANSHIP	LABORATORY

SKILLS	DEVELOPMENT

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
The goal was to create a development laboratory for art, design and craft and establish a platform for furniture development and innovation: produce unique chairs, hold courses and workshops and create a tight network between artists, architects, designers, local schools, craftsmen, museums, factories, and local municipality as well as cross regional and international partners.

Sources of incomes:
CHAIR secured deverse funds form the state, the region, the municipal ity and banks. The only fund with a cross-innovation incentive came from the art foundation for Jutlland, subsidiary of the Danish Art Foundation

POLICIES & INITIATIVES

Link with policy makers and public schools

INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Multidisciplinary   Music   Publishing and printed media

Audio-Visual   **Craftsmanship**   Gastronomy

Video Games   **Architecture**   **Design**

Digital Content   Fashion   Marketing and Advertising

Multidisciplinary   Language industry

LINK OR REFERENCES

https://ndpccrossinno.eu/wp-content/uploads/2021/Annexes_EN.pdf Page 26-27

gwww.grasslands.dk

www.facebook.com/forsamling

MOKS

A non-profit artist-run project space situated in the rural community of Mooste, 40 km southeast of Tartu and 20 km west of the Russian border. The MoKS "guest studio" was opened in 2001 as an organization dedicated to local and international cooperation in the fields of arts and environmental research in the rural context of post-soviet Estonia.

COUNTRY-REGION

Estonia (village in rural south Estonia)

ESTONIA

RATIONALE

A space dealing with the local community and involving the community in co-creation workshops and debates. Artists in residency have deep collaborations with the local community.

POLICIES & INITIATIVES

Strong support of local municipality and State

ORGANISATIONAL AND LEGAL FORM

Non-profit artist-run project space

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

The space has a Medialab (PC with digital video and audio editing capabilities, VCR, mini DV camera, TV, etc). The project is based on an approach of combining artistic and cultural development with current computer and communications technologies.

KEY WORDS

RESEARCH   COOPERATION   COMMUNITY

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
Founded in January 2001 to develop local and international cooperation in the fields of arts and environmental research in the rural context of post-soviet Estonia. Background: following the bankruptcy of the collective farms and failure of early capital ventures, high unemployment and marginal social conditions characterize the conditions of rural Estonia.

Sources of incomes:
Funding support: EAS Regionaalarengu Agentuuri, KOHALIKU OMAALGATUSE PROGRAMM, HASARTMàₐNGUMAKSU Nà•UKOGU, KAASAEGSE KUNSTI EESTI KESKUS, MOOSTE VALD, EESTI KULTUURKAPITALE, EESTI VABARIIGI KULTUURI-MINISTEERIUM

INDUSTRY/CULTURE

Heritage	Visual Arts	Performing arts
Multidisciplinary	Music	Publishing and printed media
Audio-Visual	Craftsmanship	Gastronomy
Video Games	Architecture	Design
Digital Content	Fashion	Marketing and Advertising
Multidisciplinary	Language industry	

LINK OR REFERENCES

https://ndpccrossinno.eu/wp-content/uploads/2021/Annexes_EN.pdf

BOTHNIAN SEA NATIONAL PARK

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place-based **innovation** of **cultural and creative** industries in **non-urban** areas

"The National Park is mainly formed by a narrow, long string of barren islets and islands in the outermost archipelago, reaching from Merikarvia to Kustavi. In the outer Archipelago you will find rocky bird islets, blooming stony beaches, old archipelago bases with traditional landscapes and slowly evolving forests that grow pines typical to archipelago. The islands are mostly fairly small in size and the waters surrounding the archipelago are shallow. The long National Park consists of areas that differ from each other in their physical geography", among them are the Archipelago of Rauma and Eurajoki and the Luvia Archipelago (belongs to Eurajoki) with e.g. rich bird life

COUNTRY-REGION

Rauma, Finland

FINLAND

ORGANISATIONAL AND LEGAL FORM

Metsähallitus, "a state-owned enterprise that produces environmental services for a diverse customer base; ranging from private individuals to major companies." Customer Service and Guidance: Finnish Nature Centre Haltia, situated in Espoo, ca. 240 km from the Bothnian Sea National Park

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Web pages, virtual guide

RATIONALE

Site of natural and cultural heritage, potential to develop CII activities in context of cultural, social, environmental and economic sustainability

POLICIES & INITITIVES

No

BOTHNIAN SEA NATIONAL PARK

BUSINESS

Business maturity:
Services for visitors, on national level mature

Mission, objectives and main activities of the case study
Objective:
Mission of Metsähallitus: " We sustainably use, manage, and protect state-owned land and water areas and reconcile the different goals of owners, customers, and other stakeholders. In doing this, we ensure that everyone – including future generations – has the opportunity to enjoy nature and the value it creates."In the Bothnian Sea National Park: "you may freely walk, ski, row and canoe and travelling by boat also swimming and diving are allowed", there is campfire sites, guestharbours with services. "Tourist entrepreneurs operating in national parks or other areas managed by Metsähallitus need a cooperation agreement. A fee is charged for using the routes and service infrastructure for business activities."

Sources of incomes
Sources of incomes "Metsähallitus' key service targets and other operative goals in broad terms are adopted by Parliament in connection with the state budget. The Government issues general regulations on Metsähallitus' operation and finances when necessary. Once the state budget had been adopted by Parliament, the relevant ministry decides on Metsähallitus' specific service targets, other operative goals and profit and revenue targets."

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Tourism

KEY WORDS

PROTECTED AREA OUTDOOR SERVICES ARCHIPELAGO FOR NATIONAL INTERNATIONAL PUBLIC

LINK OR REFERENCES

https://cinemanosso.org.br/

CinemaNosso.pdf

https://www.nationalparks.fi/bothnianseanp/nature

https://www.nationalparks.fi/bothnianseanp/services

https://www.metsa.fi/en/about-us/

https://www.selkameri.fi/home-en/

https://www.nationalparks.fi/bothnianseanp/instructionsandrules

https://www.nationalparks.fi/bothnianseanp/services

https://www.nationalparks.fi/bothnianseanp/services/partners

https://www.metsa.fi/en/about-us/compliance-and-governance/

GALLEASS IHANA

A replica of a sailing ship for entertainment and touristic use

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Luvia, Finland

FINLAND

RATIONALE

Heritage actor in maritime environment offering services for local people and tourists

ORGANISATIONAL AND LEGAL FORM

Organisations behind the ship are Kaljaasi Ihana Oy (Galleass Ihana Ltd) and Perinnelaivayhdistys IHANA ry (Association for traditional ship IHANA)

SIZE

MICRO 0-10　**SMALL** 10-50　**MEDIUM** 50-250　**LARGE** +250

TECHNOLOGY

Web pages, online shop

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Public sailing, privat sailing, might include coffee or lunch services

Sources of incomes
Sales of sailings

KEY WORDS

| WELLBEING | TANGIBLE CULTURAL HERITAGE | INTANGIBLE CULTURAL HERITAGE |

| CRAFTMANSHIP | BOTHNIAN SEA |

INDUSTRY/CULTURE

Heritage　Visual Arts　Performing arts

Music　Audio-Visual　Publishing and printed media

Craftsmanship　Architecture　Gastronomy

Video Games　Fashion　Design

Digital Content　Language industry　Marketing and Advertising

LINK OR REFERENCES

https://ihana.fi/

KAUNISSAARI

An island with remains of a sawmill from the end of 19th century and beautiful archipelago nature

COUNTRY-REGION

In Eurajoki, Finland

FINLAND

RATIONALE

Site of natural and cultural heritage, potential to develop CII activities in context of cultural, social, environmental and economic sustainability

ORGANISATIONAL AND LEGAL FORM

Information given on the web pages of Bothnian Sea National Park and Eurajoki municipality

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

See #3 Bothnian See National Park

BUSINESS

Business maturity:
Not any income

Mission, objectives and main activities of the case study Objective:
Information points, guided path, campfires, ecological outhouses (toilets), dock for visitors' boats

Sources of incomes
Not any income, it is free to visit Kaunissaari

KEY WORDS

NATURE   SAWMILL   ISLAND

BOTHNIAN SEA NATIONAL PARK   CULTURAL HERITAGE

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.selkameri.fi/kohteet/show/609/backLink=%2Fkartta%2F%3Flat%3D21.5452213807%26long%3D61.2346646607%26zoomlevel%3D6

https://www.eurajoki.fi/matkailu/matkailukohteet/luontokohteet/

KUIVALAHDEN KESÄTEATTERI (KUIVALAHTI SUMMER THEATRE), LUVIAN KESÄTEATTERI (LUVIA SUMMER THEATRE) AND LUVIAN TALVITEATTERI (LUVIA WINTER THEATRE)

Three amateur theatres in Eurajoki

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Eurajoki, Finland

FINLAND

RATIONALE

Active amateur theatres with ambitious theatre pieces

ORGANISATIONAL AND LEGAL FORM

Kuivalahden kesäteatteri: Kuivalahden nuorisoseura (Kuivalahti Youth Association); Luvian kesäteatteri: Luvian kesäteatteri Association; Luvian talviteatteri: Luvian Tasala Youth Association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Unkwown

BUSINESS

Business maturity:
Mature, based on voluntary work

Mission, objectives and main activities of the case study Objective:
Theatre performances, musicals

Sources of incomes
Tickets, annual fees of associations

KEY WORDS

AMATEUR THEATRE   VOLUNTARY WORK   MUSICAL

SUMMER THEATRE   YOUTH ASSOCIATION

INDUSTRY/CULTURE

Heritage   Visual Arts   **Performing arts**

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

http://www.kuivalahti.com/kesateatteri

https://www.luviankesateatteri.fi/

https://www.luviantasala.com/talviteatteri/

https://www.eurajoki.fi/matkailu/matkailukohteet/teatterit/

LIGHT ART EVENT LUMEN

Light art event

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Eurajoki, Finland

FINLAND

RATIONALE

Remarkable art event in public spaces in the town of Rauma

ORGANISATIONAL AND LEGAL FORM

Kuivalahden kesäteatteri: Kuivalahden nuorisoseura (Kuivalahti Youth Association); Luvian kesäteatteri: Luvian kesäteatteri Association; Luvian talviteatteri: Luvian Tasala Youth Association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Unkwown

BUSINESS

Business maturity:
Early maturity

Mission, objectives and main activities of the case study Objective:
"The Lumen light art event, held for the first time in January 2021, will once again light up the winter in Rauma from 31st of December 2022 to 7th of January 2023 and give a memorable experience. Event was born for the first time on the initiative of local energy company Rauman Energia."   (https://www.lumenrauma.fi/lumen-1)

Sources of incomes
Funding, see #16, I

INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Music   Ausio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

VISUAL ART   LIGHT ART   PUBLIC SPACE   TOWN MILIEU   SPONSORS

LINK OR REFERENCES

https://www.lumenrauma.fi/lumen-1

https://raumanenergia.fi/

LIINMAA CASTLE

Remains of a mediaval castle in coastal area

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

In Eurajoki, Linnamaantie 731

FINLAND

RATIONALE

Archaeological and nature site

ORGANISATIONAL AND LEGAL FORM

Information given by Metsähallitus.

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Antiquities Act 1963

BUSINESS

Business maturity:
Not any income

Mission, objectives and main activities of the case study Objective:
Free visit to Liinmaa Castle

Sources of incomes
Not any income, it is free to visit Liinmaa Castle

KEY WORDS

NATURE | MEDIEVAL CASTLE | COASTAL AREA

ARCHEOLOGY | HERITAGE

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://www.luontoon.fi/liinmaa

LÖNNSTRÖM ART MUSEUM

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas

"Lönnström Art Museum is a private museum operating in Rauma. It is run by the foundation of the same name, established under the will of honorary councillor Teresia Lönnström (1895–1986)." "The Teresia and Rafael Lönnström Home Museum combines the elegance of a stately home with the cosiness of long-term occupancy. The museum was opened in 1988".

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

Interesting contemporary art projects, annual call for artists working in Finland. Projects have had international interaction/participation.

ORGANISATIONAL AND LEGAL FORM

Lönnström Art Museum run by Lönnström Art Museum Foundation.

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

Web pages presenting annual art projects, digital collection, Museum Online.

POLICIES & INITITIVES

Akt of Museums; Museum of Opportunities - The Museum Policy Programme 2030 of the Ministry of Education and Culture, Mirva Mattila, Publications of the Ministry of Education and Culture, Finland 2018:13

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
"The dual focuses of our [Lönnström Art Museum] operations are major contemporary art productions and the maintenance of the home museum. Lönnström Projects is a series of ambitious contemporary art projects that the museum implements in collaboration with artists." "The Lönnström Art Museum has since 2015 conducted extensive art projects with artists working in Finland. The idea is to realise visionary works of art that might be impossible to produce in the course of the artist's ordinary work. Lönnström Projects are surprising and unique works of art born of bold artist's plans. The Lönnström Project artist is selected in an annual call for proposals."

Sources of incomes
State support, municipal support, tickets to home museum, sales of services and products.

KEY WORDS
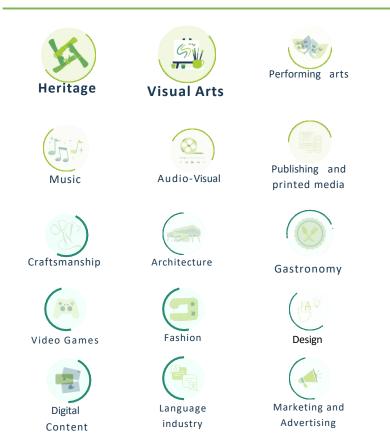
ART PROJECTS | VISUAL ART | HOME MUSEUM | CULTURAL HERITAGE | CONTEMPORARY ART

INDUSTRY/CULTURE

Heritage | **Visual Arts** | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://lonnstromintaidemuseo.fi/en
https://lonnstromintaidemuseo.fi/en/lonnstrom-projects
https://www.finlex.fi/fi/laki/alkup/2019/20190314
https://julkaisut.valtioneuvosto.fi/handle/10024/160820
https://lonnstromintaidemuseo.fi/en/museum-online
https://lonnstromintaidemuseo.fi/en
https://lonnstromintaidemuseo.fi/en/lonnstrom-art-museum-sr
https://lonnstromintaidemuseo.fi/en/museum-online
https://www.museotilasto.fi/

LUOTAAMATON ALUE - THE UNSURVEYED AREA

Environmental art in Archipelago of Rauma, the Bothnian Sea national Park

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Eurajoki, Finland

FINLAND

RATIONALE

International environmental art connecting human beings and nature

ORGANISATIONAL AND LEGAL FORM

Independent cultural event by a group of international artists

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Unkwown

BUSINESS

Business maturity:
Early maturity

Mission, objectives and main activities of the case study Objective:
"THE UNSURVEYED AREA is an independent cultural event taking place in the Bothian Sea National park, archipelago of Rauma and on web. The works of art as well as cultural happenings are carried out respecting the coastal environment. The event has been organized since 2015."

Sources of incomes
Supported by City of Rauma, Niilo Helander foundation, The Rauma Maritime Museum, Runoluoto, The Erkki Paasikivi Foundation and The Finnish Cultural Foundation Satakunta Regional Fund

KEY WORDS

VISUAL ART | GRANTS | ENVIRONMENTAL ART | INDEPENDENT GROUP OF ARTISTS | HUMAN-NATURE RELATIONSHIP

INDUSTRY/CULTURE

Heritage | **Visual Arts** | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

Environmental art

LINK OR REFERENCES

https://www.luotaamatonalue.com/

https://www.rauma.fi/

https://www.niilohelander.net/

https://rmm.fi/en/

https://erkkipaasikivensaatio.fi/en/

https://skr.fi/en

https://www.luotaamatonalue.com/info-- yhteystiedot-contact.html

LUVIAINSIDE

Art Exhibitions

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Krikutilli, Finland

FINLAND

RATIONALE

Exhibitions of a group of professional and amateur artsits from Luvia and Eurajoki

ORGANISATIONAL AND LEGAL FORM

Verkkorantayhdistys ry (Verkkoranta Association); Krikutilli facilities can be rented for festivities and meetings.

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Webpages, Facebook pages

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Early maturity

Mission, objectives and main activities of the case study Objective:
Art Exhibitions by professional and amateur artists living or born in Luvia and Eurajoki

Sources of incomes
Information not available

KEY WORDS

LOCAL ART | VISUAL ART | ART EXHIBITION | AMATERUS ART | PROFESSIONAL ART

INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://luviainside2.webnode.fi/kohteet/

https://www.facebook.com/people/Krikutilli-eli-Verkkorannan-Kes%C3%A4koti/100064354673188/

https://www.facebook.com/juhlapalvelumarengit/

https://www.eurajoki.fi/matkailu/palvelut/kokous-ja-juhlatilat/

https://www.eurajoki.fi/matkailu/palvelut/kokous-ja-juhlatilat/

https://www.facebook.com/people/Krikutilli-eli-Verkkorannan-Kes%C3%A4koti/100064354673188/)

MARELA HOME MUSEUM

Home museum of a wealthy ship-owner from the early 20th century

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

Professional museum, belongs to the group of museum of City of Rauma

ORGANISATIONAL AND LEGAL FORM

Home museum run by the City of Rauma

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Akt of Museums; Museum of Opportunities - The Museum Policy Programme 2030 of the Ministry of Education and Culture, Mirva Mattila, Publications of the Ministry of Education and Culture, Finland 2018:13.

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
"Marela is a home museum of a wealthy ship-owner, Gabriel Granlund, and his family. The museum shows what the family's life was like in the early 20th century. In addition, Marela hosts many of Rauma Museum's changing exhibitions."

Sources of incomes
Museum is a part of the organisation of City of Rauma, state support, museum shop, online shop, tickets

KEY WORDS

| HOME MUSEUM | SHIP OWNER | EBEGINNING OF 20TH CENTURY | CHANGING EXHIBITIONS | WOODEN ARCHITECTURE |

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | **Architecture** | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://www.finlex.fi/fi/laki/alkup/2019/20190314

https://julkaisut.valtioneuvosto.fi/handle/10024/160820

https://www.rauma.fi/museo/en/marela-3/

https://www.museotilasto.fi/

OLD RAUMA WORLD HERITAGE SITE

"Elaborately decorated wooden houses, idyllic street views. Enchanting Old Rauma was chosen to the UNESCO World Heritage list in 1991 as a unique example of a living and well maintained old Nordic wooden town."

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

Internationally, nationally, regionally and locally important heritage site.

ORGANISATIONAL AND LEGAL FORM

Local World Heritage Coordinator of Old Rauma Word Heritage Site is Rauma Museum, which is owned and administrated by the City of Rauma. Cooperates with Rauma Tourist Information, Visit Rauma (member of Doerz, and Renovation Centre Tammela ; a network of small and medium size businesses in the Old Rauma. The city festival, Rauma Lace Week, is arranged together with dozens of local associations, communes, companies, private persons and other cooperation partners.

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

Online shop of Visit Rauma , web-pages

POLICIES & INITITIVES

No

KEY WORDS

TOURISM

ARTS & CRAFTS

LOCAL KNOWLEDGE & DEVELOPMENT

EXPERIMENTATION

BUSINESS

Business maturity:
Guided tours for groups, a festival, ingration with local boutiques: mature

Mission, objectives and main activities of the case study Objective:
Mission is to promote the livelihood of the town and support business in it (boutiques, restaurants, cafés), get visitors to the Rauma Museum and Rauma Art museum, and to sell services to tourists (guided tours). Annual Rauma Lace Festival is an important event, organised in summer time and based on the heritage of bobbing-lace making. During the Rauma Lace Festival, organized since 1971, there is tens of thousands of visitors every year. Sales and marketing by City of Rauma, Rauma Tourist Information and online shop. Guided tours by Visit Rauma, member of Doerz.

Sources of incomes
Sales from guided tours and museum tickets. Public resources from the City of Rauma. Support to many small and medium size businesses in the Old Rauma.

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://um.fi/frontpage

https://finlandabroad.fi/web/unesco/frontpage   https://okm.fi/en/project?tunnus=OKM020:00/2021

https://valtioneuvosto.fi/en/marin/government-programme

https://okm.fi/en/international-conventions-related-to-cultural-heritag e

https://www.finlex.fi/en/laki/kaannokset/1999/en19990132

https://www.finlex.fi/fi/laki/smur/2010/20100498   https://okm.fi/en/local-authority-cultural-activity

https://finlex.fi/fi/laki/kaannokset/2019/en20190166

https://www.vanharauma.fi/en/

https://www.rauma.fi/museo/en/

https://www.visitrauma.fi/

https://www.museovirasto.fi/en/about-us/ international-activities/world-heritage-in-finland

https://icomos.fi/suomen-osasto/

https://okm.fi/en/world-heritage

https://www.vanharauma.fi/en/

https://www.doerz.com/visitrauma

https://www.pitsiviikko.fi/en/

https://www.doerz.com/visitrauma

https://www.pitsiviikko.fi/en/

PINKJÄRVI
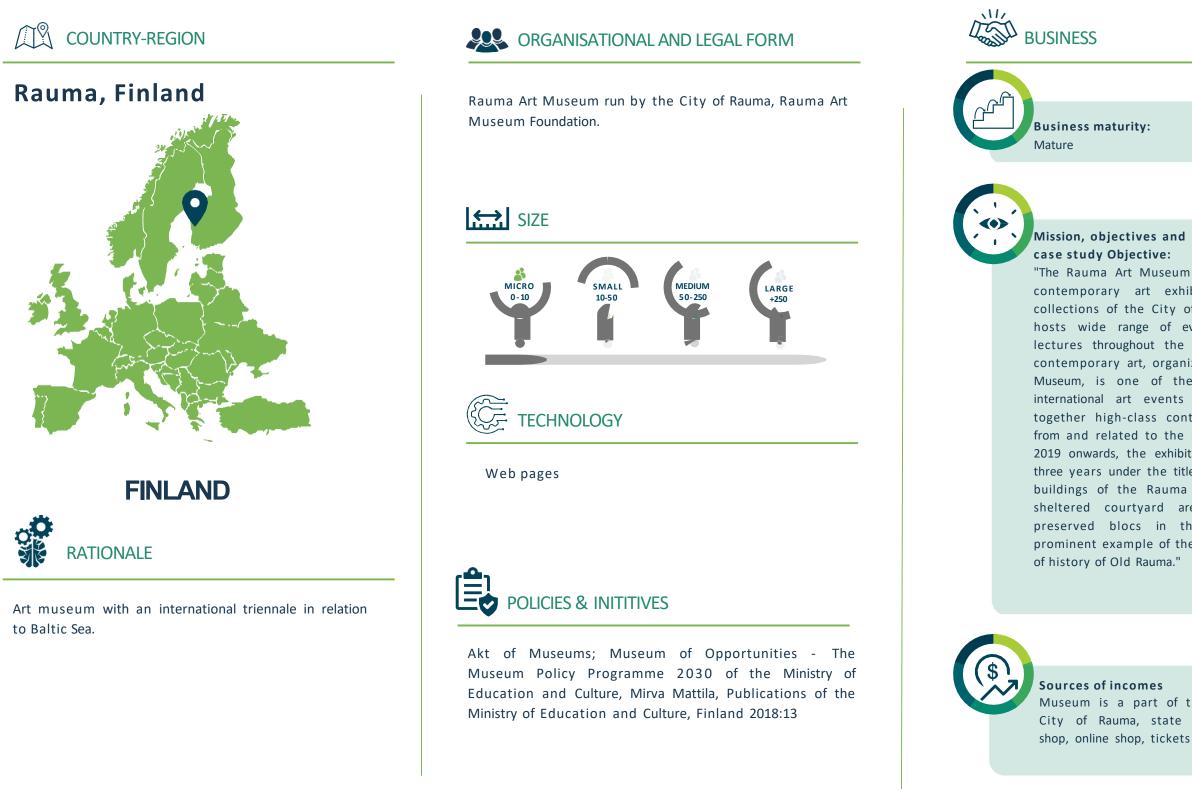
"Pinkj"rvi nature protection area offers a perfect setting for relaxation and quiet contemplation and enjoying nature. Along the route, you get to see different species of birds, such as the wren or the woodpecker. Outside the nature path continues one of the most extensive forest and swamp areas in western Finland.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Eurajoki, Finland

FINLAND

RATIONALE

Nature site, potential to develop CII activities in context of cultural, social, environmental and economic sustainability

ORGANISATIONAL AND LEGAL FORM

Information given on the web pages of natural services of Metsähallitus and Eurajoki municipality.

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

See about Metsähallitus #3 Bothnian See National Park

BUSINESS

Business maturity:
Not any income to Metsähallitus

Mission, objectives and main activities of the case study Objective:
Hiking path, 5 km, sandy beach, possibility to order a field guide

Sources of incomes
It is free to visit Pinkjärvi

KEY WORDS

NATURE   HIKING   LAKE   SWIMMING   FIELD GUIDE

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Nature

LINK OR REFERENCES

https://www.luontoon.fi/pinkjarvi/kartatjakulkuyhteydet

https://www.eurajoki.fi/matkailu/matkailukohteet/luonto kohteet/

RAUMA ART MUSEUM

The Rauma Maritime Museum is a specialty museum which exhibits the cultural and historical importance of the sea and seafaring in the medieval town of Rauma. The extensive permanent and temporary exhibitions showcase Rauma based seafaring, nautical education, shipbuilding and the life of seafarers on land and at sea

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

Art museum with an international triennale in relation to Baltic Sea.

ORGANISATIONAL AND LEGAL FORM

Rauma Art Museum run by the City of Rauma, Rauma Art Museum Foundation.

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Akt of Museums; Museum of Opportunities - The Museum Policy Programme 2030 of the Ministry of Education and Culture, Mirva Mattila, Publications of the Ministry of Education and Culture, Finland 2018:13

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
"The Rauma Art Museum is home to changing contemporary art exhibitions and the art collections of the City of Rauma. The museum hosts wide range of events, workshops and lectures throughout the year. The biennale of contemporary art, organized by the Rauma Art Museum, is one of the oldest still ongoing international art events in Finland. It brings together high-class contemporary art coming from and related to the Baltic Sea region. From 2019 onwards, the exhibition will be held every three years under the title Rauma Triennale. The buildings of the Rauma Art Museum with its sheltered courtyard are one of the best preserved blocs in the old town and a prominent example of the green idyll and layers of history of Old Rauma."

Sources of incomes
Museum is a part of the organisation of City of Rauma, state support, museum shop, online shop, tickets

INDUSTRY/CULTURE

Heritage | **Visual Arts** | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | **Architecture** | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

KEY WORDS

EXHIBITION VISUAL ART | ARCHITECTURE | CULTURAL HERITAGE | INTERNATIONAL ART TRIENNALE,

LINK OR REFERENCES

https://www.raumantaidemuseo.fi/en/front-page/

https://www.raumantaidemuseo.fi/en/rauma-art-museum/

https://www.museotilasto.fi/

https://www.finlex.fi/fi/laki/alkup/2019/20190314

https://julkaisut.valtioneuvosto.fi/handle/10024/160820

RAUMA MARITIME MUSEUM

A maritime museum

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

Professional museum, belongs to the group of museum of City of Rauma

ORGANISATIONAL AND LEGAL FORM

Maritime museum run by the City of Rauma

SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Akt of Museums; Museum of Opportunities - The Museum Policy Programme 2030 of the Ministry of Education and Culture, Mirva Mattila, Publications of the Ministry of Education and Culture, Finland 2018:13

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
"The first floor of Rauma Maritime Museum holds the permanent exhibition, the temporary exhibition, the museum shop and the navigation simulator JENNY II. The showcases between the first and second floor display mini-exhibitions regarding interesting people or themes. The tower on the second floor has its own space for smaller exhibitions and art." Meeting and celebration facilities.

Sources of incomes
Museum is a part of the organisation of City of Rauma, state support, museum shop, online shop, tickets

KEY WORDS

HERITAGE | MARITIME MUSEUM | MEETING FACILITIES | EXHIBITIONS | CELEBRATION FACILITIES

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://rmm.fi/en/vieraile/exhibitions/,

https://www.museotilasto.fi/

https://www.finlex.fi/fi/laki/alkup/2019/20190314

https://julkaisut.valtioneuvosto.fi/handle/10024/160820

https://rmm.fi/en/vieraile/exhibitions/

https://rmm.fi/en/kokousta-ja-juhli/

https://www.museotilasto.fi/

RAUMARS, ARTISTS IN RESIDENCE PROGRAMME

Artists Recidency and art programmes

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

International network of artists, high quality art programmes and community art processes, recidency

ORGANISATIONAL AND LEGAL FORM

Funding from: Arts Promotion Centre Finland , Erkki Paasikiven Säätiö , City of Rauma, Kansan sivistysrahasto , Satakunta Children's Culture.

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Web pages

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
"RaumArs hosts an international artist residency, where artists from different fields carry out community and participatory art projects, workshops, events and performances with local communities, groups and individuals. The mission of RaumArs is to develop cultural possibilities in Rauma town and in Satakunta region by producing interesting and high-quality projects, open for everyone."

Sources of incomes
Funding, see #16, I

KEY WORDS

RESIDENCY | VISUAL ART | PERFORMING ART | PARTICIPATORY ART | COMMUNITY ART

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

LINK OR REFERENCES

https://raumars.org/en/

https://raumars.org/en/yhteystiedot/

https://www.taike.fi/en

https://erkkipaasikivensaatio.fi/en/

https://www.sivistysrahasto.fi/

https://lastenkulttuuri.fi/en/

SAMMALLAHDENMÄKI WORLD HERITAGE SITE

"Sammallahdenmäki was inscribed to the UNESCO World Heritage list in December 1999 as the first prehistoric archaeological site in Finland. The burial cairns were included on the list as the most representative site of Western Bronze Age culture in Finland and the entire Scandinavia. Situated at the Gulf of Bothnia Bronze Age burial site of Sammallahdenmäki forms the largest most varied and most complete burial site from the Scandinavian Bronze age." "The site includes 36 burial cairns within an area of 36 hectares."

COUNTRY-REGION

Rauma, Finland

FINLAND

RATIONALE

Internationally, nationally, regionally and locally important heritage site.

ORGANISATIONAL AND LEGAL FORM

Local World Heritage Coordinator of Sammallahdenmäki Word Heritage Site is Rauma Museum, which is owned and administrated by the City of Rauma. Cooperates with Rauma Tourist Information, Visit Rauma (member of Doerz, and an NGO: Perinneyhdistys Keritys Association.

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Online shop of Visit Rauma , web-pages

POLICIES & INITITIVES

Internationally: The UNESCO Convention concerning the Protection of World Cultural and Natural Heritage (1972); The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003); The Framework Convention on the Value of Cultural Heritage for Society (Faro Convention, 2005). Nationally: Our Common Heritage, National World Heritage Strategy 2015-2025. Publications of the Ministry of Education and Culture 2015/15; Fostering Our Common Heritage, Implementation Plan for the National World Heritage Strategy until 2025, Publications of the Ministry of Education and Culture 2016/44. ; Cultural Heritage Strategy, in process , based on the Programme of Prime Minister Sanna Marin's Government 2019 ; Cultural Environment Strategy 2014-2020, Ministry of Education and Culture & Ministry of Environment 2014; Land Use and Building Act 1999; Antiquities Act 1963; Act on Cultural Activities in Local Government 2019

SAMMALLAHDENMÄKI WORLD HERITAGE SITE (CONT.)

BUSINESS

Business maturity:
Guided tours for groups, programme especially for children, and services on the World Heritage site are well organised mature

Mission, objectives and main activities of the case study Objective:
Mission is to sell services to tourists on a cultural heritage site situated in forest. Two information points (Finnish, Swedish, English), 1,5 km guided path, and ecological outhouses (toilets). On demand guided tours for groups, may include dramatized programme especially for children. Sales and marketing by City of Rauma from Rauma Tourist Information and online shop. Guided tours by Visit Rauma, member of Doerz. Dramatized tours by an NGO: Perinneyhdistys Keritys Association.

Sources of incomes
Sales from guided tours. Public resources from the City of Rauma.

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Tourism

KEY WORDS

WOLRD HERITAGE SITE | BRONZE AGE | TOURISM | OUTDOOR IN FOREST | SITE | DRAMATIZED GUIDED TOURS

LINK OR REFERENCES

https://www.sammallahdenmaki.fi/en/

https://www.rauma.fi/museo/en/,

https://www.visitrauma.fi/

https://www.museovirasto.fi/en/about-us/international-activities/world-heritage-in-finland

https://icomos.fi/suomen-osasto/,

https://okm.fi/en/world-heritage,

https://um.fi/frontpage

https://finlandabroad.fi/web/unesco/frontpage

https://okm.fi/en/project?tunnus=OKM020:00/2021

https://valtioneuvosto.fi/en/marin/government-programme,

https://okm.fi/en/international-conventions-related-to-cultural-heritage   https://okm.fi/muinaismuistolain-uudistus

https://okm.fi/en/local-authority-cultural-activity,

https://finlex.fi/fi/laki/kaannokset/2019/en20190166

https://www.doerz.com/visitrauma

https://www.sammallahdenmaki.fi/en/visiting-sammallahdenmaki/

VUOJOKI MANOR HOUSE

Cultural house (Experience Manor House) for meetings, art exhibitions, events, privat celebrations; own production of annual events; lunch restaurant (Ravintola Wuojoki, Restaurant Wuojoki)

IN SITU — place-based **innovation** of **cultural** and **creative industries** in **non-urban** areas

COUNTRY-REGION

In Eurajoki, Kartanotie 28

FINLAND

RATIONALE

Many sided cultural producer in a historic milieu

ORGANISATIONAL AND LEGAL FORM

The Manor House is owned by Eurajoki Municipality. It is rented to Posiva Oy (tasked with handling the final disposal of the spent nuclear fuel generated by its owners. Facilities also for Wuojoki Restaurant and Vuojokisäätiö (Vuojoki Foundation)

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

Web pages, online shop

POLICIES & INITITIVES

Akt of Museums; Museum of Opportunities - The Museum Policy Programme 2030 of the Ministry of Education and Culture, Mirva Mattila, Publications of the Ministry of Education and Culture, Finland 2018:13

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Combines architecture, history, nature and wellbeing into an experience. Services for groups, services for wellbeing of the employees of different organisations, services and facilities for meetings, services for private celebrations, lunch restaurant with local products, accommodation, Galleria Gylich for art exhibitions, experience services and events, shop , Responsibility declaration on web pages.

Sources of incomes
Sales of all services, rent from Posiva Oy

KEY WORDS

HISTORY	VISUAL ART	ARCHITECTURE	WELLBEING	RESTAURANT

INDUSTRY/CULTURE

Heritage · Visual Arts · Performing arts
Music · Audio-Visual · Publishing and printed media
Craftsmanship · Architecture · Gastronomy
Video Games · Fashion · Design
Digital Content · Language industry · Marketing and Advertising
Dramatized events

LINK OR REFERENCES

https://vuojoki.fi/

https://www.posiva.fi/en/index/company.html

https://vuojoki.fi/

https://www.posiva.fi/en/index/company.html

https://vuojoki.fi/ruoka/

https://vuojoki.fi/info/

https://www.finlex.fi/fi/laki/alkup/2019/20190314

https://julkaisut.valtioneuvosto.fi/handle/10024/160820

https://vuojoki.fi/info/vastuullisuus/

COMPAGNIE ZARINA KHAN

After learning her trade with Ingmar Bergman, Peter Brook, Andréas Voutsinas, Philippe Adrien, Zarina Khan is an author and director of 50 theatrical creations, author of 14 screenplays, director of 10 films, philosopher, creator of the 'Zarina Khan Workshops in Writing and Theater Practice' method and of the national and international network of these workshops. She applies this method in situations of conflict (Sarajevo, Beirut at war) and tension (so-called difficult neighborhoods, young people at odds), which earned her in 1995 to be named Expert for Peace by UNESCO, and in 2005 to be nominated for the Nobel Peace Prize.

In July 2000, within the legal framework of union of associations, a second Compagnie Zarina Khan settled in Mirabel, in Ardèche. This association meets with municipalities and inter-municipal associations, to the specificity of the context and the social and cultural environment of the region and chooses to focus on heritage enhancement. As part of its national mission, the Compagnie de Paris has supported that of Mirabel to build, with associations and institutions that work for the economic and cultural development of the region, a real synergy and the establishment of circuits and cultural relays. The DRAF has supported the Company since its arrival, in 2001 the intermunicipal association of Coiron entrusted it with the development of a cultural concept for a theatrical visit to the village of Mirabel, and the Fondation de France took over the year so that this concept can be perpetuated and become part of the cultural landscape, which is the case today. In January 2005, the General Council of the Ardèche published its first magazine, "Ardèche Attitude", where the emphasis is on creation, and Zarina Khan was chosen to represent the Ardèche at press conferences, both at Privas only in Paris. The company based in Paris works on the national level and in constant relation with two branches – Compagnies Zarina Khan Rhône Alpes (established in 2000) and Grand Ouest (established in 2005) in order to assure circulation and distribution of the project in the national triangle. The interventions start from the local and it's surroundings to amplify in the next step on the interregional level and create persistent bridges between the zones of rural and suburban, maritime and urban zones. They create cultural actions and creations based on the methodology of Ateliers d'écriture et de pratique théâtrale Zarina Khan and Concept de Centre Culturel de Médiation et de Prévention. It works to weave a lasting network of territories, is located in a context of fields of experimentation and research of artistic and cultural tools at the service of social ties, the identity of territories and the enhancement of heritage. Each project in a territory is an opportunity to create and evaluate a new program that will be transferable and reproducible, through training, in other territories.

COUNTRY-REGION

Ardèche (Grand Ouest), Morbihan (Rhone-Alpe)

FRANCE

RATIONALE

All the work of the company is focused on animating small communities, working with vulnerable groups and further developing method which can be applied in different situations and environments. Combining art, production and services they are trying to develop a sustainable operating model.

ORGANISATIONAL AND LEGAL FORM

Art association

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Kultura Nova Foundation, Croatian Audiovisual Centre, Ministry of Culture and Media, local funding, Creative Europe - Europa Cinemas

KEY WORDS

Art education   Intergenerational dialogue   conflict zones   Vulnerable groups

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Company was founded in 1984 with the aim to implement the methodology of Ateliers d'écriture et de pratique théâtrale of Zarina Khan, which focuses on developing and consolidating the connections in society by opening space for creation and artistic learning to everyone. Special accent is placed on the intergenerational relations as well as on removing partitions/segregation of the audiences. The development of the child is in the centre, in the educatinal framework with the support of the Ministry of Education and in extracurricular framework with the support of centres for socialisation, free time and locale association.

Sources of incomes
Public funding, sales

LINK OR REFERENCES

http://www.zarinakhan.org/en_zarina_khan.html

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Education

Social Engagement

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EUROPA JAZZ RADIO

A well-known radio streaming exclusively jazz records from all around the world

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place-based **innovation** of
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in **non-urban** areas

COUNTRY-REGION

Tourette sur Loup (FR) - France

FRANCE

RATIONALE

By owning 10.000 hours of jazz collection, the radio contributes to European jazz scene with informative broadcasts about jazz and a great variety of records

ORGANISATIONAL AND LEGAL FORM

Non-profit organisation

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Providing historical and cultural information relevant to jazz music as well as high quality jazz records to listeners

Sources of incomes
Sales, donations

KEY WORDS

Jazz   Radio   France   Music

LINK OR REFERENCES

https://europaradiojazz.org

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Radio

LE PLUS PETIT CIRQUE DU MONDE

Founded as a non-profit association and stemming from popular education movements, Le Plus Petit Cirque du Monde (PPCM) has set itself the task of establishing close links between cultural and artistic practices and the territorial, urban and human realities of unprivileged areas in the suburbs of Paris. Thirty years after its creation, the PPCM is recognized as an emblematic structure at the local national and international level, reconciling artistic requirements, citizen actions to rethink suburban towns and an innovative economic and social model.PPCM was born out of the desire of a few inhabitants of Bagneux, a suburbian town of Paris, to share their passion for the circus arts and popular education. The association carries out cultural and artistic projects of public interest aiming at the social, economic and urban transformation of its territory. Through its contributory actions carried out with multiple partners, it promotes social porosity, access to artistic and cultural practices of popular audiences and encourages the participation of residents in the life of their neighborhood. PPCM's territory of action goes far beyond and spans several cities from the South of Paris, with spin-off actions in the West Indies and French Guyana.

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COUNTRY-REGION

Bagneux (southern suburbs of Paris)

FRANCE

RATIONALE

The specificity of the PPCM is to know how to mobilize circus values in the service of individual emancipation and social ties. The PPCM has strong direction towards the community and implements various activities for the wellbeing of the citizens of Bagneux. From the low profile community oriented initiative, PPCM has grown into a stable, sustainable and recognisable organisation on a wider scale. Even though they have outgrown the initial idea they still maintain and preserve strong connections and focus on the community.

ORGANISATIONAL AND LEGAL FORM

Non profit association

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Local and national public bodies (City of Paris, City of Bagneux, Ministry of Culture, National Agncy for Territory Cohesion; European Social Fund; Interreg; Erasmus+)

BUSINESS

Business maturity:
Mature.

Mission, objectives and main activities of the case study Objective:
The key objective of PPCM is to place inclusion in the centre: use artistic creation and cultural education as a lever for the development of people, educational success and the strengthening of social and intergenerational links in priority neighborhoods.
PPCM offers pilot artistic education courses, regular workshops and internships in circus arts, dance and urban practices (parkour, freerun, slackline, freestyle foot) for children, young people and adults. These actions cover around thirty towns in Ile-de-France region. They are aimed at a variety of audiences: schools, extracurriculars, people with disabilities,seniors, underhand justice audiences. Initiated 15 years ago, these actions concern more than 5,000 children and young people with very encouraging results in terms of personal development and educational success.The challenging objective for PPCM team is to work with audiences furthest from artistic and cultural practices by using the circus arts and urban cultures as tools for social inclusion, working together, educational success and social and economic integration through culture. The PPCM is a pioneer in France of the European movement of Social Circus and is a cofounder of Caravan Circus Network supported by Erasmus +, working for more than 15 years with cultural organisations and universities in order to develop new methods and trainings for social inclusion through circus arts. The artistic and cultural education projects of the PPCM have several components: the practice of artistic disciplines, the discovery of trades related to these disciplines, the meeting with professionals in the sector:performing artists, architects, town planners and landscapers. After 29 years of presence and development in strong collaboration with an extreme variety of stakeholders (public, private, citizens...), PPCM changed completely the reality and image of this former "ghetto" area.

Sources of incomes
Public and private funding, sales
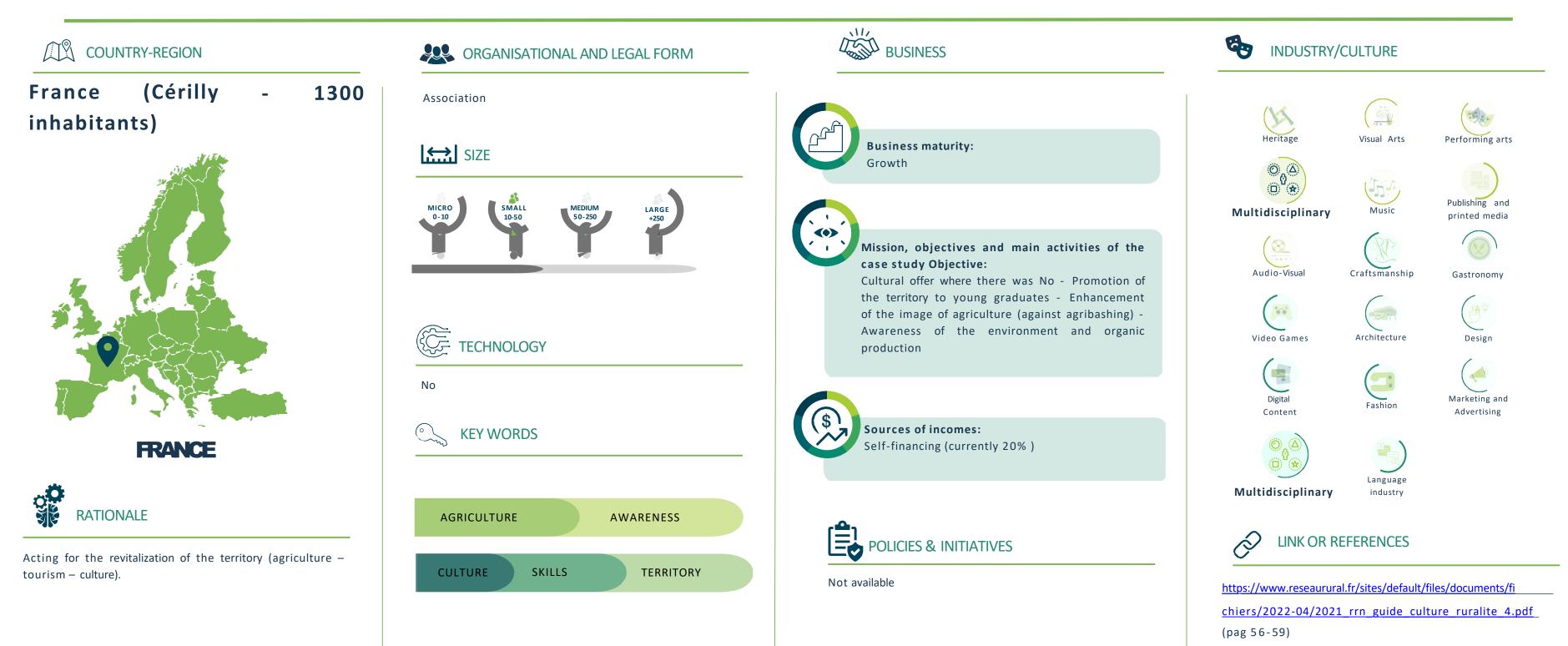
INDUSTRY/CULTURE

Heritage | Visual Arts | **Performing arts**
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising
Education

KEY WORDS

Risk-taking | Excellence and innovation | Body awareness for everyone's well-being | Team spirit

LINK OR REFERENCES

No

POLYMORPHE / FERME DU RUTIN

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The association develops cultural activities, welcomes and accompanies emerging artists, promotes a respectful way of life of the environment and tries to reestablish craft activities (around wool, in particular).

COUNTRY-REGION

France (Cérilly - 1300 inhabitants)

FRANCE

RATIONALE

Acting for the revitalization of the territory (agriculture – tourism – culture).

ORGANISATIONAL AND LEGAL FORM

Association

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

No

KEY WORDS

AGRICULTURE | AWARENESS

CULTURE | SKILLS | TERRITORY

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
Cultural offer where there was No - Promotion of the territory to young graduates - Enhancement of the image of agriculture (against agribashing) - Awareness of the environment and organic production

Sources of incomes:
Self-financing (currently 20%)

POLICIES & INITIATIVES

Not available

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Multidisciplinary | Music | Publishing and printed media

Audio-Visual | Craftsmanship | Gastronomy

Video Games | Architecture | Design

Digital Content | Fashion | Marketing and Advertising

Multidisciplinary | Language industry

LINK OR REFERENCES

https://www.reseaurural.fr/sites/default/files/documents/fichiers/2022-04/2021_rrn_guide_culture_ruralite_4.pdf (pag 56-59)

https://www.polymorphecorp.com/

AKADEMIE DES WANDELS GUG

The Academy of Change is a dissemination platform founded by villagers for citizen-driven change towards real sustainability and future viability, following the experiences and learning processes of the 3-village-projects "Bürgerwerkstatt Flegessen, Hasperd und Klein Süntel". Self-description: "We are a determined and diverse bunch of go-gettes and change-makers."

COUNTRY-REGION

Hasperde, Klein Süntel, Flegelessen-Bad Münder am Deister, Lower Saxony

GERMANY

POLICIES & INITIATIVES

No

RATIONALE

The case has been selected because the idea of a multiplicatory project of teaching innovate experiences, ideas, and methods about citizen driven creative rural development by the villagers itself is striking. The special approach - typically rural - not to separate ideas and realization to ressorts but to think arts, culture, communication, economoy, education, infrastructure, living, mobility... together as community life as a whole is only possible because creativity in participatory approaches is seen as a core topic and driver for rural development.

ORGANISATIONAL AND LEGAL FORM

Non-profit entrepreneurial company, NGO, mainly driven by a group of 10 - 30 villagers, 1 with main moderating role

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

1or 2 part-time jobs in the management of the academy, former volunteers of the village projects, in development

TECHNOLOGY

Not necessary

LINK OR REFERENCES

https://www.akademiedeswandels.de/

BUSINESS

Business maturity:
In growth, started 2020

Mission, objectives and main activities of the case study Objective:
"Never underestimate what a small group of dedicated people can do to change the world. In fact, it's the only thing that's ever made a difference." (Margaret Mead). The intention behind what the Acadamy does is to encourage people and initiatives in their change efforts and to empower them, as change-makers, to implement a sustainable tomorrow with their own actions. "An important actor (perhaps the most important actor!) for the necessary change towards "truly sustainable" lifestyles is civil society - we citizens themselves. In our opinion, one thing is certain: we all have the ability to create more future viability - it just needs to be awakened and strengthened. With our training we would like to support this process and train as many change designers as possible - in such a way that after the training in their places these people spark a positive, bubbling enthusiasm among their fellow citizens to develop their own ideas for the design of their environment and to use them in implement the reality." (https://www.akademiedeswandels.de/about)

Sources of incomes
Lower Saxony Ministry of Food, Agriculture and consumer protection, Association of Lower Saxony Education Initiatives e.V. - funding for start-up of the model with 207.440,22 €, Oct 2020 - Nov. 2022

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts   Music   **Audio-Visual-Film**

Publishing and printed media   Craftsmanship   Architecture   Gastronomy   Video Games

Fashion   Design   Digital Content   Language industry   Marketing and Advertising

Others

Combinating arts, creative methods, community culture, literatur, film, press, … with ideas to village development, education

KEY WORDS

SOCIO-CULTURE   ACADEMY OF GOOD PRACTICE   PARTICIPATION

RURAL DEVELOPMENT   IMPULSES AND NETWORKS

COMMENTS

Contact info: hallo@akademiedeswandels.de

BRELINGER MITTE E.V.

Brelinger Mitte e.V. is an association in a village near the metropole area of Hannover, Lower Saxony. In this village the infrastructure got very weak, pub, post office closed. There was no room for community life or cultural activities expect the church. As the village shop gave up and decided to close forever some people of the village started to think about a solution. Many of them had moved to the village years ago, because they liked to live in a village, surrounded by nature. But for the quality of life they think that a real village should have a minimum of infrastructure and good possibilities for a informal togetherness. So they decided to take over the shop, buy an empty house in the middle of the village (the former pub), develop a cultural community center with post office, shop for all things needed for daily life, stage, rooms for rehearsals and cultural amateur groups like choir, theatre group, village history club, dancing group... others. A big kitchen and a café where all sundays selfmade cakes and coffee is served, a garden around to relax and grow vegetables... nearly the whole village joined the project and work there voluntarily. in the meantime they realised a lot of projects, invite artists, do participatory projects giving impulses to village life, invite experts of the topics people are interested in, teach each other in skills and bring in the experiences, money, knowledge, working power, tools, time and a lot of people are now highly engaged in the common project.

COUNTRY-REGION

Metropolitan area of Hannover, Lower Saxony

GERMANY

RATIONALE

The case shows the power of cultural engagement for vitality and resilience, the power of participative accesses and networking. And it is one the typical "good practices" we find in the rural metropole areas, where well-educated people with a hight sense for innovative creativity build networks to improve the village life and togetherness in a modern and future based sense. Sustainability and participation, culture as creative power and framework of innovational experiments are well-known and highly appreciated in those communities with those "special" personalities. Socio cultural work plays an big role, bringing people together, creating a framework for creative togetherness and fostering volunteer engagement in new, basic democratic forms.

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, project of two registered association s (PBO): (a) s a "owners' association"- owns the house, all members payed a part of the house and donated it to the association - in this way the house had been paid, all costs for the house, the gardening and repairs and building tasks were made by this association (b) the culture association - all members are involved active or passive in the organisation of the cultural programmes and projects. Every Wednesday members of both association meet to speak about new projects, challenges, dreams..., strengthen the togetherness. All work is made by volunteer engagement, supported by 1 person with some hours payed for cleaning, 1 person with some hours payed for administration, public relation, during funded projects freelance fees for artists

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SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

2 x minor employment (450 € monthly for some hours a week), freelancers when cultural project application were successful. Huge part of village inhabitants are (paying) members of the association

TECHNOLOGY

Not necessary

POLICIES & INITIATIVES

No

KEY WORDS

NETWORK   SOCIAL CULTURE   VILLAGE INSFRASTRUCTURE

RURAL DEVELOPMENT   IMPULSES   LIFELONG LEARNING

BUSINESS

Business maturity:
Mature, but always struggling for re-inventing themselves due to the needs, challenges and possibilities and ideas of their members, the inhabitants, guests, people of the region

Mission, objectives and main activities of the case study Objective:
Social culture in rural areas bringing together inhabitants old and new ones, generation-gaping, gaping cultural fields, community based, rural development, giving impulses, creating project-based frameworks for new forms for community cultur, creating inovative ways for regional infrastructure, self-organisation of village life, offering Third Place to get in contact to others. Offers: cultural and artistic workshops, exhibition, concerts, parties,sunday afternoon dancing, markets, theatre, lectures, gardening, getting- together-meals, sunday café with selfmade cakes, bakery workshops "Kunst & Keks" (=arts & biscuits) , DIY, cooperation with church, village initiatives, locals, international artists, social culture projects on regional topics...

Sources of incomes
Member fees, donations, "free hands" for work of the organisation (selling in shop, post office work, work in café and baking cakes, organisation, garden work, welcoming culture for guests, artists, new inhabitants, refugees), all help for organisation is volunteer work except bookkeeping and main cleaning work, + project funding by a wide range of funding organisations (public, private, churchbased), non-monetary support by municipality

LINK OR REFERENCES

https://www.brelinger-mitte.de/index.php?screen=_tablet

https://leader-sok.de/projekte/kek/ Kegler, Beate (2020): Soziokultur in ländlichen Räumen. Die kulturpolitische Bedeutung gesellschaftsgestaltender Kulturarbeit. kopaed München

https://www.stnds.de/damfiles/default/ueber-uns/publikationen/handbuch_soziokultur/Archiv/Handbuch_Soziokultur_Heft_7_Projekte_im_laendlichen_Raum.pdf-d9fda3cd66ec41221f021be2daf6432e.pdf

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Others

Main focus: Cultural work for shaping and fostering togetherness in rural village, development of rural region, strengthening mutual help and non-monetary exchange of goods, helping hands, knowledge, combined with small shop, post office and community gardening

COMMENTS

Contact info: "bettina.arasin@gmx.de"

CITY LAB

TThe Historical Museum Frankfurt begins with the premise that everybody living in Frankfurt is an expert on the city. The Stadtlabor/City Lab at the museum provide the space and the method by which the untold stories and the intangible knowledge people have about the city can
be gathered and shared. We make this aspect of the city's heritage visible. And through collaborative processe we create exhibitions, events, films, soundscapes and other forms of cultural enunciations that are then discussed with others. The role of the Historical Museum Frankfurt is that of moderator or catalyst;
the museum becomes a platform and contact zone

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COUNTRY-REGION

Frankfurt, Germany

GERMANY

RATIONALE

The collaboration with creative industries, especially with artists, architects and designers, enlarges the museum's methodological and participatory repertoire and opens new ways for exploring and depicting the city.

ORGANISATIONAL AND LEGAL FORM

Museum

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Public resources mainly

KEY WORDS

HERITAGE | VISUAL ARTS | MUSEUM | COLLABORATION

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://historisches-museum-frankfurt.de/en/stadtlabor?language=en

DAS LETZTE KLEINOD

Das letzte Kleinod is a theatre company which does internaitonal projects, most times connected to the history and topics of rural areas. It focuses on authentic places, involves inhabitants as actors and during the artistic research, uses unusual ways of mobilty and stages: ships, containers, vacancies, fields, stables and most times their own moving theatre in an oc eanblue historic train with its ten railway carriages. Das Letzte Kleinod are stationed at the historic railway station in Geestenseth, Lower Saxony. The 130-metre-long train has recently been extensively refurbished and is licensed to be moved on the public rail network. In the historic railway station from 1899, the production facility of the theater Das Letzte Kleinod is based. The plays are being produced and rehearsed in the signal box, the waiting rooms, the storage and the waggons itself before they are performed at home and abroad.The theater performances are produced with an international ensemble in Germany, Europe and overseas.

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COUNTRY-REGION

Geestenseth, Cuxhaven

GERMANY

RATIONALE

The case has been chosen, because of its very special approach on rural topics and the unique format of a theatre in a train, which is really used as a railway theatre, and additionally the international cooperation to historic or special places - often in rural areas - to bring on "stage" (here: to bring to containers, stations, fields, harbour ships, train, refugee homes....) actual topics, historic knowledge, detecting pollitical structures, hidden realities and authentic places of history, researching, rehearsing,developping with cooperation partners and inhabitants of the respective most times rural regions. The company won several prizes for their outstanding engagement for democracy and socio-culture and their engagement for people in rural areas and their high innovation potential. https://www.das-letzte-kleinod.de/en/awards_en/

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Core team: 2 persons (Juliane Lessen + Jens-Erwin Siemssen), others engaged as freelancers or volunteer participants

ORGANISATIONAL AND LEGAL FORM

For profit-company, NGO, theatre company, legal form GbR (Company under Civil Law)

TECHNOLOGY

Mobile stage technology , open-air-production, train and railway net, container ship,...

POLICIES & INITIATIVES

No

KEY WORDS

AMATEUR PARTICIPATION **COOPERATION** **OCEANBLUE THEATRE TRAIN**

INTERNATIONAL APPROACH **AUTHENTIC SIDES AS STAGE**

BUSINESS

Business maturity:
mature, since 2012

Mission, objectives and main activities of the case study Objective:
The international ensemble Das Letzte Kleinod (The Last Treasure) develops performances about places and their stories. An unoccupied island, a cold storage house or a harbour quay become the sites of unusual theatre performances. Das Letzte Kleinod continues to present their work in Germany, Europe and overseas. The realisation of theatrical projects at unusual performance sites requires special logistics: Das Letzte Kleinod operates two railway stations and carries out out-of-town theatrical projects with ten own railway cars. A tent camp is available to the group, used at performances sites that are not connected to a railway network. The artistic work and the organization constantly influence each other. In the last years an international youth work started and a permanent group or young people living in the rural area join the team.

Sources of incomes
Funding by different programs, fees, prizes, work for applications and administration is not paid by those programs - this and preparation is often unpaid work

INDUSTRY/CULTURE

Heritage Visual Arts **Performing arts** Music **Audio-Visual**

Publishing and printed media Craftsmanship Architecture Gastronomy Video Games

Fashion Design Digital Content Language industry Marketing and Advertising

Socio-cultural work

LINK OR REFERENCES

https://www.das-letzte-kleinod.de/en

https://www.stnds.de/damfiles/default/ueber-uns/publikationen/handbuch_soziokultur/Archiv/Handbuch_Soziokultur_Heft_7_Projekte_im_laendlichen_Raum.pdf-d9fda3cd66ec41221f021be2daf6432e.pdf, Schneider, Wolfgang/Kegler, Beate/Koß, Daniela (2017): Vital Village. Development of Rural Areas as a Challenge for Cultural Policy. transcript Bielefeld, p. 95-99
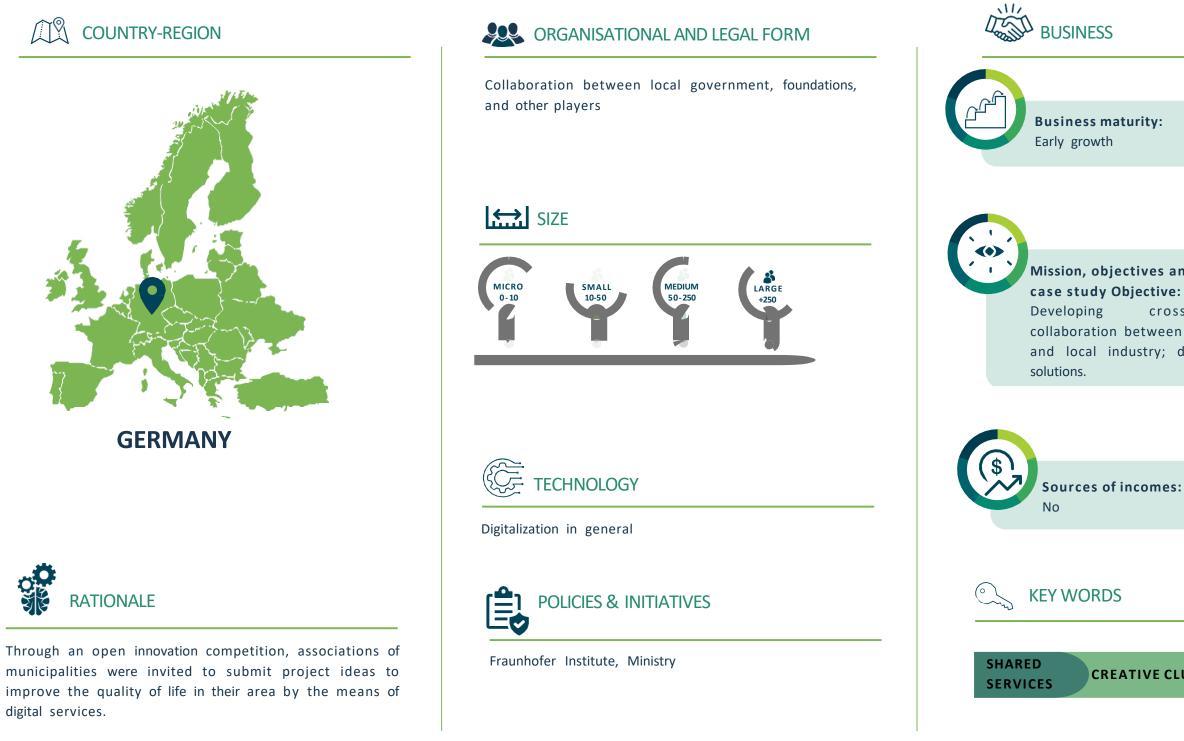
COMMENTS

contact: Jens-Erwin Siemssen; siemssen@das-letzte-kleinod.de

DIGITAL VILLAGES GERMANY

Digitalization opening up new opportunities for rural areas

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

GERMANY

RATIONALE

Through an open innovation competition, associations of municipalities were invited to submit project ideas to improve the quality of life in their area by the means of digital services.

ORGANISATIONAL AND LEGAL FORM

Collaboration between local government, foundations, and other players

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Digitalization in general

POLICIES & INITIATIVES

Fraunhofer Institute, Ministry

BUSINESS

Business maturity:
Early growth

Mission, objectives and main activities of the case study Objective:
Developing cross-sectoral solutions, collaboration between citizens, local authorities and local industry; develop affordable digital solutions.

Sources of incomes:
No

KEY WORDS

SHARED SERVICES   CREATIVE CLUSTER   E-GOVERNANCE

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Fashion   Design   Digital Content

Video Games   Marketing and Advertising   Language industry

LINK OR REFERENCES

https://enrd.ec.europa.eu/sites/default/files/tg_smart-villages_case-study_de.pdf

DORFMUSEUM MEIERHOF E.V.

The Dorfmuseum Meierhof e.V. in Hattorf am Harz is a typical village & local history museum run by a club of about 200 volunteers, about 60 of them very actively and voluntarily engaged. A few years ago the museum moved to another old house in the center of the village and is now in a process of complete change. The volunteers decided a) to develop a modern concept of exhibition and cultural education and b) to focus on cooperation with schools, kindergarten, other associations of the village to revitalize the community life based on cultural heritage and the still existing DIY knowledge of the elderly members

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Hattorf am Harz, Lower Saxony

GERMANY

RATIONALE

The case has been selected to show that even a typical amateur museum could be an actor of innovation an social drive. The volunteer group of mainly elderly people (60 - 85 are those really active ones) are very interested and extremly innovative in finding ways to open the house to the public, the schools, children, families and youth and are looking for good ways to manage the geneRATIONALE change. So they joined a project to get support in learning how to cooperate with schools and develop an education project, which hit the needs of schools, or better the needs of teachers and develop an exhibition with hands-on activities and workshop rooms, a program with participative workshop offers and hands-on days with gardening, historical handcraft, historical allday-life in villages... What is even more interesting is, that they are really perfect networkers and organisers, enabling-professionals, communication-professionals. The keyfigure is a lady whose father hosted the collection in his house before they moved to the new museum. Till then they reinvented their whole way of running the museum with great openess. They know everyone in the village, if they need help, machines, expert knowledge, money,... whatever activate the network and in short time there is someone to help. They base work on the potentials of former village life - togetherness, trust, to know each other quite well, mutual help, working and celebrating together, intergeneRATIONALE, inclusive and without no separation between activity for the association and private life, taking care of each other, seeing everyone as neighbour not as member of.. or visitor... This panacea is certainly practiced in many village associations, but this example shows very well that the self-image of typical mass culture can also be a lively form of cultural work

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, registered association (PBO), mainly driven by a group of 60 active elderly people, one of them as central impulsegiver, core person, expert of networking, about 200 members

TECHNOLOGY

For renovating the new museum building and construction of new exhibition - members bring technology with them, use mainly historic craftmenship or renew old techniques

INSITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

SIZE

MICRO
0-10

SMALL
10-50

MEDIUM
50-250

LARGE
+250

No paid jobs or employees, about 200 members, 60 active 20 active 1 - 3 days a week the whole year, 1 every day, all year

POLICIES & INITIATIVES

LEADER Regional funding for Renovation and development of new exhibiion, working rooms..., Landschaftsverband Südniedersachsen - Program "DorfMuseumschule" (VillageMuseumSchool) https://landschaftsverband.org/museumsberatung/dorf museumschule/ueber-das-projekt.html

KEY WORDS

NETWORKING | GENERATION PROCESS | CHANGE | VILLAGE HISTORY MUSEUM

CULTURAL HERITAGE | CULTURAL EDUCATION

Business maturity:
mature, but new start with new concept since 2019 - due to the pandemic situation the process is not as quick as they wanted it to be

Mission, objectives and main activities of the case study Objective:
"The purpose of the association is the promotion of home care and local history. The purpose of the statute is realized in particular by the establishment and maintenance of a village museum and the care of the dialect." After they bought the new museum building they started to renew the objectives of the association: "(It) wants to be future-oriented and has the goal: to present rural and farming life and work in the past, while creating references to the present and maintaining and promoting the Low German language.

Sources of incomes
Voluntary engagement, helping hands, donations, member fees, for the renewal of the house and the development of the educational programs they a) were granted by LEADER and the municipality b)were granted with a low budget but intensive consulting of educational experts of the "Landschaftsverband Südniedersachsen"

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Video Games

Fashion

Gastronomy

Design

Digital Content

Language industry

Marketing and Advertising

Cultural Education

LINK OR REFERENCES

https://landschaftsverband.org/museumsberatung/dorfmuseumschule/ueber-das-projekt.html
https://www.dorfmuseum-meierhof.de/

COMMENTS

Contact info: Inge Köhler, dorfmuseum-meierhof@web.de

FREILICHTBÜHNE OSTERWALD

The Osterwaldbühne, founded in 1950, is an open-air stage in the forest on the outskirts of the village and is operated by the association Freilicht- und Waldbühne Osterwald e.V. The natural scenery has 613 seats. The amateur actors perform various plays annually during the summer season on weekends from late May to early September. Including a children's/fairy tale play and a boulevard/folk play. In winter, the studio theater with 77 seats can be visited. As one of about 500 open-air-theatre (amateur theatre) in Germany the Waldbünne Osterwald is one of those who are known for their intensive and broad engagement for the local and regional development of the rural area / creative community buildung. Since the 1950's the association organises and plays 1- 3 open-air theater plays (since several years 1 big open-air musicalproduction, 1 open air family production and indoor winter theatre play) The members are involved the whole year voluntarily in the developing, rehearsals and presentation of the gigantic productions. All tasks were done by the volunteer members in generation gapping working groups - as actors and actresses, singers, dancers, caterer for the team or for the audiences, building, cleaning, repairing stage and caring the whole forest area of the theatre, developping, working on, producing... scenery, props, mask, costumes, selling tickets, public relation.... Besides they take part in the trainings and youth encounters of the National Association of Open-Air-Stages and are active in the Federal Association of Socio-Cultural organisations.

COUNTRY-REGION

Osterwald, Hameln-Pyrmont, Lower Saxony

GERMANY

RATIONALE

The case has been selected because it's a convincing example for the potential of community cultur (Breitenkultur), especially for the vitalisation, resilience and selforganisation of the local society. It shows that a common frame, basic democratic structures waist on participation of all members of the community of cultural activities can lead to a strong and activ community. At the same time, a high potential for innovation is evident here. This success is underlined by a huge amount of regular audiences (13.000-15.000 p.a.) who visit the plays each year, or even several times a year and the continuity and intensity of intergeneRATIONALE volunteer work.

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, registered association (PBO), volunteer engagement, no paid jobs

POLICIES & INITIATIVES

No

TECHNOLOGY

Stage technology (sound and light)

COMMENTS

Cornelia Iber-Rebentisch, c.iber@web.de

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

No paid jobs or employees, about 230 members, 30 active more than 3 days a week the whole year, 150 1-2 days a week in theatre season.

KEY WORDS

- OPEN-AIR-THEATRE
- GRASSROOTS-CULTURE
- COMMUNITY CULTURE
- AMATEUR ARTS
- INTERGENERATIONALE
- VOLUNTEER ENGAGMEN

INDUSTRY/CULTURE

Heritage · Visual Arts · **Performing arts** · **Music** · Audio-Visual · **Socio-cultural work**

Publishing and printed media · **Craftsmanship** · **Architecture** · **Gastronomy** · Video Games · Fashion

Design · Digital Content · Language industry · Marketing and Advertising

BUSINESS

Business maturity:
Mature (since 1950)

Mission, objectives and main activities of the case study Objective:
The aim of these and other open-air theater associations is to give people from the region the opportunity to work in a variety of ways to shape cultural interactions, in particular theater plays. IntergeneRATIONALE education and low-threshold access to culture, by everyone, for everyone and with everyone (Hoffmann 1979).

Sources of incomes
Member fees, "free hands", income from admissions, gastronomy and merchandising, investment subsidies for larger construction projects from state, regional and municipal public funds, income from advertising and sponsoring of local businesses.

LINK OR REFERENCES

https://www.freilichtbuehnen.de/images/pdf/ENDFASS UNGFreilichttheater_in_Niedersachsen_final_v8.pdf,
https://www.osterwaldbuehne.de

IDEENWERKSTATT DORFZUKUNFT E. V., FLEGESSEN, HASPERDE UND KLEIN SÜNTEL

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

2012 began a process of village development organised and implemented by the villagers itself. Starting point had been the fact that the local school should have been closed. The villagers came together and began to find ideas for the societal changes in the rural area. In participatory workshops based on ideas for a future of "vital villages" they collected not only ideas but started to realize them. In the meantime the three villages have a long list of people who want to move there because of the activities and special "makers-atmosphere". Projects realized by now: Maintaining the village school, joint construction project and management of a village shop for regional products (straw bale mud house), vacancy register, conversion of the old vicarage for a multi-geneRATIONALE housing project, joint cultural activities.

COUNTRY-REGION

Hasperde, Klein Süntel, Flegelessen-Bad Münder am Deister, Lower Saxony

GERMANY

TECHNOLOGY

not necessary , but due to the developped project possible - main focus: DIY

LINK OR REFERENCES

https://ideenwerkstatt-dorfzukunft.de

https://www.akademiedeswandels.de/presse-und-medienberichte

RATIONALE

In the community of villages with the neighboring districts of Hasperde and Flegessen, Klein Süntel has repeatedly received awards for the multitude of village activities and the high voluntary commitment of its residents. In 2013, the "village future ideas workshop" founded by citizens from Flegessen, Hasperde and Klein Süntel was recognized by the "Montag Foundation Urban Spaces" in the national competition "New Neighborhood" for the "many committed, creative projects"as an "example for more joie de vivre in the country instead of rural exodus". The village community also won the "German Citizens' Prize" from the Weserbergland Savings Bank Foundation in 2013.

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, registered association (PBO), volunteer engagement and some very low fees for freelance musicians (eveinitiatve of villagers without legal form, parts of the activities were brought to legal forms due to their tasks and objectives, e.g. an non-profit entrepreneurial company run by some villagers for strengthening internal development n the professionals use to play for free because of the very special atmosphere and the friendship to the leader of the festival), mainly driven by a single person as impulsegivers and networking talent

POLICIES & INITIATIVES

No

COMMENTS

Contact info:

Cornelia Iber-Rebentisch, c.iber@web.de

SIZE

MICRO 0 - 10
SMALL 10-50
MEDIUM 50-250
LARGE +250

350 members, no paid jobs in the initiative itself, but out of the initiative several projects could be developed which led to small businesses with job offers, sometimes paid jobs for professional moderators

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**   **Music**   **Publishing and printed media**

Audio-Visual   **Craftsmanship**   **Architecture**   **Gastronomy**   Video Games

Fashion   Design   **Digital Content**   Language industry   **Marketing and Advertising**

Others

Combinating arts, creative methods, community culture, literatur, film, press, … with ideas to village development

KEY WORDS

SOCIO-CULTURE   **PARTICIPATION**

DIY RANSITION "TOWN"   **VILLAGE PROJECT**

RURAL DEVELOPMENT

BUSINESS

Business maturity:
Mature - started in 2012, big success, lots of actives, ongoing processes

Mission, objectives and main activities of the case study Objective:
Villagers themself are those who own the village - and those who can change things, if something has to be changed. Community processes comparable to transition towns for village life. Participative processes, future idea workshop, volunteer engagement for creating new forms of togetherness as the main methods. Projects realised or planned: preservation of the village school, vacancy register, non-commercial real estate brokerage, construction advice on the renovation of old buildings, village as a cultural venue, village history, steles for the villages, cultural tourism, multi-geneRATIONALE living, vegetable gardens, microbrewery, food coop, car-sharing, co-working, village shop for regional products - buildt and run by villagers , weekly kitchen table workshops in private kitchen of the villages, films - as documentation of processes and cultural community projects, village newspaper, exchange and networking…

Sources of incomes
Won a lot of prices, but based on pure voluntary engagement and financial contribution by inhabitants, DIY

KULTURNETZWERK SAALE ORLA

The cultural development process had been started because the LEADER Regionalmanagement saw that in this very rural areas with ist big challenges all people which were interested in changing something and looking for new ways of togetherness, were somehow involved in cultural activities and networks (in a broader sense of community culture as well as artists, cultural education, events...) They invited a researcher team to organise for one year a participatory process to find out what is or much more could be the role of culture for vital villages, resilient inhabitants, raising creativity and innovation power to cope with the ongoing and still relevant historical societal transformations and its effects. The research team started the process with personal encounters, interviews and discussions with stakeholders of CCI, administration, politics, talked to people on the street and as participants of cultural and community building events. By this, the cultural activity fields, the potentials and challenges, the needs and ideas, visions... were identified. Several networking events brought those stakeholders together (strategic working group, during the whole process; open network meetings, workshops field trip to Netzwerk Kultur & Heimat Hildesheimer Land e.V. (see above)). Ideas and visions to the main topics were discussed and solutions, very practice-based, were reflected and found. Beneath this sounds and images of the region and its cultural world were collected and gave inspiration and impulses to talk, to see the region through other media, non-verbal and with a close look to people and aesthetics of landscape, transformation, bus stops...The core Ideas coming out of the process are: strenghtening the network and developping a digital mutual exchange and information platform as well as analog forms of getting together and sharing and realizing ideas, helping to get problems solved (now a very well working "Wandering Cultural Table" as open meeting of CCIs, visiting each other, bringing food and beverage for a get-together, showing whats going on and talking about their actual concerns and further ideas, moderated and targeted on challgenges and visions). Main idea to be realized from next year on is the implementation of a mobile cultural coordinator team (2 Persons) for continuing the network work of the process, making visible CCI inside and outside, raising funding for regional projects and coordinating the participative project processes, Outreach advice and process support for stakeholders, advocacy and capacity building, giving impulses and organising the view over the "edge" of the region and regional cultural scene, fostering regional cultural work of alliances of CCI, administration and Cultural Policy, building netzwerks to stakeholders of CCIs outside the region, cultural policy and funding organisation and programmes of federal state, national, international cultural network

COUNTRY-REGION

LEADER Region Saale-Orla, South-East Thuringia, Eastern German

GERMANY

RATIONALE

This work in progress is well researched and actual and is one of the very few cultural development processes that adress remote rural areas with challenging socioeconomic structures. A lot of stakeholders of cultural practice, administration and politics had been participated in several aspects to develop a common concept which are now the basic for the next years. It shows that a very close look to the cultural scene (by using a broad definition of culture and regarding its society shaping function) personal relations and participative approaches (including eating and drinking together, having fun, using ethnographic and artistic/socio-cultural methods of research, meeting people personally...) during the whole process are a good way to detect and raise creative power and the will of networking for the vitalisation and raising resilience of the rural area. The alliance of CCI stakeholders, administration and Cultural Policy developped a model of cultural coordination agency and other strategies that will support and enable, make it possible to use the cultural potential, to meet the challenges and to find ways to cover the needs - with close proximity to the actors and the ability to think outside the box.

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, project of a registered association PBO) organised under the umbrella of LEADER Regionalmanagement

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Free-lance person: 1 (100%) or 2 (sharing the 1x 100 %), members: about 60 - 120 are expected, artists, cultural associations and initiatives, associations and initiatives of community building, regional development and sustainable tourism, municipalities, stakeholders of churches (cultural administration), freelancers, others

TECHNOLOGY

Not the core issue, but digital platform should be developped , technical and infrastructural equipment for cultural events, should be made possible to be borrowed by members, mobile office equipment for outreach consulting

BUSINESS

Business maturity:
Pilot phase starts January 2023, at the moment concept, application, development of the call.

Mission, objectives and main activities of the case study Objective:
The cultural development process had been started because the LEADER Regionalmanagement saw that in this very rural areas with ist big challenges all people which were interested in changing something and looking for new ways of togetherness, were somehow involved in cultural activities and networks (in a broader sense of community culture as well as artists, cultural education, events...) They invited a researcher team to organise for one year a participatory process to find out what is or much more could be the role of culture for vital villages, resilient inhabitants, raising creativity and innovation power to cope with the ongoing and still relevant historical societal transformations and its effects. The research team started the process with personal encounters, interviews and discussions with stakeholders of CCI, administration, politics, talked to people on the street and as participants of cultural and community building events. By this, the cultural activity fields, the potentials and challenges, the needs and ideas, visions... were identified. Several networking events brought those stakeholders together (strategic working group, during the whole process; open network meetings, workshops field trip to Netzwerk Kultur & Heimat Hildesheimer Land e.V. (see above)). Ideas and visions to the main topics were discussed and solutions, very practice-based, were reflected and found. Beneath this sounds and images of the region and its cultural world were collected and gave inspiration and impulses to talk, to see the region through other media, non-verbal and with a close look to people and aesthetics of landscape, transformation, bus stops...The core Ideas coming out of the process are: strenghtening the network and developping a digital mutual exchange and information platform as well as analog forms of getting together and sharing and realizing ideas, helping to get problems solved (now a very well working "Wandering Cultural Table" as open meeting of CCIs, visiting each other, bringing food and beverage for a get-together, showing whats going on and talking about their actual concerns and further ideas, moderated and targeted on challgenges and visions). Main idea to be realized from next year on is the implementation of a mobile cultural coordinator team (2 Persons) for continuing the network work of the process, making visible CCI inside and outside, raising funding for regional projects and coordinating the participative project processes, Outreach advice and process support for stakeholders, advocacy and capacity building, giving impulses and organising the view over the "edge" of the region and regional cultural scene, fostering regional cultural work of alliances of CCI, administration and Cultural Policy, building netzwerks to stakeholders of CCIs outside the region, cultural policy and funding organisation and programmes of federal state, national, international cultural network

Sources of incomes
For the pilote phase it will be financed 80% by means for development of structures in culture in rural regions by Thüringer Staatskanzlei (Federal State of Thuringia), 20 % non-cash funding, (e.g. co-working with cultural manager of county administration, using access to digital platform, possibility of using two work-spaces in public cultural buildings in different parts of the huge rural area..) by county municipality, supported by close networking with regional manager of LEADER project group in the LEADER Region Saale Orla, Thuringia - for next 3-5 years, in this time. In this time a follow-up financation (mix) has to be acquired. The 100% position will be shared by 2 persons as freelancers

INSITU
place-based **innovation** of
cultural and creative industries
in **non-urban areas**

POLICIES & INITIATIVES

LEADER Regional funding, funding Rural development by culture, Capacity building for culture in rural areas… Federal State of Thuringia - but NGO.

KEY WORDS

ADVOCACY	RURAL DEVELOPMENT	NETWORK FOR CCIS

ALLIANCE OF CULTURAL PRACTICE	CONSULTING	CAPACITY BUILDING

ADMINISTRATION	COOPERATION REGION-GAPPING

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   **Publishing and printed media**

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Others

Main focus: Cultural work for shaping and fostering togetherness in rural village, development of rural region, strengthening mutual help and non-monetary exchange of goods, helping hands, knowledge, advoacy, capacity building; community culture, socio-culture and all inbetweens and cross-overs of cultural sub-sectors, tourism, gastronomy, rural and regional development, community building/culture of churches and other associations, cultural administration of municipalities, cultural and regional policy stakeholders

LINK OR REFERENCES

https://leader-sok.de/projekte/kek/

COMMENTS

alexander.pilling@leader-sok.de; soeren.kube@leader-sok.de; as I am actually involved in the cultural development processes in the rural region I could tell a lot more about the processes, needs, challenges…

MYVILLAGES, ANTJE SCHIFFERS

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

Antje Schiffers is a German artist who focuses on art projects, concepts and performances that focus on the village life. Unlike the common images of village between idyllic paradise and lost place, Antje Schiffers regards village life as a unseen cosmos and terra incognita for the urban world. Her mission is to make village life visible not as something exotic, idyllic or oldschool, but in its reality and in the creative power and very own ways of expression. In her village art project she focuses on co-creational methods and sets impulses to go deeper to an understanding of the diversity of village life. Antje Schiffer builds networks and matches people of villages around the world and finds approaches beneath the language itself to communicate. Myvillage is one of her longlasting projects, an exchange project on village arts, developped according to narratives and stories of the village communities. created a common international village shops with artistic village goods made by the villagers and present this in Art galleries, museums, conferences as a ambassador of village life.

COUNTRY-REGION

Berlin

GERMANY

RATIONALE

The case has been chosen by its approach to see the need of informing urbans to the reality of village life and to value the innovation potential and creative power of villagers as a special quality which follows others forms and traditions, other qualtiy criteria and self understanding than what we find in the urban art scene. Nevertheless this quality is seen not less important or more important but on the same level following other paths.

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Antje Schiffer is single artist and freelancer, with a broad network. In her project myvillages she cooperates with 2 other artists: Kathrin Böhm (UK/DE), Wapke Feenstra (NL)

ORGANISATIONAL AND LEGAL FORM

Antje Schiffers is a freelance artist, Myvillages is registered as an International Foundation in the Netherlands.

TECHNOLOGY

Sometimes agricultural machinery

POLICIES & INITIATIVES

No

KEY WORDS

VILLAGE SHOP | INTERNATIONAL WORK | LONGLASTING PROJECTS

VILLAGE LIFE AND ARTS | RELATIONS BETRWEEN RURAL AND URBAN

BUSINESS

Business maturity:
Maturere since 2003 (myvillages), as artist since 1997

Mission, objectives and main activities of the case study Objective:
In her projects she addresses villages all over the world with a general topic which grows by her visits in those villages and the participative approaches. Normally her works combine several villages in different countries. She takes a lot of time to get to know people there, to understand what's going on, to interact, to collect, to really come close to the values of the communities, to the dark and bright side, to the world of this village in depth. Out of these experiences she translate her findings in a participative way with the villagers in exhibitions, theatre play, cooking sessions, village shop production, or whatever and shares it with the other villages and urban worlds. Myvillage is one of the longlasting projects which shows her way of working brilliantly. myvillages' work addresses the relationship between the rural and the urban, looking at different forms of production, pre-conceptions and power relationships, whilst passionately questioning the cultural hegemony of the urban. The collective is involved in co-operative projects in various villages and landscapes around the world, with the aim to bring a new dynamism to solidified notions of local resources and production, agriculture and culture, internal and external perception.

Sources of incomes
project funding, fees for performances, organisation of artistic concepts of conferences, programmes, awards, proceeds from the sale of works (galleries, museums…)

INDUSTRY/CULTURE

- Heritage
- Visual Arts
- Performing arts
- Music
- Audio-Visual
- Publishing and printed media
- Craftsmanship
- Architecture
- Gastronomy
- Video Games
- Fashion
- Design
- Digital Content
- Language industry
- Marketing and Advertising
- Exhibitions
- Shop of village products

LINK OR REFERENCES

https://myvillages.org/

http://villageplay.net/

https://www.antjeschiffers.de/

http://sistercities.antjeschiffers.de/

https://internationalvillageshow.myvillages.org/

http://www.vechtewaren.antjeschiffers.de/

https://www.vorratskammer.myvillages.org/

http://www.ichbingernebauer.eu/de/

COMMENTS

contact info: mail@antjeschiffers.de

NETZWERK KULTUR & HEIMAT HILDESHEIMER LAND E.V.

The association "Netzwerk Kultur & Heimat Hildesheimer Land e.V." (Network Culture & Homeland County of Hildesheim) is a network of CCI's in a huge rural area and the urban city of Hildesheim. It is coordinated by 1 professional, a volunteer team (Vorstand), in cooperation with professional from cultural administration of Landkreis (municipality structure for the whole region), 1 office - main tasks: getting to know all persons of CCI or interested in working somehow in the cultural field (payed and volunteer, professional, non-professional, NGOs, for profit and non-profit...), connecting/networking, consulting according to the needs and possibilities, support in communication, marketing, organisation of cooperation, trainings and workshops, continiously growing handbook of practical knowledge and backgrounds towards cultural work in rural areas, digital network for spreading and sharing information, making visible, qualification..., political lobbywork, fundraising for network-projects - micro-grant funding in those network projects, equipment (event technique, tables, benches, tents...) could be borrowed by the network members for cultural events, impulses, networking with other even international networks (ENCC, EU projects, others), cooperation and alliances with administration and policy, fundraising, coordination, administration and communication of network projects which always have in focus to foster vitality, resilience, innovational thinking, identification with the region and making visible the power of diversity, humor and togetherness in diversity for CCI, inhabitants and guests of the region, innovation in rural tourism, CCIs and community building

COUNTRY-REGION

Hildesheim

GERMANY

RATIONALE

It is a well approved good practice, perhaps even best practice exemple for (socio)cultural work in and for rural areas in Germany. Background: Public funding for Culture is a volunteer task for policy in Germany and if practised it's due to the federal system task of the municipalities and not on national level (or level of the federal states governments). Federal state government does some project funding, but in rural regions normally there is no or very few funding at all for cultural aspects, some funding for libraries is still happening, but beneath this it depends very much on persons and their success in convincing local politicians if they will get funding or not. As there is no or only very few structures, professionals and amateurs work normally volunteerly or as free-lancers and have no capacities beneath the work to learn more about fundraising, do applications for project funding, applications concurr with those or bigger cities and bigger organisation with experts in writing application and more "spectacular" projects as they could be normally possible or senseful in rural areas. The network was funded many years ago exactly to face these challenges. It is somehow the heart of all CCIs in the rural region, makes them as a whole and in details more visible, delivers the professionality, connects, builds needed alliances to administration and policy and is active in consulting stakeholders of CCI, rural development, rural tourism and policy for rural areas and its development as well. With huge cultural projects connecting the diverse stakeholders and cultural ideas and possibilities in the whole region - sometimes connecting the region to others, even internationally - it makes culture possible and develops innovative ways of cultural practice, tourism, thinking and improves first findings further and further. It is based on democratic structures and very high level of participation of its members, inclusive, gender equity (m/f/non-binary, LGBTQI+), and brings together traditional forms and innovative forms, arts & culture, professionals and amateurs, volunteers & paid for work, gapping generations, municipalities, towns and villages, stakeholders, divisions, administRATIONALE departments... The structure, the tasks and the very fruitful regional projects show the potential of this network quite well - and the team is always open for international contacts, interviews, questions and visits. Active member in ENCC by member Bundesverband Soziokultur e.V.

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, registered association (PBO= Public benefit organisation)

SIZE

MICRO
0 - 10

SMALL
10-50

MEDIUM
50-250

LARGE
+250

Employed: 1 part-time employment, changing number of free-lancers depending on project funding, members: 77 cultural associations and cultural stakeholders (and their members, no number existing)

TECHNOLOGY

Not the core issue, but digital platform and technical and infrastructural equipment for cultural events, can be borrowed by members, mobile office equipment

BUSINESS

Business maturity:
Mature, but always struggling for re-inventing themselves due to the needs, challenges and possibilities and ideas of their members, the inhabitants, guests, people of the region

Mission, objectives and main activities of the case study Objective:
MAIN ACTIVITIES: getting to know cultural stakeholders and those who are interested in doing cultural work, networking, bringing together for mutual exchange and new ideas and mutual support, analog and digital plattform for making visible and getting information, consulting, advocacy, capacity building, qualification, fundraising and coordination of networking projects on regional topics, most times with micro-grant funding and scout-system as help for realization for the participating members or municipalities (several of these projects are based on ideas with a lot of humour and fun getting together and all on participation and cooperation between diverse people, organisation, initiatives, ideas...), plattform that allows to learn from each other, , , OBJECTIVES: plattform for CCIs (volunteer, freelancer, artists, association, inititvatives...of arts & cultural work) in Hildesheim and the rural and remote area around; Bringing (back) vitality and resilience, power to create togetherness and transforming societies, to identify with a huge and mostly rural region, to cooperate in village-, cultural field-, generation-, ...gapping projects, to learn more about cultural work, to cooperate over the edge of the region, to foster sustainable tourism, to foster awareness of diversity, inclusion and to feel the advantages of real participational cultural work with, for and by those who live in the area and those who (want to) visit or move there. Kultur & Heimat Hildesheimer Land network is a diverse alliance - from large cultural associations to freelance artists.At the same time, cultural concerns are represented externally with a strong voice.This happens impressively in the projects that have been carried out, (e.g. Rosen & Rüben). It is only through the work of many members that such an impressively diverse, rousing and optimistic program can be sustained from the idea through to realisation. This and previous projects (e.g. open studio days) activate fellow citizens and promote and strengthen awareness of their own region. Regional/rural development by (socio-)cultural, participative, more or less grass root and democratic work, based on ideas of 1968's movement of Culture for all, culture with all, culture made by all theories, sustainability, green policy and more left winged grassroot movements played and still play big role.

Sources of incomes
very adventerous and self-exploiting, team is so convinced on the ideas and the need of the network impacts on the regional development, fostering resilience and vitality that most of the members work volunteerly and the leading person works for extremly low money and adds a great deel of private goods and time to her work, and indeed it needs this high professionality, creativity, open mindedness, good knowledge and communication abilities as well as will to deal with risks of financing: Member fees (very low) + public funding (very low) + project funding by a wide range of funding organisations (public, private, churchbased), always to less time + high amount of volunteer work (possible by high rate of identification of the members with the network - they ARE the network)

POLICIES & INITIATIVES

Funding of municipality now regularly and at a low level, therefore constant mix of public and private project funding from micro-funding of regional private foundation, sponsoring and donations to EU-project funding (Creative Europe), national funding programmes (Funding of Federal State of Lower Saxony "Soziokultur", Robert-Bosch-Stiftung, (national project funding "Fonds Soziokultur"...) - but NGO

KEY WORDS

| NETWORK | RURAL & REGIONAL DEVELOPMENT | INNOVATION BY CONSULTING |

| REGIONAL NETWORK PROJECTS | MUTUAL EXCHANGE | VIEWS OVER THE EDGE OF THE REGION |

| COMMUNICATION | QUALIFICATION |

| COOPERATION | ALLIANCES OF PRACTICE | ADMINISTRATION |

| POLICY | HUMOUR & CREATIVE IDEAS VERY CLOSE TO INHABITANTS AND GUESTS OF THE REGION |

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   **Publishing and printed media**

Craftsmanship   Architecture   **Gastronomy**

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Others

Main focus: Cultural work for shaping and fostering togetherness in rural village, development of rural region with big effort in development of cci, capacity building, advocacy, impulse setting, fostering regional identity with humour, time, closeness and cultural participative projects with lowlevelled access to bring own cultural activity and cultural places in; community culture, socio-culture and all inbetweens and cross-overs of cultural sub-sectors, tourism, gastronomy, rural and regional development

LINK OR REFERENCES

https://www.landkreishildesheim.de/index.php?ModID=7&FID=2829.18143.1&object=tx%7C2829.18143.1
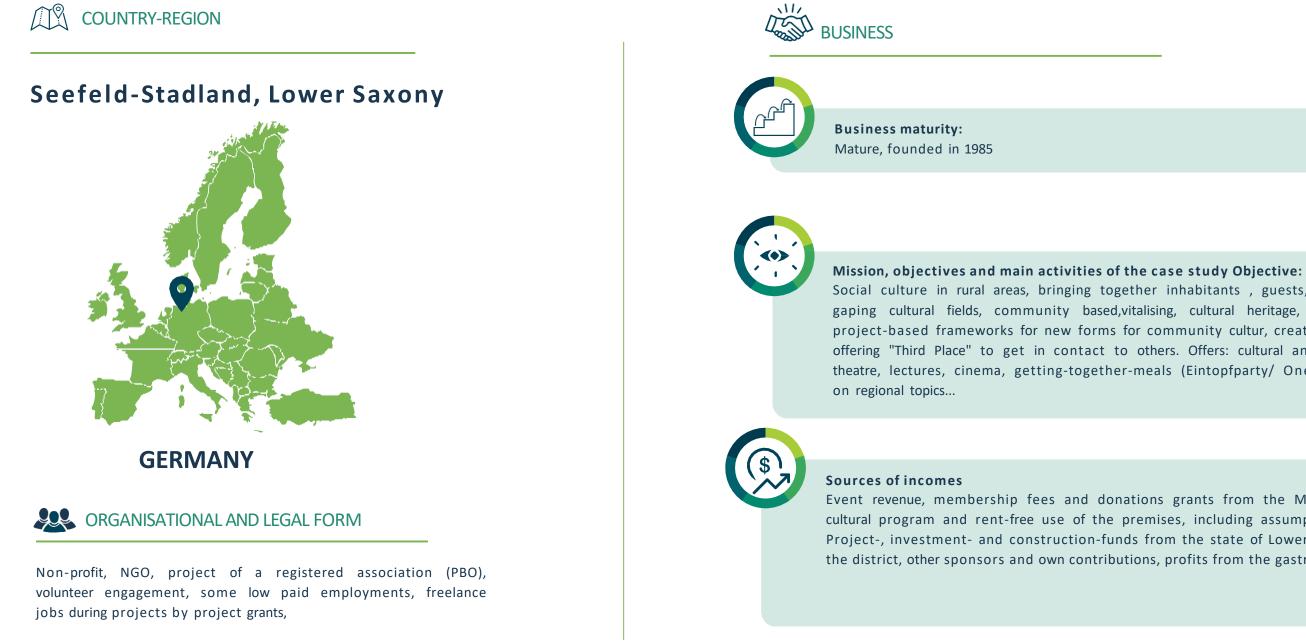
https://www.rosenundrueben.de/die-idee/

COMMENTS

Strongly recommended for further research proposes, one of my favourite exemples of innovation and rural development made by CCI. They were strongly involved in the team of "ECOC Hildesheim 2025 and still very involved in those processes in alliance with the regional municipality, and a huge network around this application (weren't chosen by EU, but processes for bid-book develop now in other forms)

SEEFELDER MÜHLE E.V.

Seefelder Mühle e.V. is an association which runs a cultural center in an historic windmill in the North West of Germany since nearly 40 years. Founded by a privat initiative the cultural center is now based on the volunteer of a NGO association. It offers cultural activities, art exhibitions social-cultur projects, a wide range of cultural events (theatre and dance perfomances, workshops, markets, concerts, lectures and others) for inhabitants and guests of the remote and rural region. The association cooperats with local and regional initiatives, artists, schools, tourism,churches, the association of country women and others. The municipality is located in the windmill and the country women run a cafe and a small shop with local and selfmade products there as the rooms can be booked a lot of privat and company events take place there. The windmill is located near a bike trail. It is a popular meeting place for groups, locals and tourists. It's a listed monument and the mill is operated on a voluntary basis by trained leisure millers.

COUNTRY-REGION

Seefeld-Stadland, Lower Saxony

GERMANY

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, project of a registered association (PBO), volunteer engagement, some low paid employments, freelance jobs during projects by project grants,

BUSINESS

Business maturity:
Mature, founded in 1985

Mission, objectives and main activities of the case study Objective:
Social culture in rural areas, bringing together inhabitants , guests, refugees, country women, youth, generation-gaping, gaping cultural fields, community based,vitalising, cultural heritage, and rural development, giving impulses, creating project-based frameworks for new forms for community cultur, creating inovative economic ways for regional production, offering "Third Place" to get in contact to others. Offers: cultural and artistic workshops, exhibitions, concerts, markets, theatre, lectures, cinema, getting-together-meals (Eintopfparty/ One-Pot-Party), cultural heritage, social culture projects on regional topics...

Sources of incomes
Event revenue, membership fees and donations grants from the Municipality of Stadland (EUR 2,000 annually for the cultural program and rent-free use of the premises, including assumption of the additional costs of around EUR 15,000) Project-, investment- and construction-funds from the state of Lower Saxony, plus third-party funds from the municipality, the district, other sponsors and own contributions, profits from the gastronomic area and the mill shop

IN SITU
place-based **innovation** of **cultural** and **creative industries** in **non-urban** areas

RATIONALE

The case is an excellent example for the potential of social culture work for the development of vital and resilient rural regions. By bringing together different people, groups and stakeholders, it create an atmosphere of togetherness for the development of the region. In basic-democratic processes innovative ways of shaping the community life. Effects in volunteer engagement innovation power impulsive setting, networking, cultural education, and even tourim and economy are measurable.

SIZE

| MICRO 0 - 10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

300 members 1/3 of the locals 1/3 regionals. 2 employes (25h) for management, 60 volunteers working in the cafe and the shop, and cultural events. Freelancers depending on project funding.

TECHNOLOGY

Historical windmill, regional identification by this unique technology

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   **Publishing and printed media**

Craftsmanship   **Architecture**   **Gastronomy**

Video Games   **Fashion**   Design

Digital Content   Language industry   Marketing and Advertising

Socio-cultural work

POLICIES & INITIATIVES

No

KEY WORDS

| IMPULSES | CULTURAL HERITAGE | NETWORKING |

| SOCIAL CULTURE | IMPULSES | RURAL DEVELOPMENT |

LINK OR REFERENCES

https://seefelder-muehle.de/der-verein/

https://www.stnds.de/damfiles/default/ueber-uns/publikationen/handbuch_soziokultur/Archiv/Handbuch_Soziokultur_Heft_7_Projekte_im_laendlichen_Raum.pdf-d9fda3cd66ec41221f021be2daf6432e.pdf

COMMENTS

Contact info: Cornelia Iber-Rebentisch,

c.iber@web.de

STELZENFESTSPIELE BEI REUTH E.V.

Stelzenfestspiele bei Reuth e.V. is an association that organises a yearly festival of music and more, where really innovative compositions and instruments, locals, amateur music, professionals with international reputation, farmers, villagers, young and old come together for a program that is really special. The makers of experiment with farm technology and build instruments out of machines used for cowmilking, an organ made out of slurry pumps, involving films of farm work to experimental sounds and more. Started as a crazy idea of a professional musician of the Leipziger Gewandhausorchester, who lives in this very remote village in Thuringia, it became now a really big festival with an own concert hall. From the beginning the impulsegiver plays a central role in the organisation and as networker. In the meantime nearly everyone in the village is involved in the festival organisation by making music, theatre, films or building instruments, stage or scenery

COUNTRY-REGION

Stelzens, outh-East of Thuringia

GERMANY

RATIONALE

The case is an example of one well-working model of innovation power by impulses and involvement of professional artists in rural areas. The success of this case model is not only based on the professionality or the artistic knowledge, but also on the facts that a) the impulsegiver lives since years in the village itself, b) is well-known by all inhabitants c) the village with its less than 200 persons is a small system based on trust and togetherness (everybody knows everybody and everything of the life of the others) d) the humour, time for exchanging creativ ideas e) the historically based mentality of having to invent things you had no chance to get and the selfmade/DIY mentality of the local and regional inhabitants, convinced that "if you want something to happen, you have to do it yourself and if it is not possible to do it alone - why don't you ask the neighbours?" e) the impulsegiver is a perfect networker as well in the scene of international classic music on a highly professional level as in the amateur music scene of the region f) he has the knowledge and contacts to apply for funding and brings politics, administration and cultural practice together as friends supporting a common project. It started in the 1980s by several concerts of Henry Schneider, musician an inhabitant of the village) and his colleagues and friends of several professional orchestras. During the years the idea of more closenessness with the village people grew and a first small music festival with professionals and locals in the church and open-air combined with a football play - professional musicians against villagers, out of these great experiences with a lot of fun more and more ideas of bringing together classical music of professionals and everyday farm and village life developped and found its formats through the year. Now they have a "festival stable" with 1.200 places for the public, a lot of concerts play there additionally like before in church, forest, farm houses ... And its sold out very often...

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, registered association (PBO), volunteer engagement and some very low fees for freelance musicians (even the professionals use to play for free because of the very special atmosphere and the friendship to the leader of the festival), mainly driven by a single person as impulsegivers and networking talent

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

TECHNOLOGY

Agricultural machinery for creation of innovative forms of instrument and music, stage - but all self-made, not necessary for the success of the work

SIZE

MICRO
0 - 10

SMALL
10 - 50

MEDIUM
50 - 250

LARGE
+250

Unknown, all volunteers (estimated 250 members)

POLICIES & INITIATIVES

No

KEY WORDS

MUSIC   SOCIO-CULTURE   PROFESSIONAL & AMATEURS

FESTIVAL STABLE   IMPULSES & NETWORK   RURAL DEVELOPMENT

BUSINESS

Business maturity:
Mature, since 1993

Mission, objectives and main activities of the case study Objective:
Socio-culture in rural areas, impulses and networking by "inventor" professional artist /musician, netzwork of professional musicians, amateur music groups, villagers, farmers, agriculture machinery, inclusive theatre group... Communtiy based cultural work with high quality music production and focus on togetherness and creation of unusual music and having fun together, realising "big things" on low level out of friendship, crazyness and neighbourhood - very successfull for the happiness to live in the village and the publlc - about 5.000 persons for the last concert of every festival is normal.

Sources of incomes
Funding was needed for budling the festival stable, public relation, assurances, travel costs, material etc. , normally not for fees or payment of involved persons. Member fees, entrances, funding of federal state, private companies, County, non-monetary support by a wide range of associations, initiatives, private persons, donations

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music and Festival

Audio-Visual-Film

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Socio-cultural work

LINK OR REFERENCES

https://www.stelzenfestspiele.de

https://www.mdr.de/video/mdr-videos/f/video-633752.html

SYNDIKAT GEFÄHRLICHE LIEBSCHAFTEN

The performative group of young artists works primarily in Quakenbrück and Leipzig. The "syndicate Gefähliche Liebschaften" (Syndicate Dangerous Liaisons) is looking for stories from rural areas that invite a change of perspective and show our interdependencies.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Quakenbrück Osnabrück, Lower Saxony

GERMANY

POLICIES & INITIATIVES

The artists group developed knowledge formats for TRAFO (Programm of the National Foundation of Culture in Germany (Kulturstiftung des Bundes) (https://www.trafo-programm.de/) and the MKW NRW (Ministry of Culture and Sciences in the Federal State of Northrhine Westphalia). 2019-2021 the syndicate was part of the Artist Development Program of the LOFFT (Leipzig)(https://www.lofft.de/). In 2021 it was the tandem partner of the buehnendautenheims (https://www.buehnendautenheims.org/), in the peer-to-peer counseling program of the LaFT Lower Saxony (Association of Free Theatres in Lower Saxony) (https://www.laft.de/themen/vernetzung-und-fortbildung/projekte-vernetzung-und-fortbildung/peer-to-peer-akademie.html). In 2020-2022 it will be supported by the "Freischwimmen" (https://freischwimmen.org/) platform.

RATIONALE

The case has been selected because of its approach to rural topics and their experiences in rural life, rural cultural work, art/theatre in rural areas, cooperation and residencies in and with rural areas, their artistic work which is at the same time community based and artistic research work of professional artists and researcher with cross-over methods and a focus on being "interested guests of the villages, observers which like to invite the audiences as participants to their projects, giving them the role as hosts". The keyperson of the group is Micha Kranixfeld a queer actor, performer, researcher (University of Koblenz-Landau), doing its phd about the meaning and working methods of artists in rural artist residencies, a real expert in the field (and in the field of queerness, diversity & arts in rural areas as well)

ORGANISATIONAL AND LEGAL FORM

Legal form: GbR (Gesellschaft bürgerlichen Rechts) "Company under Civil Law"

TECHNOLOGY

Not necessarily, sometimes stage technique(light & sound), mics, recorders, others often due to what is on the place they interact with

KEY WORDS

| RURAL TOPICS | ARTISTIC RESEARCH | QUEERNESS IN RURAL AREAS, |

| FREELANCE ARTISTS GROUP | MOBILE AND NON PLACE-BASED |

SIZE

MICRO 0-10   **SMALL** 10-50   **MEDIUM** 50-250   **LARGE** +250

6 freelance artists

BUSINESS

Business maturity:
Mature, but always dependend on project funding, all members have several jobs to survive beside their artistic work in the Syndikat.

Mission, objectives and main activities of the case study Objective:
The meaning of "Syndicate" refers to an association of workers in the same industry who make a contribution to building society. With their work, Syndikat Gefährliche Liebschaften wants to make stories visible that invite a change of perspective. Sometimes a theater is created, sometimes an exhibition or a radio play,exhibitions, pop-up shops, dance balls, bicycle tours. "Between honest interaction and bold assertions, the audience is seduced into making statements."

Sources of incomes
Funding by different programs, fees, prizes, work for applications and administration is not paid by those programs - this and preparation is often unpaid work

INDUSTRY/CULTURE

Heritage   Visual Arts   **Performing arts**   Music   Audio-Visual

Publishing and printed media   Craftsmanship   Architecture   Gastronomy   Video Games

Fashion   Design   Digital Content   Language industry   Marketing and Advertising

Others

artistic research, workshops, participative arts

LINK OR REFERENCES

https://gefaehrliche-liebschaften.de/

https://www.uni-koblenz-landau.de/de/koblenz/fb1/sempaed/migration/mitarbeiter/michael-kranixfeld/publikationen-kranixfeld

https://www.kubi-online.de/autorinnen/kranixfeld-micha

COMMENTS

Contact info: https://michakranixfeld.de/; hallo@michaelkranixfeld.de; Profinle: https://www.uni-koblenzlandau.de/de/koblenz/fb1/sempaed/migration/mitarbeiter/michael-koblenzlandau.de/de/koblenz/fb1/sempaed/migration/mitarbeiter/michael-kranixfeld

TEATREBLAU

IN SITU — place-based innovation of cultural and creative industries in non-urban areas

teatreBLAU is an international working theatre/performing arts group, officially situated in Brandenburg, but working and researching on digital and hybrid formats to bring arts project (opera, theatre, performance, participative art projects, community arts, dance, film and all inbetween as well as arts & cultural education) to rural areas all over the world, and rural topics to the urban cities and metropole areas. The last years they experimented a lot on innovative use of digital tools to combine artistic research, rehearsals, stage productions, cultural management and teamwork and participative formats of cultural education. The keyperson ran a rural theatre laboratorium in a small village in a very remote and rural area in Brandenburg (East Germany) before and moved to a farm in Sineu, Mallorca some years ago. She combines her artistic work with the daily work on the farm and produces regional food and beverage products beside. The international team lives in several parts of the world and comes together in diverse digital formats, as well as on stages in most times rural areas. "teatreBLAU is an international platform for networking, information, knowledge sharing and education.

COUNTRY-REGION

Brandeburg

GERMANY

RATIONALE

This case has been selected because of its innovative approach to artistic work with artists and public in rural areas. It's not only "zooming" the opera produced somewhere and opening audience to digital use. The company looks for really new forms of artistic rehearsals, performance and educational tools by interacting analog and digital on stage at the same time, bringing together people from different parts of the world interacting on screens together as part of the play or dance performance, allowing the audience to participate by digital means... but it's still in progress and they are open to all kinds of co-creation

TECHNOLOGY

Stage technology (sound and light), film equipment, special digital programms for rehearsals, production

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

team of about 10 artists, 2-3 persons involved with public relation, technique, organisation, members?

POLICIES & INITIATIVES

Changing, at the moment, the Ministry of Culture and Digitalization gave money for the development of a model of theatre work for rural cultural stakeholders, research in digitalization in the CCI sector - but only as project funding, no inclusion in a longlasting programme

ORGANISATIONAL AND LEGAL FORM

Registered association (Public Benefit Organisation) NGO, non-profit-organisation

KEY WORDS

RURAL TOPICS | ARTISTIC RESEARCH | INTERNATIONALY BASED

ASSOCIATION OF FREELANCE ARTISTS | DIGITAL AND HYBRID PERFORMANCE

BUSINESS

Business maturity:
between start and in growth

Mission, objectives and main activities of the case study
Objective:
Even if teatreBLAU is not only focused on rural areas and topics, it has remarkable projects there and is always looking for new ways and a theatre language that makes art and performance happen close to people, together with them, with universal subjects which bring together people from rural to urban areas, from all edges of the world, to come very close, to find a common language - independent to the mother tongues. On of the research questions during the start of teatreBLAU had been to ask how people in rural area get access and possibilities to be part of international artistic processes and events in a language and format which is close to each one as human being. This research leads to a wide range of stunning experiments and productions. And they are still on their way. "We love enhancing art dialogues and contemporary debates among artistic disciplines and culture. We turn relevant societal topics into European theatre productions, together with professional artists from different areas, covering both the big city and the rural area.... so we produce multimedia, multilingual and multiformat performances. Common pictures in different languages, common themes that connect people and hence protagonists and audience in all the world, are teatreBLAU's language. Individuals are part of the network as well as cultural institutions. Experienced performing artists work with visual artists and scientists. A new theatre language shall be developed."

Sources of incomes
donations, entrance fees, workhop fees, member fees, project grants - extremly challenging, no basis funding, only for some of the projects, big amount of work goes to writing application, lobbying...

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

Others

hybrid forms of digital and analog arts, cultural education, related to the topic cultural heritage, community culture, political subjects

LINK OR REFERENCES

https://www.teatreblau.eu/

COMMENTS

Contact info: Katja Lebelt; contact@teatreblau.eu

NÝP

Nýp is a guesthouse, art recidencie and a gallery, a renovation from a traditional Icelandic farmhouse and barn. The Barn has been recreated as an event space for multiple purposes.Nýp hosts various exhibitions, lectures and workshops.

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place-based **innovation** of
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COUNTRY-REGION

Nýp á Skarðströnd, West Iceland

ICELAND

RATIONALE

Nýp has inspired arts and cultural life in a very rural area of Skarðsströnd. The renovation of the buildings housing the operation alone has attracted attention, but also the offer of events and art residences has attracted traffic.

ORGANISATIONAL AND LEGAL FORM

Cooperative

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

An interactive exhibition with a set like in a theatre, audio guidance and television screens.

POLICIES & INITITIVES

No

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:

A cultural program has been run at Nýp since 2006. The program has included lectures and seminars about the history and literature of the region by Breiðafjörður, together with courses and exhibitions where art and design are the focus. Exhibitions of contemporary art, where selected artists are annually invited to show their works in Nýp, are accessible to visitors.

For the past 6-7 years, the activities at Nýp have developed in the direction of making the philosophy of sustainability and reuse visible in action, with the guiding principle of welcoming domestic and foreign tourists and giving them access to cultural experiences. Activities appeal especially to tourists who are interested in culture, art and nature, but the goal is also to open up to new users the world of art / design, literature, science and nature experiences. Emphasis is placed on personal conversation and service.

Sources of incomes
Sales, public resources

INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   **Architecture**   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

DESIGN   ARCHITECTURE   REIMAGINE   COMMUNITY   VISUAL ARTS

LINK OR REFERENCES

https://nyp.is/

https://www.studiobua.com/barnconversion

PÁLL IN HÚSAFELL

Páll Guðmundsson is an Icelandic artist, sculptor and musical instrument designer. He was born and raised in Húsafell and lives and workes there. He sculpts from the rocks in his surroundings and preserves the carvings of previous generations

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Húsafell II, West Iceland

ICELAND

RATIONALE

For several years, Páll á Húsafelli has been one of Iceland's best-known living artists. Páll is a naturalist who draws, paints and sculptures from his surroundings and brings a mystical note to Húsafell that harmonizes with its heritage. An independent organization, non-profit, has been set up for his lives work with the aim to secure his ongoing work and an open access for the public to enjoy them.

ORGANISATIONAL AND LEGAL FORM

Individual/Non profit orgsanization

SIZE

MICRO 0-10   **SMALL** 10-50   **MEDIUM** 50-250   **LARGE** +250

TECHNOLOGY

Stonemasonary

POLICIES & INITITIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Páll is first and foremost an artist and art creation and aesthetics are his life mission. He lives and works at Húsafell where his ancestors have lived for centuries and wishes to leave the place in as a good state or better as he found it in. He sculptures, paints and creates musical instruments.

Sources of incomes
Sales affiliates

KEY WORDS

| HERITAGE | MYSTIQUE | NATURE | INNOVATION | VISUAL ARTS |

INDUSTRY/CULTURE

Heritage	**Visual Arts**	Performing arts
Music	Audio-Visual	Publishing and printed media
Craftsmanship	Architecture	Gastronomy
Video Games	Fashion	**Design**
Digital Content	Language industry	Marketing and Advertising

LINK OR REFERENCES

https://www.west.is/is/moya/tube/file/pall-in-husafell

REYKHOLT CHAMBER MUSIC FESTIVAL

Reykholt Chamber Music Festival is an international music festivals in Iceland, held on the last Sunday of July. The content and focus of the festival is classical music in a historical setting. Reykholt is one of the country's most significant historical sites.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Reykholti, West Iceland

ICELAND

RATIONALE

Although Reykholt Chamber Music Festival has only been run for 25 years it is one of Icelands longest withstanding music festival and one of the most interesting cultural events in Iceland. The repertoire consists of classical music featuring both Icelandic musicians and well known foreign artists. Reykholt is a tiny village, rich in heritage. It is the birth place of Snorri Sturluson, the Saga poet, and author of Snorra Edda.

ORGANISATIONAL AND LEGAL FORM

Community interest company (most likely)

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Sound system

POLICIES & INITITIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
The promotion of professional music performances in West Iceland. The festivals activities are mainly planning and holding concerts.

Sources of incomes
Sales, public resources

KEY WORDS

HERITAGE   SAGA   PROFESSIONALISM   INTERNATIONAL   CLASSICAL MUSIC

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.reykholtshatid.is/heim

THE FREEZER HOSTEL & CULTURE CENTER

Cultural center, artist residence, and a social hostel where diverse cultural and historical events are held throughout the year.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Hafnargata 16, West Iceland

ICELAND

RATIONALE

The Freezer has created cultural awareness and participation in a sparsely populated area of Snæfellsnes. The Freezer is a multi-award winning cultural center in a recycled and renovated fish factory, offering a diverse range of cultures and arts

ORGANISATIONAL AND LEGAL FORM

Individual/ Privat company

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Concert sound system and lights control

POLICIES & INITITIVES

No

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
The objective of Frystiklefinn is to promote an increase in both offer and diversity of cultural life in West Iceland, increase the participation of residents and visitors in cultural and artistic events and preserve, use and communicate the Snæfells historical heritage.

Sources of incomes
Sales, public resources

KEY WORDS

REIMAGINE | COMMUNITY | MUSIC | THEATRE | DESIGN

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts

Music
Audio-Visual
Publishing and printed media

Craftsmanship
Architecture
Gastronomy

Video Games
Fashion
Design

Digital Content
Language industry
Marketing and Advertising

LINK OR REFERENCES

https://www.thefreezerhostel.com/

THE SETTLEMENT CENTER

The Settlement Center is a numerously awarded heritage museum in Borgarnes, providing two Settlement exhibitions, aiming to cater for all age groups. It also offers special events, lectures and theatre along with catering

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Brákarbraut, West Iceland

ICELAND

RATIONALE

The Settlement Center is a multi-awarded contribution to culture and history that has renewed historical interest, both among locals and tourists. The museum appeals to all ages and attracts visitors to Borgarnes.

ORGANISATIONAL AND LEGAL FORM

Individual/ Privat Company

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

An interactive exhibition with a set like in a theatre, audio guidance and television screens.

POLICIES & INITITIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
The Settlement Center´s mission is to make the cultural heritage accessible to people of all ages. It is not a museum in the traditional sense, as it offers installations especially prepared for the two exhibitions on offer. The center also offers catering services as well as a range of theatre performances, lectures and is used in practice for a variety of meetings and cultural events.

Sources of incomes
Sales, public resources

KEY WORDS

HERITAGE | SETTLEMENT | SAGA | INTERACTIVE | THEATRE

INDUSTRY/CULTURE

Heritage | **Visual Arts** | **Performing arts**

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | **Design**

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

http://www.landnam.is/eng/

ABU MEDIA

A multi Award winning Film & Television production company based in Galway on the West Coast of Ireland. Drama, Film, Documentary, Formats, Dubbing, Lifestyle, Science & Nature.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Inverin, village in County Galway

IRELAND

RATIONALE

Successful AV producer that grew up in the shadow of TG4. Abu Media have national and international clients. They produce and develop work across multiple genres including drama, film, documentary, formats, dubbing, lifestyle, science & nature.

ORGANISATIONAL AND LEGAL FORM

Private company dependent on Section 481 tax breaks. (This payable tax credit aims to support and encourage the screen industry in Ireland and is based on the cost of all cast and crew working in Ireland, and all goods and services sourced in Ireland. This includes post production and/or VFX).

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Advanced AV tech - production and post production

POLICIES & INITIATIVES

Section 481 tax breaks are used to support and encourage the screen industry in Ireland.

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
Abu Media are a story driven media production company that develops and produces content across multiple genres for a national and global audience.

Sources of incomes
Private

KEY WORDS

SCIENCE & NATURE   DRAMA   FILM   DOCUMENTARY   FORMATS   DUBBING   LIFESTYLE

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   **Audio-Visual**   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.abumedia.com/

AN MHEITHEAL ROTHAR

An Mheitheal Rothar is a bicycle cooperative in Galway that advocates the health and environmental benefits of cycling and encourages circular economies and repair cultures. It has multiple premises in Galway that include a shop that sells new and used bicycles, repair spaces and offices. An Mheitheal Rothar runs community training programmes and workshops and is active in campaigns.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

An Mheitheal Rothar is a cooperative that promotes circular economies and is engaged in community and social work through training programmes, workshops and collaborations with other creative and community organisations. It is an important node in Galway's community and creative network. Its socially innovative practices and organisational model have so far proved popular and successful. It is active in research and campaigning, providing submissions to public consultations on transport in Galway.

ORGANISATIONAL AND LEGAL FORM

Co-operative Society

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Technology is based around bicycle repair and tools. The organisation promotes training and education around DIY repair work.

POLICIES & INITIATIVES

Environmental Protection Agency's Circular Economy Programme.

KEY WORDS

REPAIR BICYCLES COOPERATIVE CIRCULAR ECONOMY COMMUNITY

BUSINESS

Business maturity:
An Mheitheal Rothar is in a growth stage. It is in the process of opening a new premises on the campus of the University of Galway. This will be a dedicated training, repair and workshop space and operates alongside shops in Galway's West Side and on Headford Road. It also has an office at the University of Galway campus. The cooperative aims to have bicycle shops and repair spaces in multiple venues.

Mission, objectives and main activities of the case study Objective:
To encourage and nurture a culture of cycling in Galway by establishing a practical, ethically motivated social hub. To build a strong community and promote the health and environmental benefits of cycling.

Sources of incomes
An Mheathiel Rothar's income is from sales (new and used bicycles, repair work) and grants. These have included grants from the Community Foundation for Ireland's All Island Fund, the Community Foundation for Ireland's Circular Economy Grant, the Department of Rural and Community Development Pilot Bike and E-Bike Upcycling Initiative and the Environmental Protection Agency's Green Enterprise Grant.

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

DIY repair, circular economy, and cycling.

COMMENTS

An Mheathiel Rothar is expanding organisation who are extending repair culture and cicular economies to a wide audience. They have a growing presence and reputation in Galway.

LINK OR REFERENCES

bikeworkshops.ie

ÁRAS NA NGAEL

Irish Language and Cultural Centre.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

Áras na nGael combines education and events. It offers Irish Language courses and hosts cultural events and events. It has a bar / night club.

ORGANISATIONAL AND LEGAL FORM

Idependent cultural venue.

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

Áras na nGael hosts TechSpace, a bilingual creative technology network for educators.

POLICIES & INITIATIVES

No

KEY WORDS

IRISH LANGUAGE | MUSIC | EDUCATION | EVENTS | CULTURE

BUSINESS

Business maturity:
Mature. Aras na nGael was founded in 1938 and is an established education and cultural venue in Galway's creative landscape.

Mission, objectives and main activities of the case study Objective:
Aras na nGael provides a permanent headquarters for Irish language movements in the city. On it's founding in 1938 it was confirmed that there would be no restriction on those who would use the building except that they would conduct their business through Irish. It was also decided that this building would have a special place for the young people as they were part of the Irish language movement. It was stated that it would be available to Irish speakers for Irish entertainment and dances, theater for Irish language plays, Irish language debates as well as many other events. Currently, Aras na nGael host Irish Language education and cultural events as well as club nights and a pub.

Sources of incomes
Irish Language Classes, Bar, club nights.

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Education

LINK OR REFERENCES

arasnangael.ie
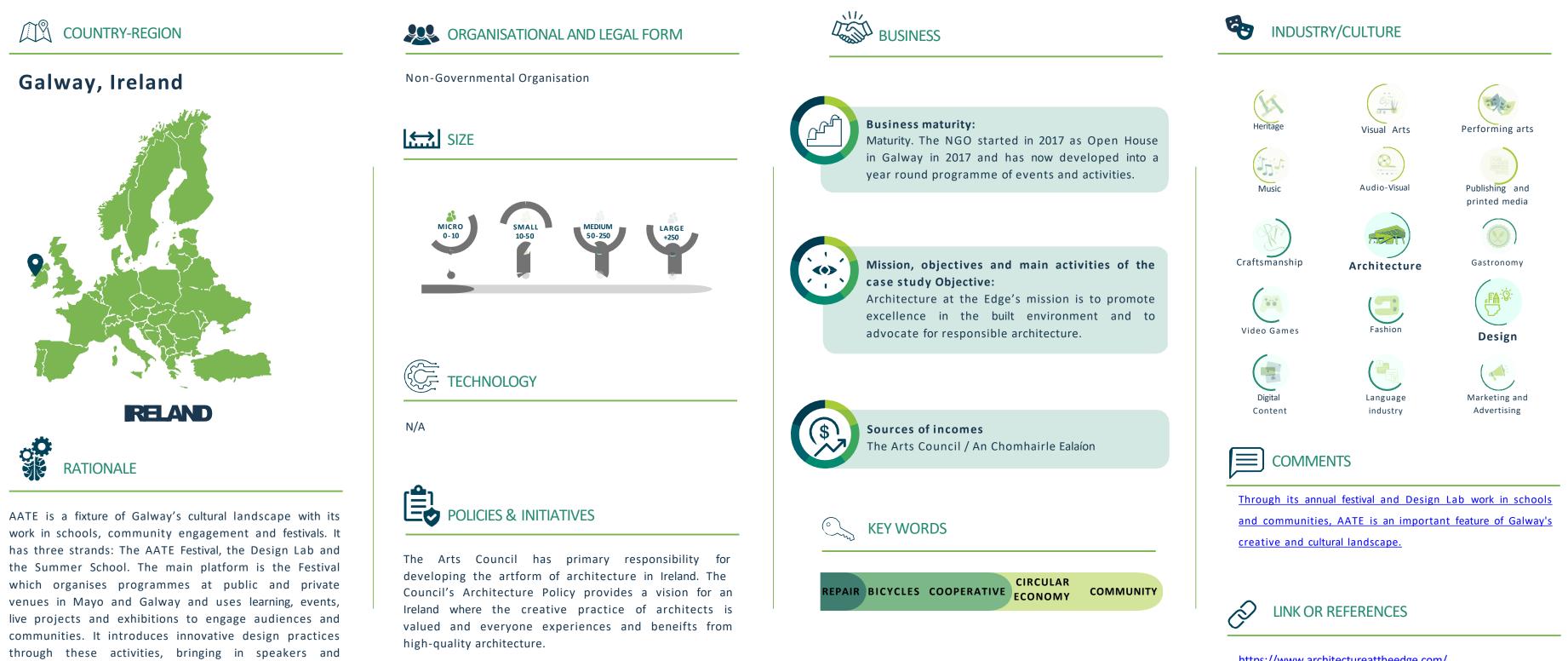
ARCHITECTURE AT THE EDGE

AATE is a Galway based NGO dedicated to the promotion of architecture as culture. It runs design labs that pair schools with creatives, a Summer School that invites architects and designers to develop participatory community engagement skills within a rural context and runs an annual festival in the west of Ireland.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Galway, Ireland

IRELAND

RATIONALE

AATE is a fixture of Galway's cultural landscape with its work in schools, community engagement and festivals. It has three strands: The AATE Festival, the Design Lab and the Summer School. The main platform is the Festival which organises programmes at public and private venues in Mayo and Galway and uses learning, events, live projects and exhibitions to engage audiences and communities. It introduces innovative design practices through these activities, bringing in speakers and creatives from around Ireland and beyond.

ORGANISATIONAL AND LEGAL FORM

Non-Governmental Organisation

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

N/A

POLICIES & INITIATIVES

The Arts Council has primary responsibility for developing the artform of architecture in Ireland. The Council's Architecture Policy provides a vision for an Ireland where the creative practice of architects is valued and everyone experiences and beneifts from high-quality architecture.

BUSINESS

Business maturity:
Maturity. The NGO started in 2017 as Open House in Galway in 2017 and has now developed into a year round programme of events and activities.

Mission, objectives and main activities of the case study Objective:
Architecture at the Edge's mission is to promote excellence in the built environment and to advocate for responsible architecture.

Sources of incomes
The Arts Council / An Chomhairle Ealaíon

KEY WORDS

REPAIR BICYCLES COOPERATIVE CIRCULAR ECONOMY COMMUNITY

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

COMMENTS

Through its annual festival and Design Lab work in schools and communities, AATE is an important feature of Galway's creative and cultural landscape.

LINK OR REFERENCES

https://www.architectureattheedge.com/

ARDAN

Ardan is an AV support organisation. It is a platform for creative talent in Film, TV, games and animation.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

Has provided important support through funding, training and events for the development of the AV sector locally. Currently focusing on the games sector.

ORGANISATIONAL AND LEGAL FORM

Public

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

AV tech for hire

POLICIES & INITIATIVES

Arts Council

BUSINESS

Business maturity:
Established

Mission, objectives and main activities of the case study Objective:
Ardan's principal aim is to support creatives within the audio-visual industry, in the mediums of filmmaking, television, animation and games, through enabling access and providing opportunities.
Ardan's work is founded upon it's belief in the incredible depth of talent we have in the regions of Ireland and most especially in the West. It's goal is to enable that formidable creative spirit to enrich the audio-visual industry, and for talented individuals to realise their full potential and grow a sustainable career path as a result.

Sources of incomes
Government funding

KEY WORDS

GAMING   TV   FILM   AR AND VR SUPPORT

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   **Audio-Visual** Publishing and printed media

Craftsmanship Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content Language industry Marketing and Advertising

LINK OR REFERENCES

Www.Ardán.ie

BLUE TEAPOT THEATRE

An independent theatre company in Galway celebrating the creativity of people with disabilities

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Galway's West End

IRELAND

RATIONALE

It is a critically acclaimed theatre company that tells stories through the lens of disability. It is unique in that it celebrates creaivity while challenging narratives about intellectual disability.

ORGANISATIONAL AND LEGAL FORM

Non-Governmental Organisation

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Social media and streaming

POLICIES & INITIATIVES

Arts Council Grants

BUSINESS

Business maturity:
Early stage

Mission, objectives and main activities of the case study Objective:
Work to radically transform theatre practices by telling stories through the lens of disability, paving the way for inclusive practices to become the norm. By pushing the boundaries of what is possible, they celebrate creativity and challenge the narrative about intellectual disability. Blue Teapot's main priorities are 1) Production – creating brave, challenging, intrepid theatre. 2) Progression – nurturing creativity and talent. 3) Provision – owning the space, developing infrastructure and quality outputs

Sources of incomes
State funding

KEY WORDS

CELEBRATING DISABILITIES | THEATRE | FILM | CHANGING NARRATIVES AROUND DISABILITIES

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

LINK OR REFERENCES

https://blueteapot.ie/

BRANAR

Professional Children's theatre company

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

Highly innovative work that forms a key part of the annual Babaro theatre festival for children. The company tours nationally and internationally.

ORGANISATIONAL AND LEGAL FORM

Non-Governmental Organisation

SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

Uses innovative theatrical methods to engage children of all ages

POLICIES & INITIATIVES

Arts Council and Galway Council grants

BUSINESS

Business maturity:
Established

Mission, objectives and main activities of the case study Objective:
Branar exists to create wonderful arts experiences for children so that they and their imaginations may thrive. Branar is about wonder and wondering, iontas agus ionadh, about being wonderful and wonder-full, sa tóir ar an iontais. It has produced Oliver Jeffer's international best seller 'how to Catch a star' for the stage

Sources of incomes
State funding through the Arts Council.

KEY WORDS

CHILDREN'S THEATRE STORIES YOUNG PEOPLE INNOVATION NATIONAL ACCLAIM

INDUSTRY/CULTURE

Heritage Visual Arts **Performing arts**

Music Audio-Visual Publishing and printed media

Craftsmanship Architecture Gastronomy

Video Games Fashion Design

Digital Content Language industry Marketing and Advertising

LINK OR REFERENCES

Www.branar.ie

GALWAY INTERNATIONAL ARTS FESTIVAL

The Galway International Arts Festival (GIAF), founded in 1978, is a cultural organization that produces an annual arts festival in Galway, Ireland. It also produces new work that tours nationally and internationally, in addition to presenting the discussion forum, "First Thought Talks". The festival maintains a non-profit status.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

It is the biggest festival in the region. It is the biggest multidisciplinary arts festival in Ireland

ORGANISATIONAL AND LEGAL FORM

Established - non-profit

SIZE

MICRO	SMALL	MEDIUM	LARGE
0-10	10-50	50-250	+250

TECHNOLOGY

Celebrates technology and growing its online presence

POLICIES & INITIATIVES

Arts Council Grants

KEY WORDS

IMAGINATION   PLACE   CREATIVITY   TOURISM   CULTURE

BUSINESS

Business maturity:
Established. The Festival was founded in 1978 by the University of Galway's Arts Society in collaboration with activists from Galway Arts Group. Today it is produces an annual arts festival in Galway and work that tours nationally and internationally.
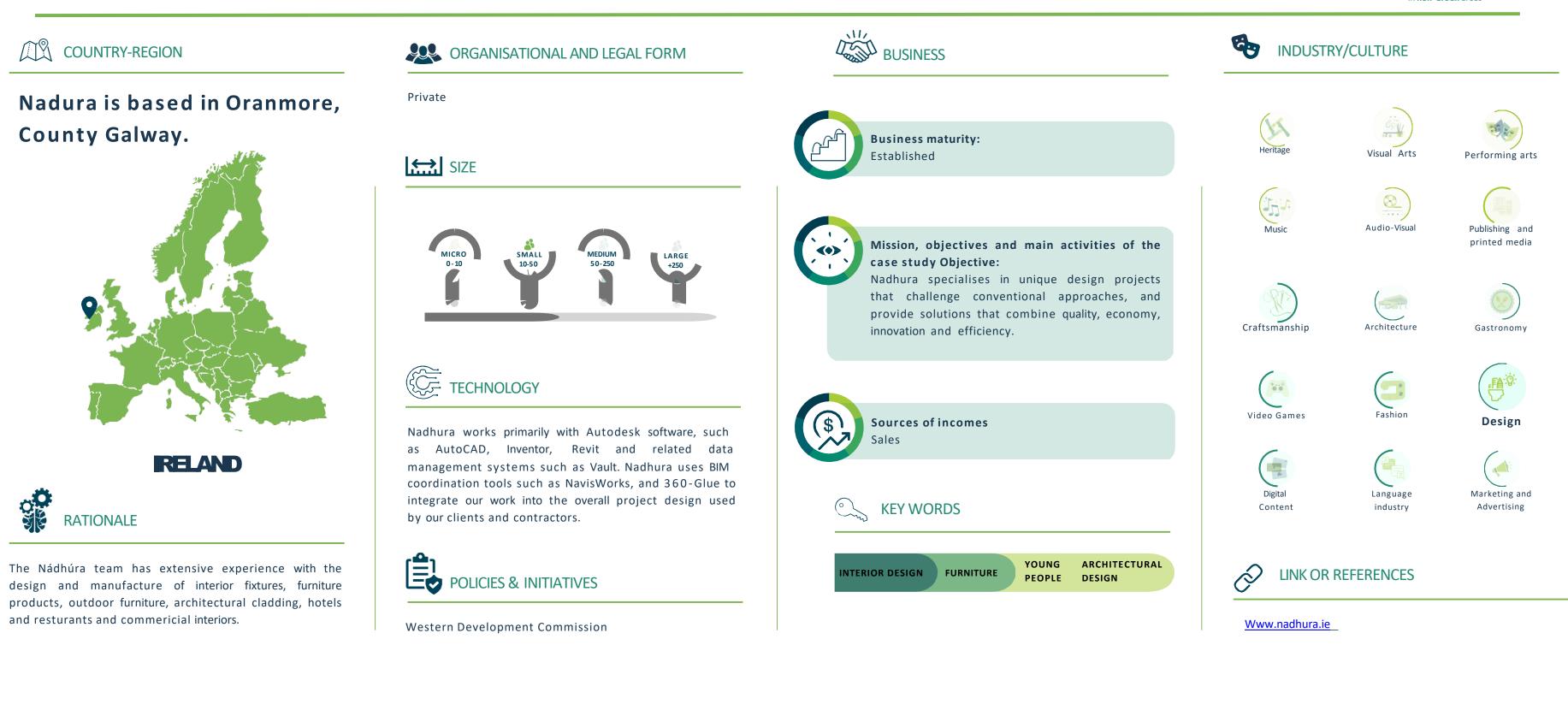
Mission, objectives and main activities of the case study Objective:
Our mission is to be a 21st Century Pilgrimage that delivers a world-class Festival experience for the most amount of people possible and is an artistic leader in the presentation and origination of work. Rooted in Galway, the Festival unlocks people's passions and inspires new ways of thinking and acting. We are creative collision makers, sparking connections between the arts, between audiences and performers, between Galway and the world.

Sources of incomes
Arts Council and sponsorship

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

Www.giaf.ie

NADHURA DESIGN

Design and Engineering company based in County Galway.

INSITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Nadura is based in Oranmore, County Galway.

IRELAND

RATIONALE

The Nádhúra team has extensive experience with the design and manufacture of interior fixtures, furniture products, outdoor furniture, architectural cladding, hotels and resturants and commericial interiors.

ORGANISATIONAL AND LEGAL FORM

Private

SIZE

MICRO
0-10

SMALL
10-50

MEDIUM
50-250

LARGE
+250

TECHNOLOGY

Nadhura works primarily with Autodesk software, such as AutoCAD, Inventor, Revit and related data management systems such as Vault. Nadhura uses BIM coordination tools such as NavisWorks, and 360-Glue to integrate our work into the overall project design used by our clients and contractors.

POLICIES & INITIATIVES

Western Development Commission

BUSINESS

Business maturity:
Established

Mission, objectives and main activities of the case study Objective:
Nadhura specialises in unique design projects that challenge conventional approaches, and provide solutions that combine quality, economy, innovation and efficiency.

Sources of incomes
Sales

KEY WORDS

INTERIOR DESIGN | FURNITURE | YOUNG PEOPLE | ARCHITECTURAL DESIGN

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | **Design**

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

Www.nadhura.ie

ROMERO GAMES

Computer games company relocated to Galway from US.

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

John Romero developed the internationally renowned game Doom. His relocation to Galway, brought a globally recognised games developer to Galway.

ORGANISATIONAL AND LEGAL FORM

Private

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Gaming tech. Romero Games is currently working with a major publisher using Unreal Engine 5.

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Established

Mission, objectives and main activities of the case study Objective:
First person shooter games and growing Galways' gaming cluster including 9th Impact, Tribal City Interactive and Howling hamster among others.

Sources of incomes
Sales

KEY WORDS

FIRST PERSON SHOOTER

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://romerogames.com/

SHANE O'MALLEY

Shane is a visual artist. His practice is a meeting point between public murals and studio paintings that explore themes of perception and selfhood through colour, form and symbols.

INSITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

Cutting edge, public facing artist. His work includes studio paintings and public murals.

ORGANISATIONAL AND LEGAL FORM

Private

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Social media

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Early stage

Mission, objectives and main activities of the case study Objective:
Shane's strong use of colour stems from his origins in graffiti culture. Shane began painting graffiti in 2001 drawn to the act of writing his name, which was creative in one way while destructive in another.

Sources of incomes
Private

KEY WORDS

| BOLD | STRONG | PUBLICS | MURALS | STUDIO PAINTINGS |

INDUSTRY/CULTURE

Heritage · **Visual Arts** · Performing arts

Music · Audio-Visual · Publishing and printed media

Craftsmanship · Architecture · Gastronomy

Video Games · Fashion · Design

Digital Content · Language industry · Marketing and Advertising

LINK OR REFERENCES

https://shaneomalleyart.com/about

TELEGAEL

Telegael is a multi-Emmy and IFTA award winning studio that works with international producers, distributors and broadcasters to develop, finance and co-produce animation and live-action content for the global market.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Spiddal, village on the coast of Galway Bay

IRELAND

RATIONALE

Very successful Animation and AV company that grew alongside TG4

ORGANISATIONAL AND LEGAL FORM

Private company dependent on Section 481 tax breaks.

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

High-end production technology producing for international streaming giants

POLICIES & INITIATIVES

Section 481 tax breaks are used to support and encourage the screen industry in Ireland.

BUSINESS

Business maturity:
Mature. Telegael is an established production company that produces and develops content for national and internaitonal clients.

Mission, objectives and main activities of the case study Objective:
Make international live-action and animation content from the west of Ireland. Telegael describe themselves as 'story driven company' and state 'we love to tell great stories'.

Sources of incomes
Private

KEY WORDS

ANIMATION | DRAMA | INTERNATIONAL CO-PRODUCTIONS

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | **Audio-Visual** | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://www.telegael.com/

TG4

National TV broadcaster in the medium of the Irish Language

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Baile na hAbhann, village in County Galway

IRELAND

RATIONALE

One of the largest CCIs in the region. 650,000 viewers tune in each day. It has a 2% share of the national television market in Ireland and 3% in Northern Ireland.

ORGANISATIONAL AND LEGAL FORM

State funded broadcaster

SIZE

MICRO 0-10　SMALL 10-50　MEDIUM 50-250　LARGE +250

TECHNOLOGY

Broadcast tech, but making use of a a number of different online platforms (TG4 player) to access new audiences

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature. TG4 was founded in 1996 and is the third national broadcaster to be launched in Ireland afer RTE 1and RTE 2.

Mission, objectives and main activities of the case study Objective:
The survival of the Irish language. Support AV producers in the region to produce through Irish

Sources of incomes
State funding

KEY WORDS

LANGUAGE　HERITAGE　IRISH　SPORT　MUSIC　TV

INDUSTRY/CULTURE

Heritage　Visual Arts　Performing arts

Music　**Audio-Visual**　Publishing and printed media

Craftsmanship　Architecture　Gastronomy

Video Games　Fashion　Design

Digital Content　Language industry　Marketing and Advertising

LINK OR REFERENCES

Www.TG4.ie

COMMENTS

Interesting inception story, see previous papers

THE BLACK GATE CULTURAL CENTRE

A Cultural Centre in Galway with a focus on music and performance. The public venue is not currently open, but the organisation hosts live events throughout the city as well as online events. It also has a recording studio and creative office space.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Galway, Ireland

IRELAND

RATIONALE

The Black Gate covers the entire creative process from production to performance. It showcases local and international performers and is a key node in the creative landscape of Galway.

ORGANISATIONAL AND LEGAL FORM

The Black Gate was initially an independent cultural venue that included a bar, food and entertainment as well as production, studio and office space. The venue has not re-opened since the COVID-19 Pandemic and the organisation currently operates through organising events, concerts and sessions in venues around Galway. Specific events like The Black Gate Sessions receive public funding through the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media through the Live Performance Support Scheme. The previous venue drew income in part from its bar and restaurant as well as renting studio and office space.

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

POLICIES & INITIATIVES

The core Arts and Culture policy goal of the Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media is "to enhance access to and to recognise the social and economic role of the arts, culture and film sectors in Ireland by promoting and encouraging artistic expression, cultural awareness and participation, through an appropriate policy, legislative and resource framework". In 2021 the Black Gate Sessions were supported by the Live Performance Support Scheme as part of this policy. This scheme was launched to assist commercial venues, promoters and producers to employ artists and musicians of all genres, performers, technicians and other support staff in the live performance sector.

BUSINESS

Business maturity:
The Black Gate was established in 2017 as a music venue, bar and restaurant with studio, office and production space. This was disrupted due to the COVID-19 Pandemic and it is currently limited to organising events in venues across Galway.

Mission, objectives and main activities of the case study Objective:
The Black Gate initially served as a venue for music, entertainemnt and culture in Galway. It also provided studio and office space to rent. Following the pandemic the organisation does not have an open venue and currently hosts music events in different places across Galway.

Sources of incomes
Ticket sales. Public funding for specific events such as The Black Gate Sessions.

TECHNOLOGY

Music and performing arts production.

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

KEY WORDS

MUSIC PERFORMANCE PRODUCTION RECORDING EVENTS

LINK OR REFERENCES

www.blackgate.ie

THEATRE 57

Theatre57 is a collective of over 100 Galway-based independent* theatre artists. They advocate for investment in sustainability and infrastructure to support independent theatre in Galway city and County.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Galway, Ireland.

IRELAND

RATIONALE

A representative group of young creatives in the region with a powerful collective voice. There goals include forging genuine links with local sectors and communities, foster creative and professional growth in the theatrical sector and support opprotunities among independent artists.

ORGANISATIONAL AND LEGAL FORM

Co-operative Society. In 2021 Theatre 57 became a Company Limited by Guarantee.

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Use of social media to spread a message and garner support

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Early stage. Theatre 57 was founded in 2018.
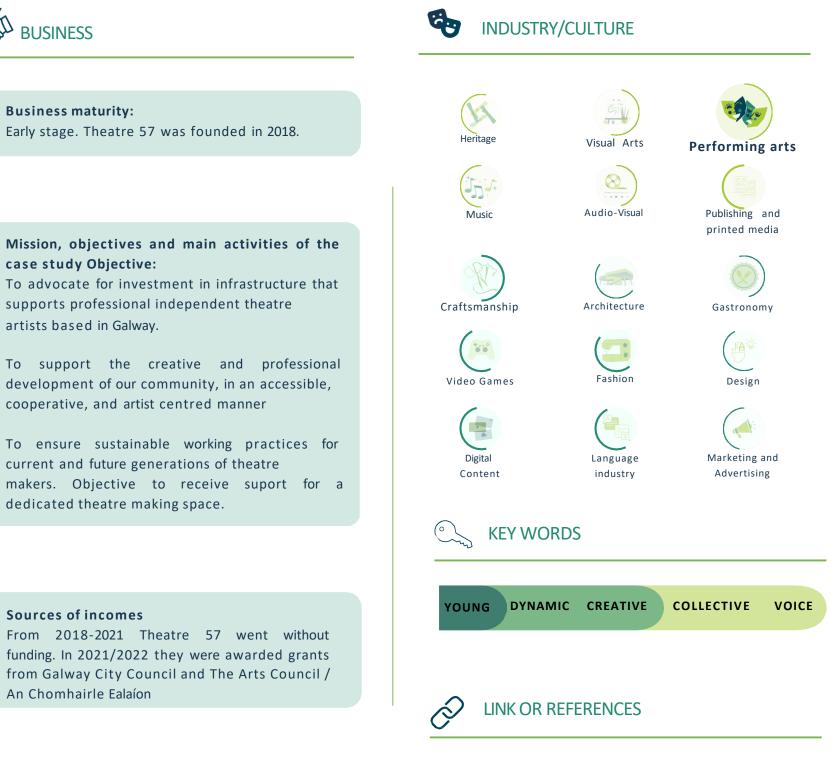
Mission, objectives and main activities of the case study Objective:
To advocate for investment in infrastructure that supports professional independent theatre artists based in Galway.

To support the creative and professional development of our community, in an accessible, cooperative, and artist centred manner

To ensure sustainable working practices for current and future generations of theatre makers. Objective to receive suport for a dedicated theatre making space.

Sources of incomes
From 2018-2021 Theatre 57 went without funding. In 2021/2022 they were awarded grants from Galway City Council and The Arts Council / An Chomhairle Ealaíon

INDUSTRY/CULTURE

Heritage   Visual Arts   **Performing arts**

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

YOUNG   DYNAMIC   CREATIVE   COLLECTIVE   VOICE

LINK OR REFERENCES

https://www.theatrefiftyseven.com

FARM CULTURAL PARK

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas
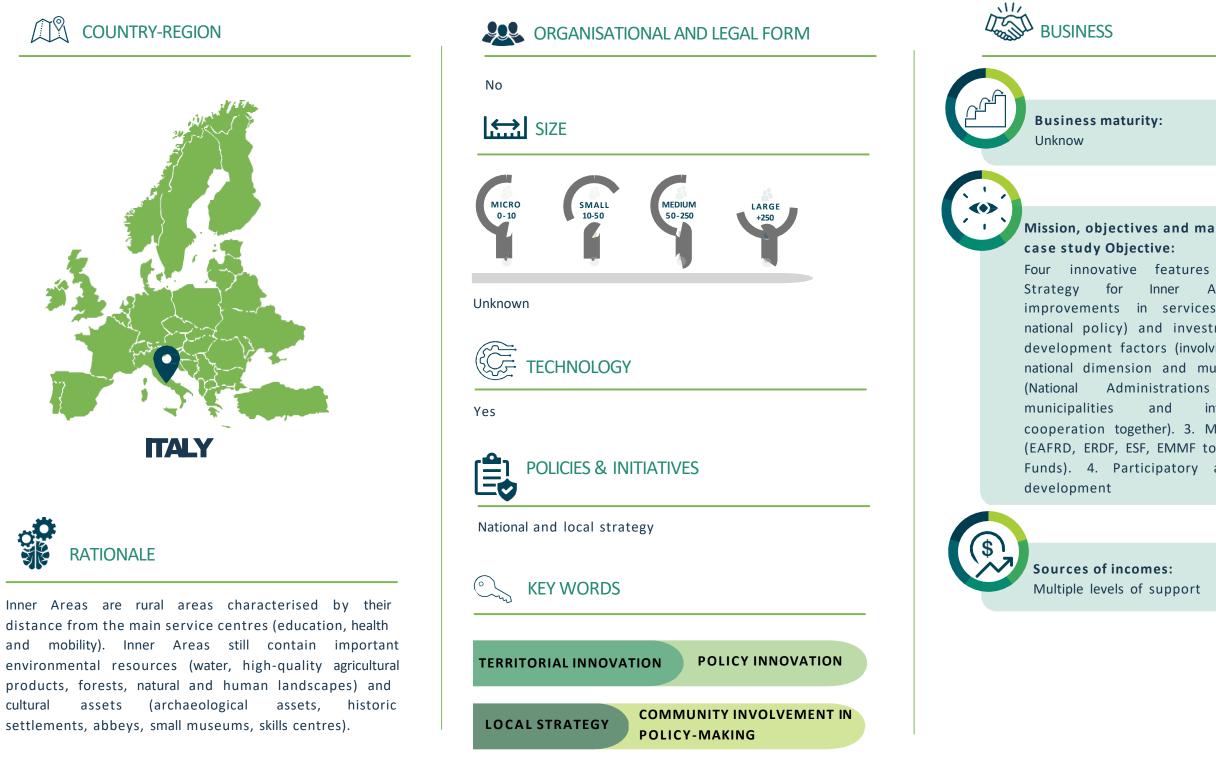
Farm Cultural Park is a cultural centre, art gallery, exhibition space and community centre located in Favara. It opened in 2010, when Andrea Bartoli and his wife Florinda Saieva bought several buildings in the semi-abandoned city centre of Favara and renovated them completely, creating an independent cultural centre that now hosts expositions, exhibitions by international and local artists, politically charged artwork, along with shops, a garden bar, cultural events, talks, screenings and workshops.

COUNTRY-REGION

Italy (Favara, Sicily)

ITALY

RATIONALE

Example of culture-led social innovation, FARM was not designed to be a traditional cultural centre, but rather a "tool of change". Farm Cultural Park has become one of the most popular cultural and tourist destinations of Sicily and Italy. In the old centre, many building have been restored and the number of new commercial activities and services has been growing exponentially.

ORGANISATIONAL AND LEGAL FORM

Private cultural institution

SIZE

MICRO 0 - 10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

No

KEY WORDS

RIGENERATION   COMMUNITY

VISION   SOCIAL INNOVATION

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
The main aim of the park was to save the old centre of Favara and give the previously impoverished town in the south of Sicily a new life through art. Since its opening, the park has attracted tourists and artists and a growing number of young people are involved in the project.

Sources of incomes:
Private funding + project funding + donations

POLICIES & INITIATIVES

Support of local and regional governments

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Multidisciplinary   Music   Publishing and printed media

Audio-Visual   Craftsmanship   Gastronomy

Video Games   Architecture   Design

Digital Content   Fashion   Marketing and Advertising

Multidisciplinary   Language industry

LINK OR REFERENCES

No

INNER AREA STRATEGY ITALY

A new laboratory for integral rural development and service innovation.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

ITALY

RATIONALE

Inner Areas are rural areas characterised by their distance from the main service centres (education, health and mobility). Inner Areas still contain important environmental resources (water, high-quality agricultural products, forests, natural and human landscapes) and cultural assets (archaeological assets, historic settlements, abbeys, small museums, skills centres).

ORGANISATIONAL AND LEGAL FORM

No

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Unknown

TECHNOLOGY

Yes

POLICIES & INITIATIVES

National and local strategy

KEY WORDS

TERRITORIAL INNOVATION   **POLICY INNOVATION**

LOCAL STRATEGY   **COMMUNITY INVOLVEMENT IN POLICY-MAKING**

BUSINESS

Business maturity:
Unknow

Mission, objectives and main activities of the case study Objective:
Four innovative features of the National Strategy for Inner Areas 1. Parallel improvements in services (mainly through national policy) and investments in selected development factors (involving EU funds). 2. A national dimension and multilevel governance (National Administrations – Regions – municipalities and inter municipality cooperation together). 3. Multi-fund approach (EAFRD, ERDF, ESF, EMMF together with National Funds). 4. Participatory approach to local development

Sources of incomes:
Multiple levels of support

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   **Publishing and printed media**

Craftsmanship   **Architecture**   **Gastronomy**

Fashion   **Design**   **Digital Content**

Video Games   **Marketing and Advertising**   **Language industry**

LINK OR REFERENCES

https://enrd.ec.europa.eu/sites/default/files/tg_smart-villages_case-study_it.pdf
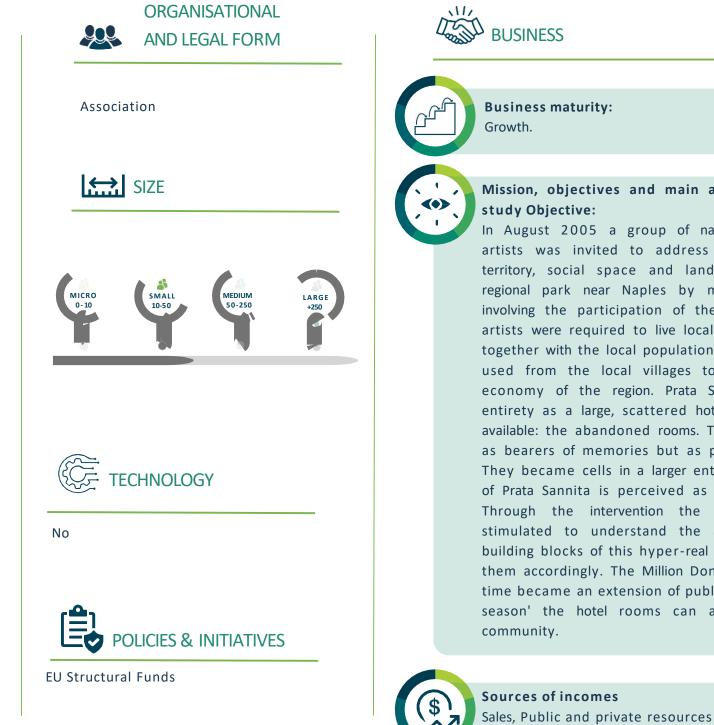
MILLION DONKEY HOTEL

Milion Donkey Hotel is artistic initiative of revitalisation of Prata Sannita municipality in the Province of Caserta, near Naples (Campania Region, Italy). Prata Sannita is a village consisting of a mediaeval 'borgo' (Prata Inferiore), which cascades down a hill from a castle, and a newer part (Prata Superiore). During the last century Prata Inferiore was dramatically affected by migration caused by poverty and is now inhabited dominantly by elders. The Prata Inferiore has a large number of empty buildings, some of which are already in ruins. The Million Donkey Hotel was conceived by the team of architects feld72 for and with Prata Sannita inhabitants. The idea was to transform the empty/abandoned/lost spaces into a new potential for the future of the community by repurposing those empty spaces and activating them as a living public space and a big diffused hotel. The hotel is spread within the medieval part of Prata Sannita into small interconnected cells. With the help of more than 40 volunteers of Prata Sannita and with a very low budget the empty, abandoned spaces were transformed into a big extension of the public space which brought back forgotten parts of the town to a broader audience, also the younger ones. Renewed spaces can be used as meeting places, bedrooms, siesta spaces and a public bathroom. Spaces can be used for different purposes and by different users depending on the community's decision.

feld72 is a collective based in Vienna (A), a laboratory for architecture engaged in research and finding new strategies for cliché-dominated or underestimated (urban) conditions. feld72 continuously focuses on the borderline where one system converts into another. Possible answers vary from object related planning to urban investigations and interventions. more: www.feld72.at

COUNTRY-REGION

Prata Sannita, Caserta Province, Campania Region

ITALY

RATIONALE

The Milion Donkey Hotel is a good practice of vacancy activation through participation. It contributed to the activation of heritage, revitalisation of the community and introducing economic potential into it. The empty spaces of the shrinking village with about 1500 inhabitants were seen as potential. Within a month, with the help of more than 40 volunteers from the village — the 'local heroes' and a budget of 10.000 Euro, basic hotel cells were created. One year later the hotel was extended by an amphitheatre, a terrace and a bar, which are used by the community as an extension of their public space. The Million Donkey Hotel is now run by an association of 'local heroes'.

ORGANISATIONAL AND LEGAL FORM

Association

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

EU Structural Funds

BUSINESS

Business maturity:
Growth.
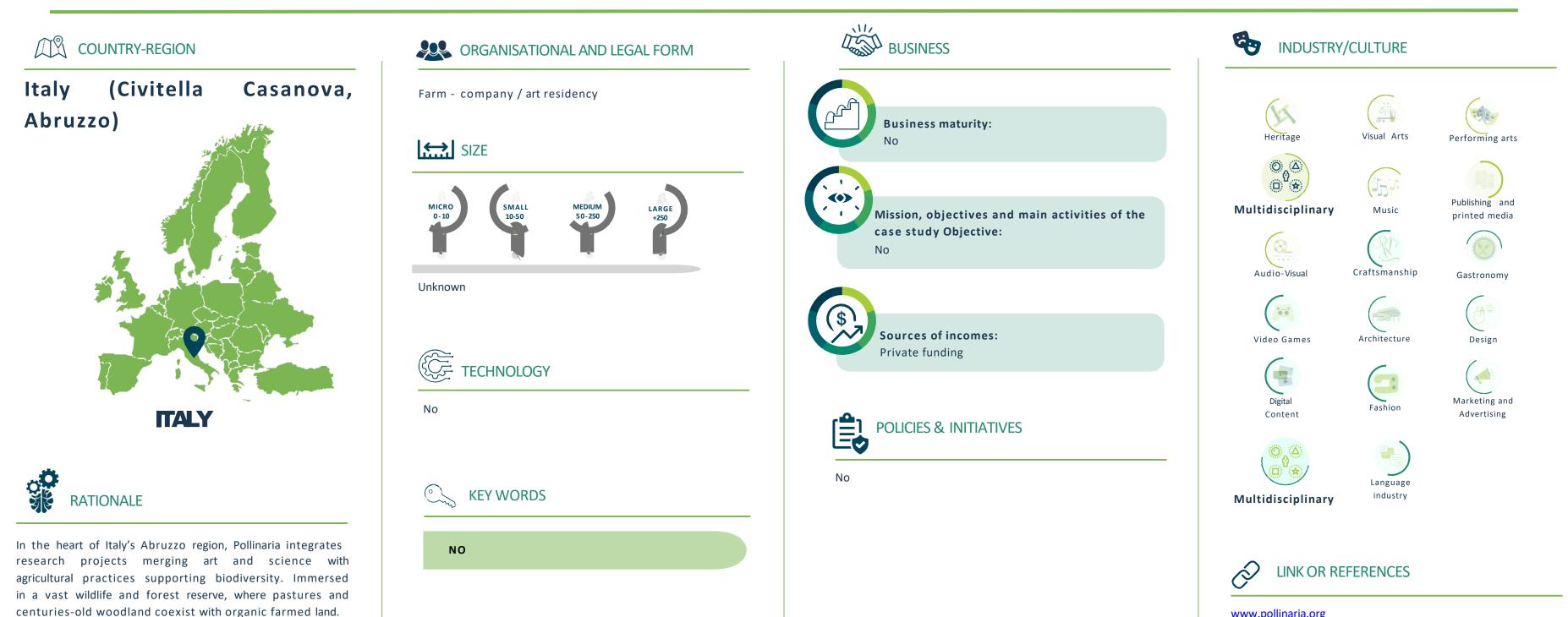
Mission, objectives and main activities of the case study Objective:
In August 2005 a group of national and international artists was invited to address questions of identity, territory, social space and landscape in the Matese regional park near Naples by means of art projects involving the participation of the local population. The artists were required to live locally for one month, work together with the local population and draw all materials used from the local villages to stimulate the micro economy of the region. Prata Sannita is seen in its entirety as a large, scattered hotel that still has rooms available: the abandoned rooms. These are not regarded as bearers of memories but as potential for the future. They became cells in a larger entity and the entire area of Prata Sannita is perceived as a single action space. Through the intervention the local residents were stimulated to understand the abandoned rooms as building blocks of this hyper-real hotel and to reactivate them accordingly. The Million Donkey Hotel at the same time became an extension of public space, as in the 'off-season' the hotel rooms can also be used by the community.

Sources of incomes
Sales, Public and private resources

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | **Architecture** | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising
| | Tourism

KEY WORDS

SPACE INTERVENTION | REVITALISATION | COMMUNITY GOVERNANCE | WORK-IN PROGRESS

LINK OR REFERENCES

http://www.milliondonkeyhotel.net/

POLLINARIA

Pollinaria is an organic farm and research entity operating in the rural context of Abruzzo, Italy, since 2007. It promotes innovative, integrated work in the fields of art and science, agriculture and the environment, raising cultural momentum and the formation of a new rural archetype in the region and beyond. Pollinaria's projects support ideas based on the synthesis of art and science and are conceived as drivers for a design of cohesion between human life and the environment.

COUNTRY-REGION

Italy (Civitella Casanova, Abruzzo)

ITALY

RATIONALE

In the heart of Italy's Abruzzo region, Pollinaria integrates research projects merging art and science with agricultural practices supporting biodiversity. Immersed in a vast wildlife and forest reserve, where pastures and centuries-old woodland coexist with organic farmed land.

ORGANISATIONAL AND LEGAL FORM

Farm - company / art residency

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Unknown

TECHNOLOGY

No

KEY WORDS

NO

BUSINESS

Business maturity:
No

Mission, objectives and main activities of the case study Objective:
No

Sources of incomes:
Private funding

POLICIES & INITIATIVES

No

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Multidisciplinary

Music

Publishing and printed media

Audio-Visual

Craftsmanship

Gastronomy

Video Games

Architecture

Design

Digital Content

Fashion

Marketing and Advertising

Multidisciplinary

Language industry

LINK OR REFERENCES

www.pollinaria.org

RAMDOM/KORA

Ramdom is an organization devoted to cultural and artistic production located in Castrignano dei Greci (Lecce), Italy, in the heart of Salento. Its aim is providing international projection to contemporary art projects produced in dialogue with the territories in which it operates. KORA, its headquarter from May 2021, hosts a media library dedicated to the production and research made by the artists over the last ten years and a fund specialized in contemporary art, public art and cultural policies.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Italy (Castrignano de'Greci, Puglia - Salento)

ITALY

RATIONALE

Ramdom aims to promote and diffuse creative and innovative practices in the field of culture and art interacting with citizens and, private and public, national and international, organizations. Over the past seven years, its activities have included exhibitions, public art productions, residencies, and workshops.

ORGANISATIONAL AND LEGAL FORM

Cultural organization

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Unknown

TECHNOLOGY

No

KEY WORDS

NO

BUSINESS

Business maturity:
No

Mission, objectives and main activities of the case study Objective:
No

Sources of incomes:
Public funding

POLICIES & INITIATIVES

No

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Multidisciplinary

Music

Publishing and printed media

Audio-Visual

Craftsmanship

Gastronomy

Video Games

Architecture

Design

Digital Content

Fashion

Marketing and Advertising

Multidisciplinary

Language industry

LINK OR REFERENCES

https://www.ramdom.net/

STUDIO KURA

Artist in Residence and exhibition

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Itoshima, Fukuoka-Ken, Japan.

JAPAN

RATIONALE

Studio Kura is a unique artist in residence space in a rural area of Japan that is open to interantional creatives. It partners with residence programmes in Tokyo, Singapore, Slovenia and Austria.

ORGANISATIONAL AND LEGAL FORM

N/A

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Studio Kura uses self-fabrication technologies including 3D printers, laser cutters, CNC machines

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Established but small.

Mission, objectives and main activities of the case study Objective:
Studio Kura is an art company with three purposes: organizing exhibitions, events and residencies; teaching art to people of all ages; and producing art ourselves. The company is run by founder Hirofumi Matsuzaki.

Sources of incomes
Artist residencies are self-funded.

KEY WORDS

RESIDENCY   SELF-FABRICATION   EDUCATION

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://studiokura.info/en/

AERODIUM

Aerodium is the world's leading company in producing wind tunnels and performing shows. They produce wind tunnels, build them in amusement parks and many different environments, demonstrate shows (e.g. Torino Olympic games Closing ceremony). Owners and founders of the company develop new ideas, including start-up "Storm Adventures" Ltd - horizontal wind tunnel manufacturer that has launched "Beat the Storm" product for public use and entertainment in Universe Science park (Denmark).

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

LATVIA

RATIONALE

Technological innovation in wind tunnel building

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Yes, wind tunnel building technologies

KEY WORDS

SCIENCE TECHNOLOGIES ENVIRONMENT ENTERTAINMENT

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study
Objective:
Aerodium mission is to make flying accessible for everyone and everywhere. It believes that in future flying in vertical wind tunnels will became as popular as any other recreational activity – like skiing or jogging.

Sources of incomes
Sales mainly

POLICIES & INITIATIVES

Investment and Development Agency of Latvia, Business Incubator

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Science   Entertainment

LINK OR REFERENCES

https://www.aerodium.lv/lv

IEBER.LV

ieber.lv is a green lifestyle embassy in Cesis, and one of its activities is a family shop offering products without plastic, ready made containers. It is as close as possible to the Zero Waste lifestyle. It is an alternative to the usual and convenient supermarket system, where everything is already packed, all you have to do is go to the shelf and pick up the neat plastic packaging.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban areas**

COUNTRY-REGION

Cēsis, Latvia

LATVIA

RATIONALE

Social inclusion; green lifestyle, sustainable living

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO	SMALL	MEDIUM	LARGE
0-10	10-50	50-250	+250

TECHNOLOGY

Yes, digital store, it has received digital innovation prize at its municipality

POLICIES & INITIATIVES

Grant from business idea grant competition, Cēsis municipality

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study
Objective:
In addition to the family shop, it creates artistic and environmental projects about green lifestyle, also animates local community in these activities and get engaged in activism to include green priorities in city planning

Sources of incomes
Sales

KEY WORDS

GREEN LIFESTYLE   STORE   SUSTAINABILITY

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://www.ieber.lv/home-1/

KLAVINS PIANO

"Klavins Piano" is a small manufacturing company established by David Klavins and since 2020 it is situated in a town of Kuldīga. The main activity of the company is building acoustic pianos of special design, invented by David Klavins, as well as building special design-pianos commissioned by third parties.
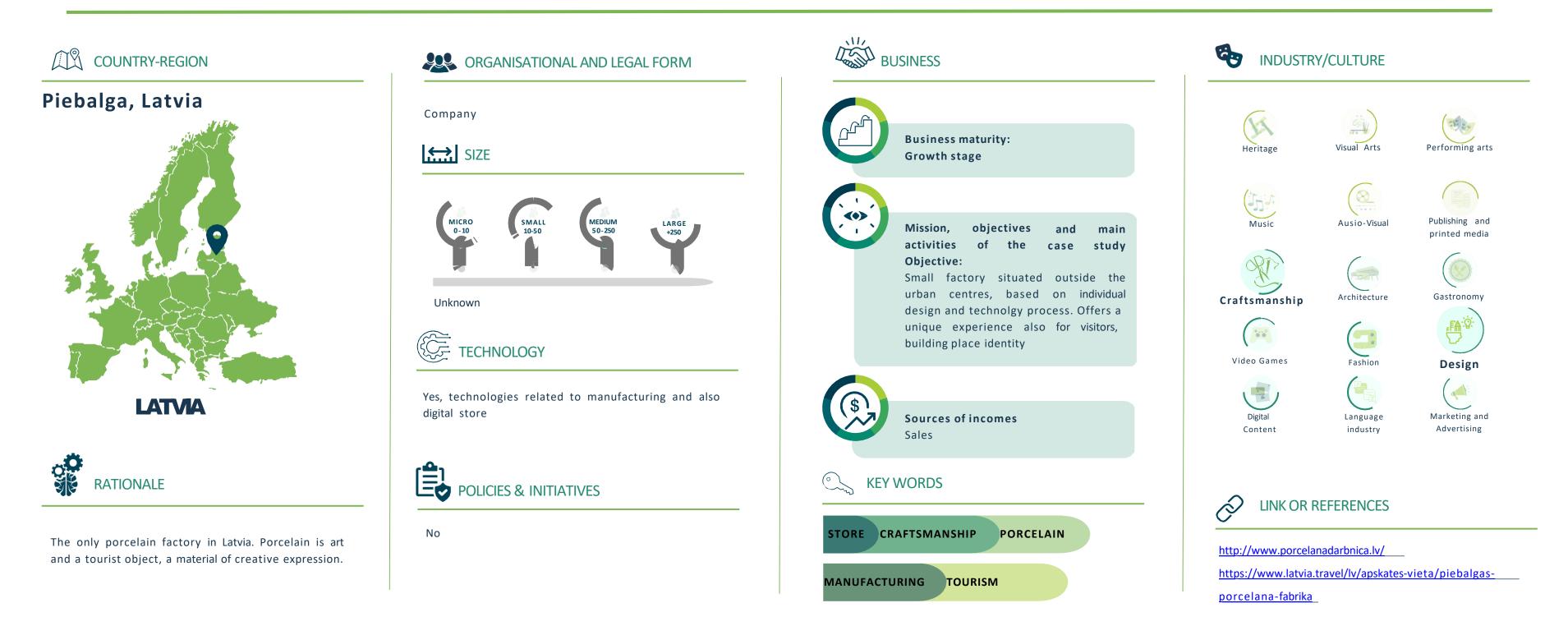
INSITU — place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Kuldīga, Latvia

LATVIA

RATIONALE

Novelty in piano construction; environment friendly solutions

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Yes, related to piano building processes

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study
Objective:
Commisioned by artists or institutions, the company develops innovative piano building projects (inside-out piano; vertical piano, extraordinary large piano; experiments with technologies (replace the stainless steel frame with a carbon fiber frame concept, to make it even lighter) etc.

Sources of incomes
Sales mainly (commissioned)

KEY WORDS

MUSIC   PIANO MANUFACTURING

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://klavins-pianos.com/lv/sakums/;

https://klavins-pianos.com/

https://klavins-pianos.com/projects/
https://inkubatori.magneticlatvia.lv/en/kuldiga-en/klavins-piano/

PIEBALGAS PORCELĀNA FABRIKA

INSITU
place-based innovation of cultural and creative industries in non-urban areas

Piebalga Porcelain Factory, cherished by artist Jānis Ronis, is the only porcelain mill in Latvia. Initially the Porcelain Art Gallery was created in Riga Old Town, workshop - on Kalnciema street, and decorating studio - in Majori Community centre. The production of the porcelain wares begun in Piebalga in 2007 and now "the white gold" has become one of the symbols of Piebalga. The small mill, set in a former dairy factory of Vecpiebalga, has become a successful enterprise with a trademark ''Piebalgas Porcelāna Fabrika''. With unusual and original pieces of art, it has raised the interest both locally and abroad. The careful handicraft creates fine tableware, souvenirs, and special gifts. You can also visit the factory to find out the secret of fragile porcelain making and try decorating the porcelain.

COUNTRY-REGION

Piebalga, Latvia

LATVIA

RATIONALE

The only porcelain factory in Latvia. Porcelain is art and a tourist object, a material of creative expression.

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

Unknown

TECHNOLOGY

Yes, technologies related to manufacturing and also digital store

POLICIES & INITIATIVES

No

BUSINESS

**Business maturity:
Growth stage**

**Mission, objectives and main activities of the case study
Objective:**
Small factory situated outside the urban centres, based on individual design and technolgy process. Offers a unique experience also for visitors, building place identity

Sources of incomes
Sales

KEY WORDS

STORE CRAFTSMANSHIP PORCELAIN

MANUFACTURING TOURISM

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Ausio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | **Design**
Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

http://www.porcelanadarbnica.lv/

https://www.latvia.travel/lv/apskates-vieta/piebalgas-porcelana-fabrika

REPLASTIC

The company manufactures durable and environmentally friendly garden furniture from recycled plastic. Production technology ensures that furniture components are massive and hit resistant breaking the stereotype that plastic furniture is light and breakable. The world is currently facing huge problems with plastic waste and global warming, so the company is working to change that.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Cēsis county, Latvia

LATVIA

RATIONALE

Tehnological innovation, environmental considretations

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Yes, production technology of reusing plastic

POLICIES & INITIATIVES

Investment and Development Agency of Latvia, Business Incubator

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study
Objective:
The raw material is crushed and washed PET bottle caps.

Sources of incomes
Sales

KEY WORDS

RECYCLING   DESIGN   FURNITURE

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

facebook.com/replasticfurniture

https://inkubatori.magneticlatvia.lv/en/valmiera-en/replastic/

RW MEDIA / ROBYWORKS

A film and image company, based in a seaside town - Liepaja. It produces music videos, commercials, experimental and short films using a high quality technical equipment.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Liepāja, Latvia

LATVIA

RATIONALE

The company creates employment possibilities for young people from the local university: New media and audiovisual arts programme at Liepāja Univerisity

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

Unknown

TECHNOLOGY

Yes, all kind of technologies related to audiovisual and digital ontent creation

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
NI

Mission, objectives and main activities of the case study
Objective:
Unknown

Sources of incomes
Sales

KEY WORDS

AUDIO-VISUAL ART   FILMING   DIGITAL CONTENT

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://www.robyworks.com/

https://www.facebook.com/robyworksmedia/

SKUDRAS METROPOLE

Company "Skudras metropole" is enterteinment agency and event management company which organizes corporate events, special projects and performances, and gastronomic performances in a particularly creative manner. Projects of "Skudras metropole" have won numerous awards at BEA World Festivals (best event award).

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Cēsis, Latvia

LATVIA

RATIONALEEE

Novelty in creativity; deliberate attitude towards environment; cooperation with other partners; integration of different artistic sectors in one event, sensory adventures

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Unknown

TECHNOLOGY

Not in a conventional meaning

POLICIES & INITIATIVES

No

KEY WORDS

ENTERTEINMENT   TOURISM

EVENT MANAGEMENT   ENVIRONMENT

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study Objective:
For the past years, "Skudras metropole" have organised the performance series "Seasons" and the project "Cafes with rules". During pandemic it in cooperation with the design solution company "Don't Panic" together with the coffee brand "Paulig" and the "Amata novada municipality" created a new project, a levitating "Mirror House" above the river, never seen anywhere else in the world. The house, with the help of the remote control, moves along the ropes. The latest project "Nature Gallery" combines design, installation art, gastronomy, culture. It is a place where nature becomes a work of art and guests have the opportunity to spend the night in a uniquely designed lodge, which mechanically rotates around its axis and surprises with its sliding terrace. Turning to each side of the sky, the lodge frames the landscape captured by the guests' eyes. In addition, you can enjoy a cinema experience "Cinema on the Lake".

Sources of incomes
sales, commisioned work, project grants, sponsors etc.

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   **Gastronomy**

Video Games   Fashion   **Design**

Digital Content   Language industry   **Entertainment**

Tourism   **Event management**   **Marketing and Advertising**

LINK OR REFERENCES

https://www.facebook.com/skudrasmetropole/

https://www.meetlatvia.com/en/7801-with-a-new-project-the-4th-series-of-untamed-nights-nature-gallery-is-being-opened

https://www.facebook.com/skudrasmetropole/?locale=it_IT

TIPTIP.LV

www.tiptip.lv is an online store created in Latvia, the purpose of which is to help seniors and people with special needs sell their products on the Internet.
All products available in the store are unique, created in one copy. The company is social entity, it secures that those creating products receive the amount for which he wanted to sell the product.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Ogre, Latvia

LATVIA

RATIONALE

Social inclusion, social entity

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO 0-10　SMALL 10-50　MEDIUM 50-250　LARGE +250

TECHNOLOGY

Yes, digital store

POLICIES & INITIATIVES

University of Latvia Student Business incubator

BUSINESS

Business maturity:
NI

Mission, objectives and main activities of the case study
Objective:
The goal of the company is to help Latvia's creative seniors and people with disabilities to sell their craft products.

Sources of incomes
sales, grants

KEY WORDS

STORE　CRAFTSMANSHIP

PERSONS WITH SPECIAL NEEDS　CRAFTSMANSHIP

INDUSTRY/CULTURE

Heritage　Visual Arts　Performing arts

Music　Audio-Visual　Publishing and printed media

Craftsmanship　Architecture　Gastronomy

Video Games　Fashion　**Design**

Digital Content　Language industry　**Marketing and Advertising**

LINK OR REFERENCES

https://tiptip.lv/

VALMIERMUIŽA KULTŪRAS BIEDRĪBA

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

Valmiermuiza Cultural Association (VCA) is closely linked to the Valmiermuiža Brewery (company), which is situated in the mannor at the outskirts of Valmiera city, Latvia. It organises numerous cultural events showcasing local cultural heritage, animating local community, providing attractive events for tourists etc.

COUNTRY-REGION

Valmiera county, Latvia

LATVIA

RATIONALE

1) It is located in the In situ Lab (Valmiera county) and represents the most significant NGO in the location;
2) it creates meaningful ties between the business company (brewery) and the local territory (animating cultural heritage, local communities, tourism etc.). 3) It produces wide range of art and culture events (multimedia, festivals, shows) etc.

ORGANIZATIONAL AND LEGAL FORM

NGO

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Produced multimedia shows

POLICIES & INITIATIVES

Unknown

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study Objective:
VCA promotes the development of tourism in Valmiermuiža and Valmiera county, using cultural heritage and the products of cultural tourism and creative industry, and also participates in creating and popularizing the image of Valmiermuiža and Valmiera county for the residents and visitors of Latvia, developing a favorable economic, social and cultural environment.

Sources of incomes
Public funding through project grants; sponsors; incomes from ticket sales etc.

KEY WORDS

CULTURAL HERITAGE   LOCAL COMMUNITIES

NGO   HERITAGE   PLACE BASED IDENTITY

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   **Audio-Visual**   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   **Tourism**

LINK OR REFERENCES

https://www.aerodium.lv/lv

WOODHEART

SIA "WoodHeart" is a rapidly growing carpentry company in Valmiera county, which produces wooden windows, doors and stairs, as well as designer furniture on individual request and standard furniture in large quantities for export. It also does restoration of old wooden objects and furniture. It has received a grant for robotization of the production process. The goal of the innovation project was to optimize the production process of standard furniture, while increasing the company's productivity and maintaining a competitive price in export markets. The installation of the robotic painting line allowed the company to start production of a new product in large volumes, increase the volume of exports and create new jobs. Through restoration projects the company respects cultural heritage.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Valmieras county, Latvia

LATVIA

RATIONALE

Tehnological innovation, environmental considretations

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

Unknown

TECHNOLOGY

Yes, robotization

POLICIES & INITIATIVES

Valmiera Development Agency, Innovation grant

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study
Objective:
Company specializes in modern design wooden as well as wooden- aluminium window and wooden door manufacturing and restoration.

Sources of incomes
Sales

KEY WORDS

FURNITURE   MANUFACTURE   RESTORATION

CULTURAL HERITAGE   ROBOTIZATION

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | **Design**

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://woodheart.lv/restauracija/

ZEIT

Zeit is located at the historical Līgatne Helmet factory. It is a place to organize events, attend live music concerts, hold seminars, relax after leisure activities in the Zeit relaxation zone, which has a sauna, stay overnight in modern apartments and the hotel, every room of which has its own story.

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

Līgatne, Latvia

LATVIA

RATIONALE

Innovative and holistic use of industrial cultural heritage and local resources for tourism , social inclusion

ORGANISATIONAL AND LEGAL FORM

Company (several companies for different activities: Zeit, ltd; Zeit Hotel, ldt)

SIZE

Unknown

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Growth stage

Mission, objectives and main activities of the case study
Objective:
Zeit combines several companies, offering diverse tourism activities: hotel, catering, enterteinment (a unique Net park in the trees, 8 meters above the ground. There is no similar park in any of the Baltic countries)

Sources of incomes
sales; public funding through project competitions

KEY WORDS

CULTURAL HERITAGE   TOURISM   PLACE BASED IDENTITY

GASTRONOMY   ENTERTEINMENT   ENVIRONMENT

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   **Gastronomy**

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Tourism   **Entertainment**

LINK OR REFERENCES

https://zeit.lv/par-zeit/

https://zeit.lv/precu-kategorija/koncerti/

ARTI FILM

Independent film distribution company in remote areas

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Hilversum - Zeeland (NL)

NETHERLANDS

RATIONALE

This independent film distribution company is located in remote area and purchases, distributes and promotes arthouse as well as LGBT-themed films

ORGANISATIONAL AND LEGAL FORM

Privately owned company

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Creative Europe

BUSINESS

Business maturity:
Early/Growth

Mission, objectives and main activities of the case study Objective:
Arti film aims to release films based-on history, real life stories and LGBT themes

Sources of incomes
Sales

KEY WORDS

| FILM | DISTRIBUTION | LGBT | THE NETHERLANDS |

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Film distribution

LINK OR REFERENCES

https://artifilm.nl

CREATIVE HOME

Workshop for furniture based on the specific design of the customer

COUNTRY-REGION

Udden - Zeeland (NL)

NETHERLANDS

RATIONALE

Hand-made wood and steel furniture, combining expertise of metal and wood work. The design is based on a co-creation process in which the customer indicates the design.

ORGANISATIONAL AND LEGAL FORM

Privately owned company

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Early/Growth

Mission, objectives and main activities of the case study Objective:
The client is at the core of the piece of furniture. Ideas that until now only existed in the client's head come to life in the workshop. This starts with the introductory meeting, but Teus and Trijnke are happy to keep you informed of the progress during the making process.

Sources of incomes
Sales

KEY WORDS

METAL WORK   WOOD WORK   FURNITURE   CO-CREATION

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.creativehome.nl/

DE NIEUWE KOLK

A culture complex includes theatre, cinema and various other spaces for cultural activities

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Assen - Zeeland (NL)

NETHERLANDS

RATIONALE

This centre plays a vital role of cultural scene of Assen and also is key player in the field of art and cultural activities in Drenthe

ORGANISATIONAL AND LEGAL FORM

Shared ownership of different governmental bodies

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Assen Municipality

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study
Objective:
Contributing to culture scene of Assen with its library, cinema, theatre and exhibition hall

Sources of incomes
Sales, donations

KEY WORDS

LIBRARY   CINEMA   THEATRE   ASSEN

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Library

Cinema

Exhinition hall

LINK OR REFERENCES

https://www.dnk.nl/

HALATOE SHERIDA ELIZA

A video game company offering user-choice driven scripted games

INSITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Bussum - Zeeland (NL)

NETHERLANDS

RATIONALE

This one-person company develops a video game with innovative game script and user experience design in a remote region

ORGANISATIONAL AND LEGAL FORM

One-person company (privately owned or self-employed)

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

No

POLICIES & INITIATIVES

Creative Europe

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Providing innovative video game design with enhanced user control

Sources of incomes
Sales

KEY WORDS

VIDEO GAME | DECISION | REMOTE | THE NETHERLANDS

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | **Audio-Visual** | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | Design

Digital Content | Language industry | Marketing and Advertising

IN THE AIR BV

Independent distribution house for youth and family films

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Heemstede - Zeeland (NL)

NETHERLANDS

RATIONALE

Independent film distribution company in the remote area focusing on providing content for media channels in the Benelux region

ORGANISATIONAL AND LEGAL FORM

Privately owned company

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Creative Europe

BUSINESS

Business maturity:
Early/Growth

Mission, objectives and main activities of the case study Objective:
Distributing family entertainment films to various channels

Sources of incomes
Sales

KEY WORDS

FILM   FAMILY   DISTRIBUTION   THE NETHERLANDS

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Film distribution

LINK OR REFERENCES

https://ita-rights.com/

MUSEUM DE WIEGER

An art museum supporting local artists and offering space for exhibitions

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Deurne - Zeeland (NL)

NETHERLANDS

RATIONALE

Museum de Wieger has a rich history and displays the cultural legacy of Deurne. The museum hosts many artworks depicting the everyday rural life of Deurne as well as video-artworks focusing on the life story of prominent figure Dr. Wiegersma that elegantly represent the history and cultural heritage of Deurne.

ORGANISATIONAL AND LEGAL FORM

Privately owned museum

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study
Objective:
Collecting and displaying artworks relating the history and everyday life in Deurne and surroundings.

Sources of incomes
Visits

KEY WORDS

MUSEUM   RURAL   ART   DESIGN

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Art Museum

LINK OR REFERENCES

https://dewieger.nl

PEERGROUP

For more than twenty years, Peergroup has been making valued location theater based on recognizable subjects that are deeply rooted in the Dutch landscape. The makers and performers of the company have an intense connection with the content and the people directly involved. This results in performances with a major impact on participants and audience.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Drenthe

NETHERLANDS

RATIONALE

The case has been chosen, because it shows one of the young and professional theatre companies of the Netherlands which choses rural and remote areas to find their subjects and play theatre with and for the people of regions where theatre houses are rarely to find. They are close to people and open up to laboratory formats in participative approaches, an artistic research among the villagers and seeing the landscape as an important part of their work. In short: they not only react on challenges to "give back vitality to rural areas" but see the potentials of landscape, outstanding expertism of villagers and village life, closeness of communities ...

ORGANISATIONAL AND LEGAL FORM

Non-profit, NGO, public benefit organisation (PBO)

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

Core team: 8 persons, others join for granted projects as freelancers, volunteers...

TECHNOLOGY

Mobile stage technology

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature since
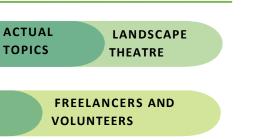
Mission, objectives and main activities of the case study Objective:
"Our projects are always related to a current theme, a wicked problem. A wicked problem is an urgent problem that is difficult to solve due to changing conditions and conflicting interests. The classic example is the climate crisis." The group cooperates with local initiatives and produces their performances in the landscape, schools, community halls, churches other places in villages of the very rural region
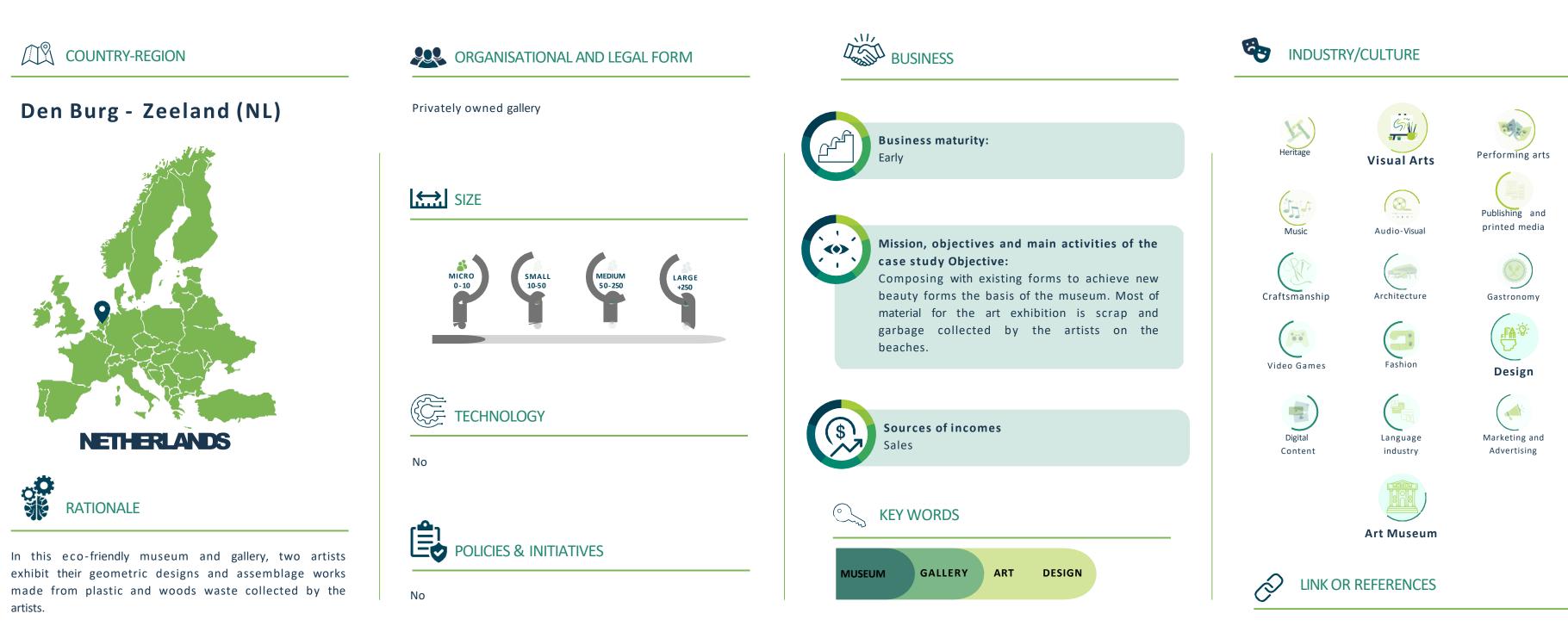
Sources of incomes
"Peergroup zou niet kunnen bestaan zonder de structurele bijdrage van de Provincie Drenthe en het Fonds Podiumkunsten".- funding of the Province of Drenthe and the Fonds of Podiumskunsten

KEY WORDS

| VILLAGES | ACTUAL TOPICS | LANDSCAPE THEATRE |

| MOVING THEATER | FREELANCERS AND VOLUNTEERS |

INDUSTRY/CULTURE

Heritage   Visual Arts   **Performing arts**

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Cultural Education

LINK OR REFERENCES

https://www.peergroup.nl/

RAT GALERIE/MUSEUM

Atmospheric museum and gallery as well as guest house

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Den Burg - Zeeland (NL)

NETHERLANDS

RATIONALE

In this eco-friendly museum and gallery, two artists exhibit their geometric designs and assemblage works made from plastic and woods waste collected by the artists.

ORGANISATIONAL AND LEGAL FORM

Privately owned gallery

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Composing with existing forms to achieve new beauty forms the basis of the museum. Most of material for the art exhibition is scrap and garbage collected by the artists on the beaches.

Sources of incomes
Sales

KEY WORDS

MUSEUM | GALLERY | ART | DESIGN

INDUSTRY/CULTURE

Heritage | **Visual Arts** | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | **Design**

Digital Content | Language industry | Marketing and Advertising

Art Museum

LINK OR REFERENCES

https://www.museumgalerierat.nl

SIEGURD

Workshops on nature and bushcrafting

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Wijdemeren - Zeeland (NL)

NETHERLANDS

RATIONALE

Even though it is relatively close to cities, this company offers courses and provides knowledge on nature, traditional skills and bushcrafting (mushroom picking, woodwork, etc). Most activities are carried out in natural reserves.

ORGANISATIONAL AND LEGAL FORM

Privately owned company

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
Enthusiastically guiding people in the knowledge and skills of nature and bushcrafting.

Sources of incomes
Sales

KEY WORDS

NATURE   BUSHCRAFTING   TRADITIONAL SKILLS   REMOTE AREAS

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Workshops, courses and excursion organization

LINK OR REFERENCES

https://siegurd.nl/

STOKPAARD

Production of felt art on acoustic panels.

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Vlissingen - Zeeland (NL)

NETHERLANDS

RATIONALE

Combination of art and traditional recycled materials for creation of acoustic panels

ORGANISATIONAL AND LEGAL FORM

Privately owned company

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Dockwize

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
The company designs bespoke art pieces. Handcrafted felt pieces on high grade acoustic panels.

Sources of incomes
Sales

KEY WORDS

TRADITIONAL   MATERIALS   DESIGN   FELTING

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://stokpaard.nl/

TOSCA ABRAHAMS

Fine-art, surrealistic graphic designer

COUNTRY-REGION

Terschelling - Zeeland (NL)

NETHERLANDS

RATIONALE

Very peculiar and remote location to which the artist move on purpose. The artist claims to be inspired by the sea.

ORGANISATIONAL AND LEGAL FORM

One-person company (privately owned or self-employed)

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Studio Tosca converts ideas & stories into fine line illustrations.

Sources of incomes
Sales

KEY WORDS

DESIGN DRAWING NATURE-INSPIRED

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts

Music
Audio-Visual
Publishing and printed media

Craftsmanship
Architecture
Gastronomy

Video Games
Fashion
Design

Digital Content
Language industry
Marketing and Advertising

LINK OR REFERENCES

https://studiotosca.nl/

VLEUGELS KENNEY

Video game company combining real life images with game content

COUNTRY-REGION

Limburg - Zeeland (NL)

NETHERLANDS

RATIONALE

This videogame company tries to provide movie-like feeling to its users with an innovative approach of using photos and other real life contents in their games

ORGANISATIONAL AND LEGAL FORM

Privately owned company

SIZE

MICRO
0-10

SMALL
10-50

MEDIUM
50-250

LARGE
+250

TECHNOLOGY

No

POLICIES & INITIATIVES

Creative Europe

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Creation of graphic images, 3D models and sound effects which can be used in other projects.

Sources of incomes
Sales

KEY WORDS

VIDEO-GAMES   ENTERTAINMENT

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://www.kenney.nl

VISUALLITY

Provision of high3D visualizations of architectural projects as well as animations and illustrations (e.g. for videogames)

COUNTRY-REGION

Middelburg - Zeeland (NL)

NETHERLANDS

RATIONALE

Application of new technologies for offering a variety of 3D visualization services in a non-urban region.

ORGANISATIONAL AND LEGAL FORM

One-person company (privately owned or self-employed)

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Digital technologies

POLICIES & INITIATIVES

Dockwize

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Visuallity is specialized in high quality 3D visualizations of architectural projects, translating designs into realistic 3D impressions with atmosphere, which immediately capture the customer's attention.

Sources of incomes
Sales

KEY WORDS

| 3D PLAN | ARCHITECTURE | MOVIES | 3D IMAGE |

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

www.visuallity.com

BORDERLAND FOUNDATION SEJNY

The Borderland Foundation (Fundacja Pogranicze) based in Sejny, north-east Poland, is one of DisTerrMem's six partner organisations. Founded in 1990, the Foundation is an independent, non-governmental organisation that seeks to develop and share new forms of cultural, educational and artistic practice to promote the co-existence of people living with strong cultural, ethnic, generational, ideological and other types of diversity. The Foundation also runs the International Centre for Dialogue at Krasnogruda and The Borderland Cultures Documentation Centre in Sejny. The Borderland Foundation was established by a group of culture animators who previously worked in the theaters "Gardzienice" (Gardzienice village near Lublin) and "Stop" (Słupsk), and at the "Dąbrówka" Cultural Center in Poznań (Krzysztof Czyżewski, Małgorzata Sporek-Czyżewska) and in the Municipal Cultural Center in Czarna Dąbrówka in Kashubia (Wojciech and Bożena Szroeder). They started working together in the second half of the 1980s, organizing each year the "Meeting Village. International Alternative Culture Workshops" in Czarna Dąbrówka. During the multi-month Journey to the East, which they carried out in 1990, they reached Sejny. The Foundation is based in Sejny, and its office is currently located in Krasnogruda. Funds for its activities are obtained mainly by the Foundation from grants awarded by various institutions and organizations, as well as from private individuals. The Foundation closely cooperates with the "Borderland of arts, cultures, nations" Center, with which it has a cooperation agreement, based on the same statutory objectives of both institutions.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Sejny

POLAND

RATIONALE

Focused on borderland areas and sensitization of different cultures and ethnicities that encounter in the communities, Foundation develops various programmes, strategies and approaches in order to assure community sustainability and thriving.

ORGANISATIONAL AND LEGAL FORM

Non profit association,

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

The Ministry of Culture and National Heritage, Digital Office

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
The program activity of the Foundation is entirely devoted to promoting the ethos of the borderland and building bridges between people of different religions, nationalities and cultures.

Sources of incomes
Public funding, donations

KEY WORDS

BORDERLAND   INTERCULTURAL DIALOGUE   TRADITION   YOUTH

INDUSTRY/CULTURE

Heritage   **Visual Arts**   **Performing arts**

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Education   **Cultural centre**

LINK OR REFERENCES

https://www.pogranicze.sejny.pl/en/

THE AFRO STREET FESTIVAL

A street vibe experience celebrating the uniqueness of African identity, where streets are the melting pot, a place where we all converge irrespective of social status, religious and cultural beliefs, ethnicity, political affiliations and age. The Festival hosts 6,000 guests annually and includes dance, music, painting, fashion, in activities as Street Games, Rap battles, Competitions, Cosplay Dress-Up, Giveaways, Fire Works and Stunts, graffiti murals, photo exhibitions, street painting, interactive installations, live street performances and street food.

INSITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Port Harcourt, Nigeria

NIGERIA

RATIONALE

The Festival tells a different story of Nigeria's Delta Region, combining tradition with creative growth, cultural heritage and preservation, innovation and social inclusion, an addressing social, environmental and educational issues, bringing change though Art.

ORGANISATIONAL AND LEGAL FORM

The Creative Hub Port Harcourt, a Creative Community Space and Innovation Center

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Yes

POLICIES & INITITIVES

Creative Community Space and Innovation Center

BUSINESS

Business maturity:
Mature stage.

Mission, objectives and main activities of the case study Objective:
To foster collaborations to aid innovation, to impact community and grow enterprise, impacting over 5000 individuals/enterprises to date, also to diversify the creative, business and entertainment space by organizing free and paid business and vocational trainings, fun events, competitions and community building/social volunteering projects which promote innovation, creativity, enterprise, networking and team building.

Sources of incomes
Private sponsors

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

STREET ART   **CREATIVITY**   **SOCIAL INCLUSION**   **ECONOMIC DEVELOPMENT**

LINK OR REFERENCES

https://afrostreetfestival.com/

A COZINHA DA AVÓ

Through an intergene dynamic, promotes the Mediterranean Diet as a health factor, in a logic of local, seasonal and fair food. It seeks to preserve traditional knowledge in cooking, with which it combines knowledge and innovation. It also works to promote sustainable modes of food production through the establishment of regenerative gardens through commmunity farming. Cozinha da Avó explores organic food production and aim at including innovation and scientific knowledge about nutrition in traditional gastronomy.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban areas**

COUNTRY-REGION

Santana de Cambas, Mértola, Alentejo region, Portugal.

PORTUGAL

RATIONALE

Receives support from PT-IS (Portugal Social Innovation), thus publically recognized as innovative . Combination of traditional knowledge and innovation and experimentation, both in food production and cooking, involving the community. The innovation is also in the type of association sustaining the project as usually these social solidarity organisations are focused in the social welfare needs.

ORGANISATIONAL AND LEGAL FORM

Casa do Povo de Santana de Cambas is a village non-governmental association, with social solidarity status and social, medical and leisure activities, which was reactivated in 2002

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

PT-IS

BUSINESS

Business maturity:
Early: The project started in 2020

Mission, objectives and main activities of the case study
Objective:
Objective: communitarian preservation of identity through food and territorial autonomy in food production.
Activities: collaborative organic vegetable gardens; community farming, food lab to experiment from traditional recipes, cookig workshops for several publics (namely in schools), popup restaurant with food prepared collaboratively by elderly people and chefs.

Sources of incomes
The project started with project funding in the stream "partnerships for impact" of PT-IS, with Mertola Muncipality as the social investor. The activities of the project continued beyond the project funding (ended in 2021).

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | **Gastronomy**
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising

KEY WORDS

VEGETABLE GARDENS | TERRITORIAL IDENTITY | COLLABORATION | EXPERIMENTATION

LINK OR REFERENCES

https://www.acozinhadaavo.pt/

ALDEIAS DO XISTO

Is made up of 27 villages in the interior of the Central Region of Portugal and is a sustainable development project of regional scope. It is a partnership project, that includes the shared management of a brand (Aldeias do Xisto), in the joint promotion of a territory, in the preservation of the culture and heritage of the rural world and in the offer of tourist services. Its activities aim at promoting the life and economy of the places, to retain and attact residents.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Centro region, Portugal

PORTUGAL

RATIONALE

PT-IS, CREATOUR.
Notable for extensive networking of agents across different sectors. In order to preserve knowledges and traditions it suggests their reinvention in collaborations between local artisans and residents and scientists, designers, artists, etc.

ORGANISATIONAL AND LEGAL FORM

ADXTUR - Agência para o Desenvolvimento Turístico das Aldeias do Xisto, is self-described as a public-private regional cooperation platform created in 2007 to manage the Aldeias de Xisto project, created in 2001.by public and private partners and EU funding.

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature: The project started in 2001 ans is now well established in a strong and wide partnership

Mission, objectives and main activities of the case study Objective:
Label Aldeias de Xisto and tourist promotion (accommodation, gastronomy), workshops connecting local arts & crafts artists and designers to create new products and services that can bring income to the artists in the villages, Jazz concert cycles, creative labs, competence centers

Sources of incomes
The project developped with local development public national and EU funding and it possibly relies on contributions of its several members and partners. The aim of the project is promote the local economy and local businesses.

INDUSTRY/CULTURE

Heritage	Visual Arts	Performing arts
Music	Audio-Visual	Publishing and printed media
Craftsmanship	Architecture	Gastronomy
Video Games	Fashion	Design
Digital Content	Language industry	Marketing and Advertising

KEY WORDS

TOURISM | ARTS & CRAFTS | LOCAL KNOWLEDGE & DEVELOPMENT | EXPERIMENTATION

LINK OR REFERENCES

https://www.aldeiasdoxisto.pt/pt/quem-somos/adxtur/

ARQUIPÉLAGO - CENTRO DE ARTES CONTEMPORÂNEAS
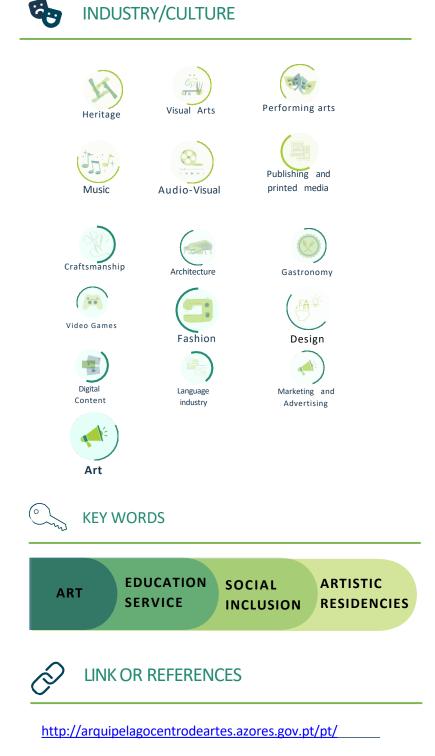
The Arquipélago-Centro de Artes Contemporâneas is a multidisciplinary space that aims to create a variety of audiences that feel and are interested in contemporary art and culture, in accordance with the permanent mutability that characterizes current society.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Ribeira Grande, São Miguel , Azores

PORTUGAL

RATIONALE

The only entity of the Regional Government dedicated to contemporary art in the Azores, to have an iconic building and an inclusive and differentiated program

ORGANISATIONAL AND LEGAL FORM

Museum/ Educational Service

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Government of the Azores

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
The Archipelago assumes the following mission: Contribute to the development, interest and knowledge of Contemporary Art in a markedly traditional territory, but with the potential to be a point of convergence, of crossing cultures and on the transatlantic path of exchange of people, encounters and artistic and cultural expressions; Promote, through programming, an informed public interested in artistic creation and in contemporary art themes; Promote reflection on critical, current and timeless themes for society; Stimulate the creative process through artistic residencies, promote the work of new artists and seek to give voice to those who start this path.

Sources of incomes
Public resources

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Art

KEY WORDS

ART   EDUCATION SERVICE   SOCIAL INCLUSION   ARTISTIC RESIDENCIES

LINK OR REFERENCES

http://arquipelagocentrodeartes.azores.gov.pt/pt/

AZORES 2027

Ponta Delgada - Azores 2027 is Ponta Delgada's candidacy for the European Capital of Culture, in conjunction with other municipalities and islands, and with the support of the Government of the Azores, in an inclusive and collaborative project.

This application intends to position Ponta Delgada as a European city open to the world and the Azores as a region at the forefront of the main discussions in the contemporary world and in the implementation of cultural public policies that contribute to social and economic cohesion.

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Ponta Delgada, São Miguel, Azores

PORTUGAL

RATIONALE

The main objective of the applications is to make culture a catalyst for transformation and development, through growing and lasting investment in the tourist, urban and social sectors.

ORGANISATIONAL AND LEGAL FORM

Municipality of Ponta Delgada

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

Unknown

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Municipality of Ponta Delgada

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Public resources mainly

KEY WORDS

CINEMA   CREATIVITY   FESTIVAL   EUROPEAN CAPITAL OF EUROPE

HERITAGE   INNOVATION   APPLICATION

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.azores2027.eu/pt/

BINAURAL NODAR

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban areas**

Binaural Nodar is a contemporary cultural project operating since 2004 in the Portuguese region of Viseu Dão Lafões in the areas of soundscapes, sound and media arts, audiovisual ethnographic documentation, sound education, radio art and publications. Binaural Nodar's intervention model is simultaneously based on on a local level, promoting a concept of permanent social mediation laboratory, with rural communities and, in a global context, with activities developed with contemporary artists, museums, universities and cultural organizations from many countries. Its activities include the Lafões Rural Art Lab which operates in Portuguese rural communities of Portugal and organises and produces multidisciplinary artistic projects (mainly in the areas of sound, visual and intermedia arts) from both local and international artists, followed by public presentations in the region. During their stay, the resident artists are encouraged to establish interactions with the place, its inhabitants, geographic space and social memory.

COUNTRY-REGION

Viseu, Dão Lafões, Portugal

PORTUGAL

RATIONALE

Since March 2006, Binaural/Nodar has hosted over 150 artists and researchers, produced over 30 of its own sound and media works and disseminated its work in many countries in Europe, America and Asia, in close connection with the local communities. Exhibitions, concerts, workshops, artist talks, have been organised in the region with growing audience and visibility, thus creating a sense of individual and collective self-esteem within the local communities. Moreover, the national (e.g. Miguel Portas award and recognition by the Presidency of the Republic, both in 2014) and international recognition (Cultural Merit Seal of the Council of Europe in 2011, two winning applications to the Creative Europe Programme in 2014 - SOCCOS Network and Tramontana Network) that Binaural/Nodar has earned attests to the merit of the deep cultural research work that the entity has developed with a regular programming logic.

ORGANISATIONAL AND LEGAL FORM

The Cultural Association of Nodar is a cultural and recreational association.

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Binaural/Nodar's intervention model is based on a simultaneous action at a very local level, with rural communities, and in a global context, with activities developed in museums, universities, cultural organisations in countries like Spain, France, Italy, England, Germany or the United States. On the other hand, the association promotes a philosophy of permanent laboratory of the territory, a multidisciplinary concept that strengthens the function of the cultural agent as a mediator or sensor of the territory itself, articulating on the one hand, community dynamics, with real people and on the other hand, municipalities, educational communities, universities, artistic communities, development agents, entrepreneurs, etc.

POLICIES & INITIATIVES

Yes, from the General Direction of Arts (DGArtes), which is an organ of the Ministry of Culture, and other community programmes.

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
The work that the initiative develops in the Viseu Dão Lafões region (a simultaneous process of creation, documentation and reflection) demands both time and availability, and it is deliberately invisible (or having a limited visibility). Not being an objective in itself, it is a way of working with total freedom, through processes of individual contact (with artists, audiences and critics) and with enough patience not to expect huge changes in the near future.

Sources of incomes
It is funded by DGArtes and community programmes, plus logistical support from nearby municipalities and partnerships with the Teatro Viriato in Viseu and Fábrica Asa. We suppose it also gains from sales, since it produces online publications, books, CDs and DVDs, among others.

INDUSTRY/CULTURE

Heritage • Visual Arts • Performing arts
Music • **Audio-Visual** • Publishing and printed media
Craftsmanship • Architecture • Gastronomy
Video Games • Fashion • Design
Digital Content • Language industry • Marketing and Advertising
Ethnography • Rural heritage education

KEY WORDS

GLOBAL CONTEXT • RURAL HERITAGE • LOCAL COMMUNITIES • MULTIDISCIPLINARY

LINK OR REFERENCES

https://www.binauralmedia.org/news/en

BUINHO CREATIVE HUB

In 2015, Carlos Alcobia and Sara Albino founded Buinho, a private rural FabLab (digital fabrication laboratory) in Portugal, which has been a pioneer in the context of multidisciplinary artistic residencies with a focus on digital making. Back then, very few FabLabs in the world had an in-house residency programme that enabled artists and creatives to explore the potentialities of digital fabrication while being able to explore interconnections with local community as a basis of inspiration and creative placemaking. Furthermore, Buinho has the distinctive characteristic of being an entrepreneurial initiative located in a remote historic town in Baixo-Alentejo, since FabLabs and makerspaces originated from urban contexts and are mostly publicly funded and concentrated in those settings. The artists in residency (AiR) programme attached to this project has been developed according to its mission of enabling a transient community for the FabLab while raising the profile of place through creative interventions and community-led activities.

COUNTRY-REGION

Messejana, Alentejo region, Portugal

PORTUGAL

RATIONALE

Entrepreneurs resettled from Lisbon to this small community to pursue a dream. The FabLab has built numerous relations with the educational system in the region. The visiting artists, interviewed and carefully selected, have developed a variety of training programmes/workshops with local residents, e.g., a welding workshop for local women, bringing new connections as well as training and experiential opportunities into the town/region. Their vision is to build a network of creative spaces in the historic town Messejana, always available to its members and residents. Those spaces will complement each other and offer diverse possibilities of collaboration and experimentation.

ORGANISATIONAL AND LEGAL FORM

Non-profit organization / Hub - association

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

The FabLab workshop includes: a CNC mill, a laser cutter and various tools and powertools for traditional woodwork. We also have a silkscreen print station. (Full list: https://buinho.pt/wp/wp-content/uploads/2018/10/List-of-equipment-Buinho.pdf). The Studio has twelve 3D Printers, a vinyl cutter, sewing machines, several Arduino/Raspberry boards, soldering equipment, electronics, sensors, and other components to be used in creative projects.
The Studio also has 2 iMacs and 1 PC with software for graphic and product design, and a small library with books about art, design and management.

POLICIES & INITIATIVES

Local funds depending on project's context

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
The aim of Buinho Association is to be an inspiring place which fosters creativity, collaboration and innovation.
The Creative Residencies program is an opportunity to live and work in the town of Messejana for a period of up to three months.
Buinho is one of the very few FabLabs in Portugal to offer the possibility of residency with individual accommodation and a shared studio.
"Buinho Educativo aims to bring technology and coding closer to children from rural areas through a set of playful educational activities. Taking advantage of our community of creatives and our unique rural FabLab capabilities, our objective is to create engaging, rich and playful activities which can transform complex technology into something easy to understand and fun. In Buinho Educativo we intent to aid children and youth from rural areas have better future opportunities by helping them to become more technologically literate. We believe that our future prosperity depends on the equal access of children to technology and creative learning experiences. If we want to invest in the future and raise the attractiveness and profile of historic towns such as Messejana, we must develop initiatives to diminish inequality in education and access to technology in rural territories.

Sources of incomes
Visitor fees and service contracts. Participation in Erasmus+ programmes. Their website does not indicate public funding sources for the site itself.

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Multidisciplinary
Language industry
Marketing and Advertising

KEY WORDS

COLLABORATION TECHNOLOGY EDUCATION MAKING CONNECTIVITY

LINK OR REFERENCES

https://buinho.pt
https://buinho.pt/about/

BUREL FACTORY

"Burel Factory is a Portuguese brand born in 2010 with the mission of reviving the mountain heritage of burel fabric, which the imminent bankruptcy of a factory threatened to end. The rescue of an ancient art and the ingenuity of its people, guardians of this ancient legacy. Today, the brand brings sustainable design, conscious production, and industry, while respecting nature, the mountain and the culture within." Burel Factory develops contemporary works from traditional burel wool. In 1947, Lanificio Império was founded, the most important wool factory in the region of Serra da Estrela. In 2010 the factory was discovered by two mountain explorers, João Tomás and Isabel Costa, who, after realizing the heritage and the cultural value of the space, decided not to let Burel die and proceed with the recovery of the factory that becomes Burel Factory. Today it continues to produce using the same machines and traditional equipment, from the time the industry was still made by hand, thus ensuring the production of unique, different and high quality fabrics, preserving the past, reinterpreting it and making it into a story of the future. It is a space for design and production of burel, the most traditional wool fabric in the local wool industry, now used in a very different and innovative way. Of particular interest re innovation is its "Burel Architecture" line: https://www.burelarchitecture.com

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Village of Manteigas, Portugal

PORTUGAL

RATIONALE

Capitalizing on the aucoustic properties of wool (excellent sound absorption), the company's Burel Architecture division develops finely-designed (and customizable) aucoustic solutions for office or hospitality spaces, such as floor dividers. The firm also develops soft furniture and pillows, rugs, acoustic curtains, ceiling installations, wall coverings, 3D wall panels, acoustic tiles.

ORGANISATIONAL AND LEGAL FORM

Company

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

Unknown

TECHNOLOGY

Acoustics-related designs

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
See description. Company has fashion line, architecture line, and operates 3 hotels in which their decor/products are integral to the sites.

Sources of incomes
Unknown

KEY WORDS

SUSTAINABILITY   ARCHITECTURE   CONTEMPORARY DESIGN   CONTEMPORARY   WOOL   QUALITY

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts
Music   Audio-Visual   Publishing and printed media
Craftsmanship   Architecture   Gastronomy
Video Games   Fashion   Design
Digital Content   Language industry   Marketing and Advertising
Hostels   Forniture

LINK OR REFERENCES

https://www.burelfactory.com/en/

https://www.burelarchitecture.com

CAPUCHINHAS

Woman cooperative manufacturing clothes in burel, linun and wool with traditional tools.

COUNTRY-REGION

Serra de Montemuro, Portugal

PORTUGAL

RATIONALE

Use traditional knowledge and tools to work with linen, burel and wool to manufacture and sell design clothes. Besides providing employment to 4 women.

ORGANISATIONAL AND LEGAL FORM

Workers cooperative

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Sales through an online shop

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Created in the 1980s.

Mission, objectives and main activities of the case study Objective:
Produce clothing in burel, linen and wool, fabrics on manual looms, using traditional methods with a contemporary design

Sources of incomes
Probably only sales

KEY WORDS

WOMEN EMPOWERMENT | TRADITION | FASHION

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

LINK OR REFERENCES

https://www.capuchinhas.pt/sobre-nos/

CENTRO DE INOVAÇÃO DA MOURARIA

The Mouraria Innovation Center (CIM) is an incubator for projects and business ideas in the areas of Cultural and Creative Industries
The general objective is to create a safe place for the incubation and development of creativity and originality.
CIM collaborates with the Bairros association, which brings programming to the space with local agents or through the small commercial establishments that CIM projects have already opened in the vicinity.
In addition to the workspace, CIM provides its residents with a set of specialized services, namely: masterclasses and business tools through an intensive 2-week botcamp.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Lisbon, Portugal

PORTUGAL

RATIONALE

The Mouraria Innovation Center / Mouraria Creative Hub is the first incubator in Lisbon to support projects and business ideas from the creative industries, especially in the areas of Design, Media, Fashion, Music, Tiles, Jewellery, among others.
It offers fully equipped jobs, a wide network of mentors, tailored training and consultancy, access to financing solutions and support for the marketing of products and services.
It is the only creative incubator accredited to the 2020 Portugal Incubation Vouchers.

ORGANISATIONAL AND LEGAL FORM

Unknown

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Municipality of Lisbon

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
It provides support to incubation services, such as Management, Marketing, Legal Advice, Development of Products and Services and Financing.

Sources of incomes
Public resources mainly

KEY WORDS

WORKPLACE CREATIVITY INCUBATION INNOVATION

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising

LINK OR REFERENCES

https://www.facebook.com/mourariacreativehub/

FABLAB LISBOA

Laboratory of digital manufacture and prototyping

IN SITU place-based innovation of cultural and creative industries in non-urban areas

COUNTRY-REGION

Lisbon, in the reconverted Mercado do Forno do Tijolo, in Anjos neighborhood

PORTUGAL

RATIONALE
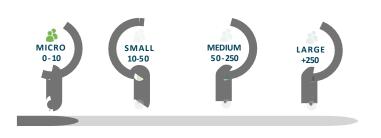
FabLab Lisboa is a hub that supports creativity & digital manufacturing by offering digital tools in order to help users & residents materialize their ideas. FabLab Lisboa is also part of Lisbon's entrepreneurial ecosystem.

ORGANISATIONAL AND LEGAL FORM

Municipality of Lisbon. Open on Tuesdays and Thursdays to the population

SIZE

MICRO 0-10   **SMALL** 10-50   **MEDIUM** 50-250   **LARGE** +250

TECHNOLOGY

As a digital laboratory, technology is crucial for everything, from digital embroidering, to printing and sound-making. Some examples:laser and vinyl cutter machines, 3D printer, small milling machine, hot wire cutter, etc .

POLICIES & INITITIVES

Municipality of Lisbon.

BUSINESS

Business maturity:
Mature - since 2013

Mission, objectives and main activities of the case study Objective:
To support individual creativity, collaborative projects, facilitate access to equipment, provide opportunities for knowledge exchange via workshops, promote bonds with universities, start-ups, schools, institutions of different kinds. Main activities: 3D printing, laser-cutting, digital embroidering, recicling products, Braille printing, sustainable production through biomaterials (e.g.bioplastic products), molecular cuisine, artworks allusive to national festivities (e.g. Popular Saints), weaving, microwelding, design thinking, art sounds, etc.

Sources of incomes
Public resources mainly.

INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

INNOVATION | **CULTURAL ATTRACTION** | **TECHNOLOGY** | **COOPERATION**

ENTREPENEURSHIP

LINK OR REFERENCES

https://creativehubs.net/mapproject/hub.php?id=48

GALERIA FONSECA MACEDO

Gallery for dsseminate and commercialisation of art work

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Ponta Delgada, São Miguel, Azores

PORTUGAL

RATIONALE

Representation of emerging and established artists; Include works of art by artists represented in reference collections.

ORGANISATIONAL AND LEGAL FORM

For-profit company

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
Representation of emerging and established artists; Include works of art by artists represented in reference collections.

Sources of incomes
Private sector

KEY WORDS

ART   GALLERY   BUSINESS

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Art

LINK OR REFERENCES

https://fonsecamacedo.com/

HA FESTA NA ALDEIA

Project that aims to promote local development in the villages of Portugal, with a set of activities to empower the community, preserve customs and traditions and boost the local economy. Covers 9 villages (small and isolated), uses culture and heritage-based festivals, bridging with tourism, to spark vitality, build local capacity and entrepreneurship. Há Festa na Aldeia is based on a co-construction methodology to animate a village development strategy based on the dynamics of a Working Group, set up with the community.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Ponte de Lima, Norte region, Portugal

PORTUGAL

RATIONALE

Receives support from PT-IS (Portugal Social Innovation), thus publically recognized as innovative . Cultural and heritage activities and tourism to spark vitality in isolated villages. The organisational form is also innovative as the association managing the project was created by local development organisations.

ORGANISATIONAL AND LEGAL FORM

ATA – Associação do Turismo de Aldeia manages the project in cooperation with local development associations. ATA is an association created in 1999 by several local development organisations to propote network collaborations for the dynamization of its territories and the promotion of tourism, the valorization of local and regional endogenous resources. ATA manages other projects of tourist promotion in rural villages, namely the label "Aldeias de Portugal".

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

No

POLICIES & INITIATIVES

PT-IS currently

BUSINESS

Business maturity:
Growth. Há Festa na Aldeia exists since 2013. They are working with 12 villages.

Mission, objectives and main activities of the case study
Objective:
Dynamization of places through their inhabitants, against the tendency of disembodied tourism promotion of its people, local associations and municipalities. Activities: cycle of festivals of heritage, gastronomy, crafts and music, with an anchor event in each village.

Sources of incomes
Há Festa na Aldeia has been supported mostly through project funding, but it has a solid ground in ATA, which has been supported by EU local development funds. Income generation through tourism is for local inhabitants and businesses.

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   **Gastronomy**

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

VILLAGES   **HERITAGE**   **TOURISM**   **LOCAL DEVELOPMENT**

LINK OR REFERENCES

https://hafestanaaldeia.pt/index.php

https://www.turismodealdeia.com/PT/ata.php

INDIE LISBOA: INTERNATIONAL FILM FESTIVAL

The IndieLisboa International Film Festival essentially shows works that are outside the radar of the regular circulation of films, shaped by the dominant production and exhibition. Every year, showing more than 270 films, IndieLisboa attracts audiences and film professionals from all over the world, giving them the opportunity to discover recent films by emerging talents and rediscover renowned authors. The festival's sections also include thematic programmes, which promote debate on relevant subjects, with the aim of presenting a conceptually and geographically diverse selection.

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Lisbon, Portugal

PORTUGAL

RATIONALE

Since its founding in 2002, IndieLisboa has created original cinema programming and promotion projects, proposals that include works by established authors less known to the general public and surprising works by new filmmakers.

ORGANISATIONAL AND LEGAL FORM

Annual- 11 days

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITITIVES

Cultural Association

BUSINESS

Business maturity:
Mature - since 2004

Mission, objectives and main activities of the case study Objective:
IndieLisboa is a festival that focuses on programming specifically designed for the industry (audience of film professionals, whether directors, producers, sales agents, programmers, critics, etc.). This core of activities that run parallel to the regular screening of films – workshops, masterclasses, debates, script lab, film support fund, pitching forum, exhibition of works in progress, networking events, etc. – is in constant and continuous expansion, actively contributing to the dynamics of a more diversified film exhibition and distribution network.

Sources of incomes
Unknown

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   **Audio-Visual**   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

CINEMA   FESTIVAL

LINK OR REFERENCES

LX FACTORY

An industrial feel pulses through Lx Factory. It is an experience factory where it is possible to intervene, think, create and present ideas and products in a space that belongs to everyone. Mainly "inhabited" by cultural and creative agents.

IN SITU place-based innovation of cultural and creative industries in non-urban areas

COUNTRY-REGION

Lisbon, Portugal

PORTUGAL

RATIONALE

A creative island occupied by companies and industry professionals has also been the scene of a diverse range of events in the fields of fashion, advertising, communication, multimedia, art, architecture, music, etc. generating a dynamic that has attracted countless visitors to re-discover this area of Alcântara. In LXF, at every step you live the industrial environment. A factory of experiences where it becomes possible to intervene, think, produce, present ideas and products in a place that belongs to everyone, for everyone.

ORGANISATIONAL AND LEGAL FORM

Open all week

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Private sector

KEY WORDS

BUSINESS | CREATIVE ECOSYSTEM | HUB | CREATIVE AND CULTURE INDUSTRIES,

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | **Design**
Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://lxfactory.com/en/homepage-en/

"L BURRO I L GUETEIRO" FESTIVAL

"L Burro i L Gueiteiro" was (until 2018) a festival of traditional culture based on two important vectors for the local cultural heritage: the Mirandese donkey and the Mirandese bagpipe. As a 5-day itinerant festival, it travelled between 3 villages in the region each edition, changing from year to year. It brought visitors and vitality to the region and its cultural traditions. During the afternoons of this festival, there were workshops distributed in themes as diverse as the Mirandese language, the construction of traditional instruments, bagpipe and pastoral flute, workshops with the theme of the Asinine breed, the traditional dance – "Pauliteiros", as well as the traditional percussion. The festival had 16 editions, the last in 2018, and had been identified as one of the best traditional festivals in Europe. The festival stopped production following this edition due to the departure of one of the key organizers from the region.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Miranda do Douro, north of Portugal

PORTUGAL

RATIONALE

The Festival is characterized by having a double mission: to show the best of Planalto Mirandês and, at the same time, break the stereotype of a culture frozen in time. Quite the contrary, the organizers believe that it is in constant transformation and that they have, for that very reason, the responsibility to contribute with creative and quality activities that stimulate it. This means bringing pieces of other cultures, but also rethinking contact with what is from here, and which they continue to favor.

ORGANISATIONAL AND LEGAL FORM

The festival was a collaboration of: Galandum Galundaina (music association) and Associação para o Estudo e Protecção do Gado Asinino (AEPGA) (Association for the Study and Protection of Donkey Livestock, focused on the regional breed, Burro de Miranda).

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES
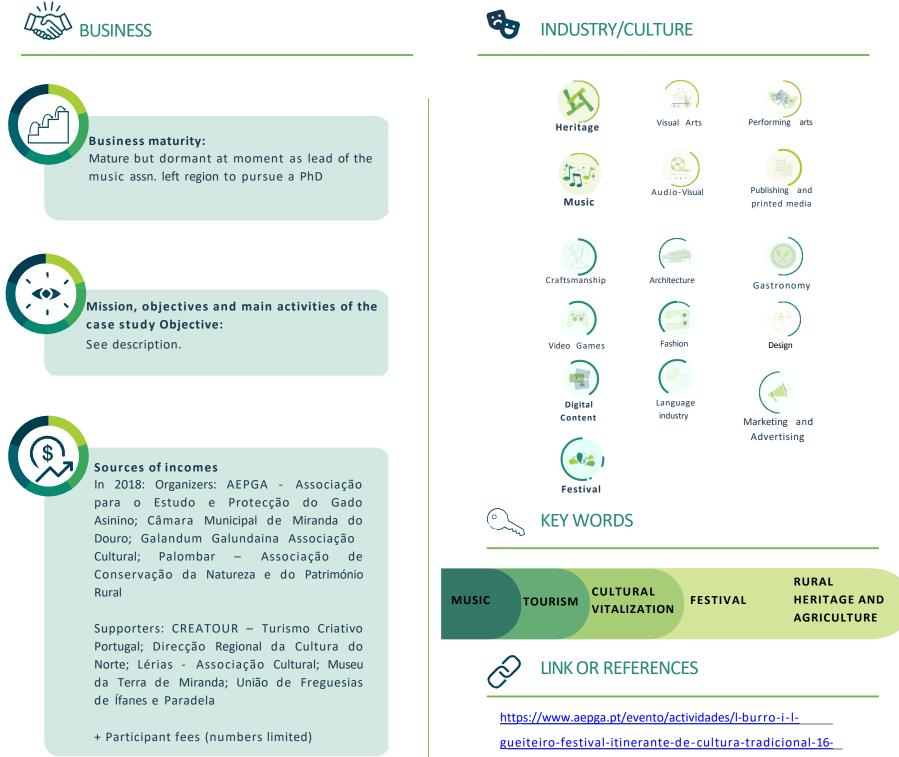
Direcção Regional da Cultura do Norte (in 2018)

BUSINESS

Business maturity:
Mature but dormant at moment as lead of the music assn. left region to pursue a PhD

Mission, objectives and main activities of the case study Objective:
See description.

Sources of incomes
In 2018: Organizers: AEPGA - Associação para o Estudo e Protecção do Gado Asinino; Câmara Municipal de Miranda do Douro; Galandum Galundaina Associação Cultural; Palombar – Associação de Conservação da Natureza e do Património Rural

Supporters: CREATOUR – Turismo Criativo Portugal; Direcção Regional da Cultura do Norte; Lérias - Associação Cultural; Museu da Terra de Miranda; União de Freguesias de Ífanes e Paradela

+ Participant fees (numbers limited)

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

Festival

KEY WORDS

MUSIC   TOURISM   CULTURAL VITALIZATION   FESTIVAL   RURAL HERITAGE AND AGRICULTURE

LINK OR REFERENCES

https://www.aepga.pt/evento/actividades/l-burro-i-l-gueiteiro-festival-itinerante-de-cultura-tradicional-16-edicao-de-25-a-29-de-julho-de-2018-585/

http://www.galandum.co.pt

MOSAICOLAB.PT

Developed as a pilot project within CREATOUR, "Mosaico – Conímbriga and Sicó" involves an array of Creative Tourism activities based on the valuable Roman Mosaic Heritage present in the geographical axis constituted by the Ruins of the Roman city of Conímbriga, the Roman Villa of Rabaçal, and the Monumental Complex of Santiago da Guarda, in the Centro region of Portugal. With an eye to fostering collective learning and community-based initiatives, the project has promoted active visitor experiences that involve learning about the Roman Mosaic Heritage and affirming this as an expression of creativity brought into the present and reinterpreting it now and for the future. The various activities developed so far include mosaic workshops, guided visits, educational and training programmes, digital mosaic design, and a mosaic festival. As a project committed to responsible development in low-density territories, the establishment of a wide array of partnerships and collaborations has been central to enrooting the project in the territory.

IN SITU — place-based **innovation** of **cultural and creative** industries **in non-urban areas**

COUNTRY-REGION

PORTUGAL

RATIONALE

Bridging cultural heritage, creative tourism, and local development, a variety of initiatives were launched to generate educational and community awareness of the mosaic resources, and empower potential entrepreneurs to gain from these "under-developed" and "under-appreciated" local historical resources. MosaicoLab.pt has demonstrated the importance of connecting local community residents to their rich cultural heritage and building knowledge and capacity among local residents. The project promotes integrated creative programmes with local schools, teaching students and training teachers to deepen the connection between the communities and their cultural heritage. The project is also focused on the creation of new mosaic heritage through international creative collaborations in mosaic projects and artistic residences. Through these activities, the project aims to create new publics from the youngest to the more experienced, and to multiply the people engaged in the project and make sure the mosaic art will contribute to the development of the territory in a sustainable and responsible way. Its strategy of growth through training and collaboration is an ongoing thread in the project's development and forward trajectories.

ORGANISATIONAL AND LEGAL FORM

Non-profit organization.

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Digital mosaic design: A creative mosaic design tool was developed by Professor Jorge Cardoso (University of Coimbra) as an innovative element of the MosaicoLab.pt project. The tool can be accessed via Internet (https://mosaicolab.pt/editor) or used as a tablet application. It was designed to support physical mosaic workshops, providing a default, but configurable, colour palette that matches the available physical materials. It enables users to design their own mosaic independently or collaboratively: the tool allows several users to edit the same mosaic synchronously and to co-create a virtual mosaic collection. The digital side of the project includes digital mediation – dedicated to mosaic heritage in its context of its site – and aims to open itself to allow the general public to make creative use of its associated contents according to several development lines: the co-creation of data, the sharing of creative experiences and created narratives, and autonomous digital creation in dialogue with the mosaic heritage.

POLICIES & INITIATIVES

PT-IS currently

BUSINESS

Business maturity:
Start-up

Mission, objectives and main activities of the case study Objective:
MosaicoLab.pt aims to bring this ancient art form to the contemporary context and make it come alive through an array of creative experiences that are open to visitors and cultural heritage enthusiasts. The activities developed present opportunities to learn about, appreciate, and create original works inspired by the Roman mosaic heritage that is integral to this region. The project also aims to help create new mosaic heritage in the territory, using the mosaic as contemporary artistic expression. Through developing strategic projects in collaboration with public and private entities or autonomously, MosaicoLab.pt is committed to social and territorial innovation and to responsible development in the region. The project's integrated perspective for responsible development within the territory and its communities is based on boosting the intrinsic values of selected cultural heritage elements and on creative tourism principles. | ACTIVITIES: MosaicoLab.pt activities have included: Mosaic workshops; Guided visits with heritage experts; Educational and training programmes + Collaborative public projects (contemporary), including a mosaic conservation programme for a specialized public, an international creative programme for contemporary mosaic-making, and a schools programme; Digital mosaic design; Heritage initiatives; and a Mosaic Festival.

Sources of incomes
Participant fees, donations.

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Video Games
Fashion
Design
Digital Content
Language industry
Marketing and Advertising
Festival

KEY WORDS

MOSAICO-MAKING
EDUCATION
NETWORKING
COMMUNITY EMPOWERMENT

LINK OR REFERENCES

https://mosaicolab.pt/en/

MUDAS – MUSEU DE ARTE CONTENPORÂNEA

MUDAS Museum is a unique architectural structure designed to foster and generate participation with local communities, but more importantly create educational programmes on the subject of the Contemporary Arts of their permanent Collection and visiting exhibitions. Situated in a remote region of the Madeira Island, the Museum is the neighbour to a secondary public school which emphasis the regular visits and programmes.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Calheta, Ilha da Madeira, Portugal

PORTUGAL

RATIONALE

This Cultural Institution/Museum has been selected because it is situated in a non-urban area of Madeira Island. Meaningful? Because of the regular educational programs it develops with neighbouring communities. And also promotes the region in the Contemporary Arts.

ORGANISATIONAL AND LEGAL FORM

Regional Government Cultural Institution

SIZE

MICRO 0-10　　SMALL 10-50　　MEDIUM 50-250　　LARGE +250

TECHNOLOGY

Technology involved: is related to the visual and cinematic projections the Museum presents.

POLICIES & INITIATIVES

Local funds depending on project's context

BUSINESS

Business maturity:
Consolidated Growth

Mission, objectives and main activities of the case study Objective:
Mission: Raise awareness and interest in the public for art and diversifying the cultural agenda in Madeira. Objectives: vision of defending public interest and believing in the role that culture has to play. Space for participation. Main activities: Educational art program with the local communities.

Sources of incomes
Public Funding from Regional Government

KEY WORDS

CONTEMPORARY ARTS　　NON-URBAN　　COMMUNITY PARTICIPATION　　EDUCATION

INDUSTRY/CULTURE

Heritage　　**Visual Arts**　　**Performing arts**

Music　　Audio-Visual　　Publishing and printed media

Craftsmanship　　Architecture　　Gastronomy

Video Games　　Fashion　　Design

Digital Content　　Language industry　　Marketing and Advertising

LINK OR REFERENCES

http://www.mudasmuseuvirtual.com

https://www.cmcalheta.pt/en/municipality-activity-en/casa-das-mudas

MUSEU DO TRAJE DE SÃO BRÁS DE ALPORTEL

Costume Museum of São Bras de Alportel or MuT is a Community museum located in the inland of Algarve in the area of Faro. MuT is the result of a collaborative and colective museology - comonly known as Sociomuseology - made by a small team together with the local society, which includes portuguese and foreigners living int the referred area of the Algarve. As a result, MuT is a culturally useful project under construction in the day by day by an extrahordinary variety of local inhabitants. Its participatory management model, known as The Museum in Layers, brings to the museum instituion the challenge of defining a sociocultural, economic and ecological mission together with society in order to fullfil the needs, challenges and dreams of all the people envolved.

IN SITU
place-based **innovation** of
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COUNTRY-REGION

Faro, Algarve

PORTUGAL

RATIONALE

Its sociocultural collective formula. The metacombined economical formula in order to become autonomous and sustainable. Its ecological values and the way they build in the daily life a sense of place and people museology that has become the cultural motor of the village of São Brás and one of the more dynamic cultural institutions in the Algarve.

ORGANISATIONAL AND LEGAL FORM

Mut is the cultural branch of a social and charity institution called Santa Casa da Misericórdia de São Brás de Alportel

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Insitutional webpage, data-base of local family photos, QR

POLICIES & INITIATIVES

Diverse ones like tourism of Portugal

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:

Mission: To actively preserve and communicate local and regional identities, promoting society intersections, and constituting itself as a place of integration and cultural community development.

Vocation: To work in order to bring citizens closer to the entity, rationaleizing resources and motivating employees and collaborators in order to ensure the provision of quality services, obtaining operability & superior effectiveness in boosting the cultural territory where they are inserted.

Principles:
- Creativity/ Inspiration/ Enthusiasm
- Sustainability
- Autonomy
- Participation
- Territorial Identity
- Networking

Sources of incomes
Public funds (SCMSBA), EU funds (projects), local sponsors end enterpreneurs

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising
Health activities | Small enterpeneurship | Museum networking | Gardening

KEY WORDS

SUSTAINABILITY SOCIOMUSEOLOGY LOCAL NETWORKING CULTURAL PARTICIPATION AUTONOMY

LINK OR REFERENCES

http://www.museu-sbras.com/

OFICINAS DO CONVENTO

Research, dissemination, training and production activities in the area of arts and culture and in the defense of heritage; The support and increase of actions that contribute to development, understanding it as a process of improving cultural and material conditions, in close collaboration with local authorities and competent entities and individuals, public or private, national or foreign; the promotion, support and carrying out of artistic and professional training actions.

COUNTRY-REGION

Montemor o Novo, Alentejo region, Portugal

PORTUGAL

RATIONALE
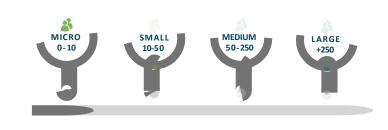
The project made culture a landmark of the territory and is responsible for the settling of artists in the area. It is a UNESCO center since 2020. It brings contemporary and experimental arts to a periferal region and link these with traditional arts and knowledges and with the place and communities

ORGANISATIONAL AND LEGAL FORM

Associação Cultural de Arte e Comunicação Oficinas do Convento was created in 1996 with a view of recovering a convent (Convento de S. Francisco) to turn into a a basis for research, disseminatoin, training and production activities in arts and culture.

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

Several methodologies related with ceramics, computing and experimental projects developped in residencies. Provide several spaces and infraestructure for creatives (digital fabrication, carpentry, serigraphy and printing, ceramics, etc) with the support of 12 mentors

POLICIES & INITIATIVES

DGArtes

BUSINESS

Business maturity:
The association exists since 1996 and is now established and recognised

Mission, objectives and main activities of the case study Objective:
Training and production of works by young artists, in contact with renowned artists, equipping them with means of work for production in the areas of Sculpture (ceramics and metals), Image (photography and multimedia), Music and electronics, through experimental workshops, artistic residencies, exibitions.
Its artistic and cultural projects have been linked with reflections on the place, heritage and nature. Examples include: regular ceramic workshops, technology in arts woekshops, TV (https://tvpreocupada.com/#/), shws by artists in residence and other partners

Sources of incomes
Possibly they have a mix of funding including DGArtes, local Municipality and some income from workshops

INDUSTRY/CULTURE

Heritage **Visual Arts** Performing arts

Music **Audio-Visual** Publishing and printed media

Craftsmanship Architecture Gastronomy

Video Games Fashion Design

Digital Content Language industry Marketing and Advertising

KEY WORDS

PLACE	EXPERIMENTATION	HERITAGE	CONTEMPORARY ARTS	DIGITAL ARTS

LINK OR REFERENCES
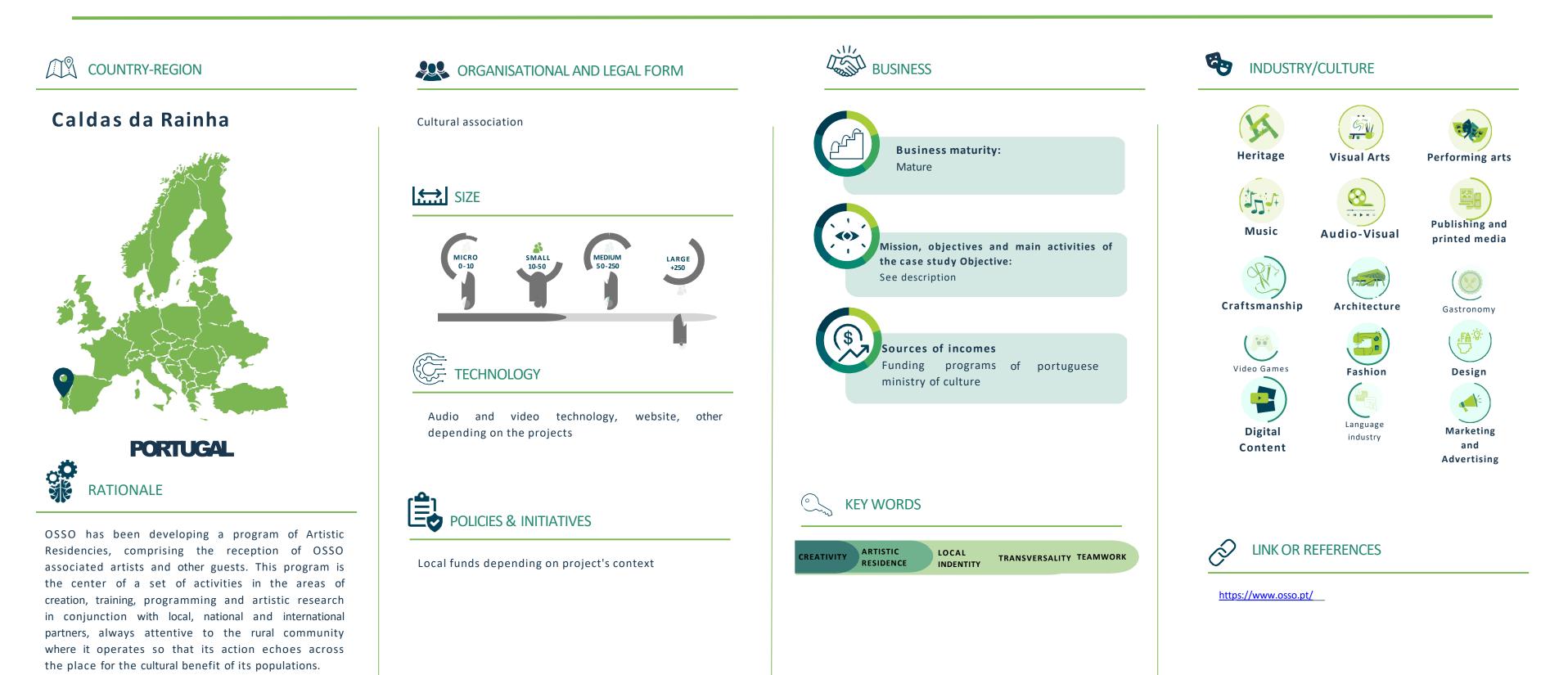
http://www.oficinasdoconvento.com/?page_id=14883;

https://arterialab.uevora.pt/rede-de-nucleos-criativos/oficinas-do-convento/

OSSO, ASSOCIAÇÃO CULTURAL

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas
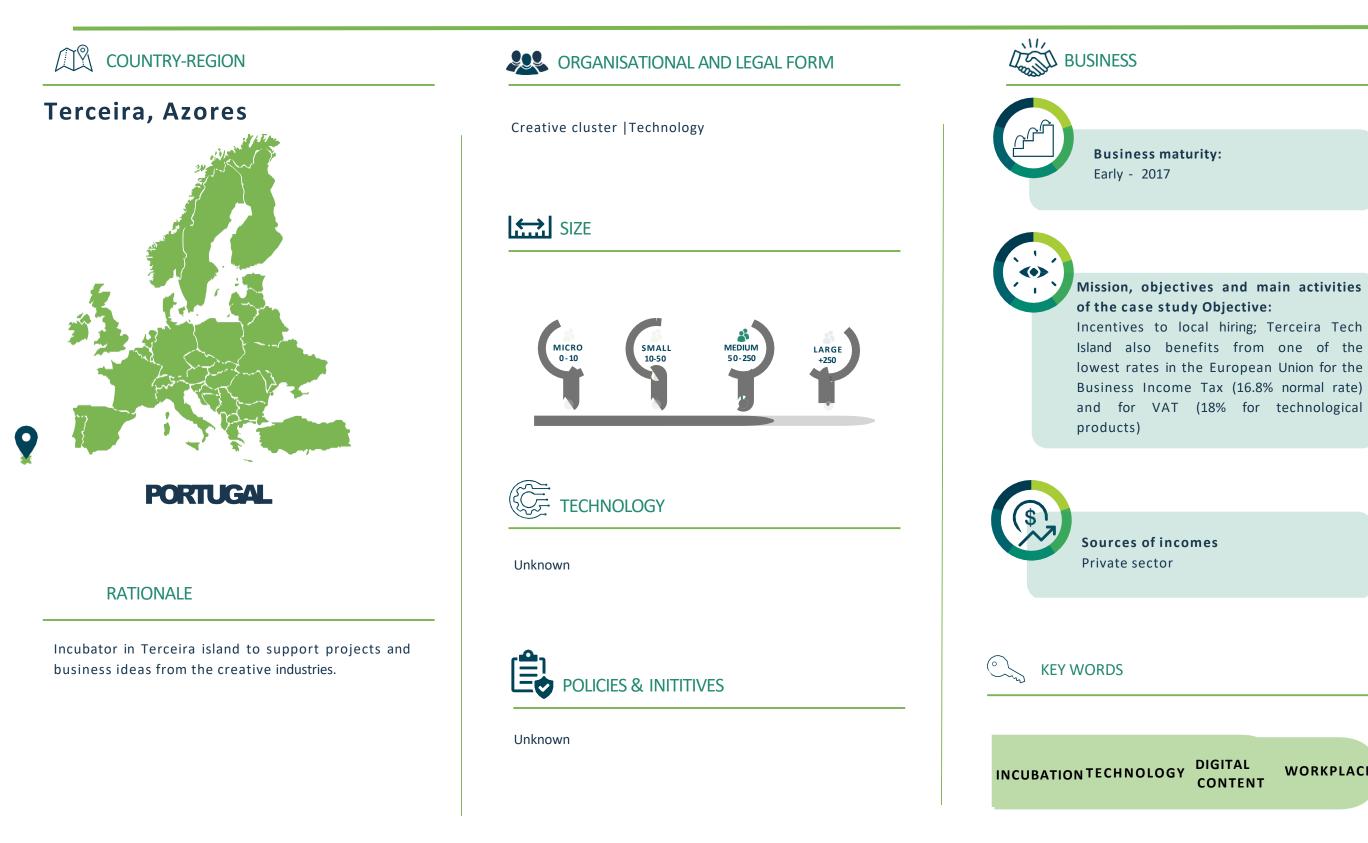
OSSO is a collective that includes artists and researchers from different areas (music and sound arts, visual arts, photography, dance, performance, design, architecture and cinema). Since 2012, it has been developing its activity around supporting creation, research, programming and training, predominantly transdisciplinary, in collaboration with other artists and collectives. OSSO aims to be a meeting point for artists, actively dialoguing with the local community, always aiming at the continued construction and maintenance of a place where artistic creation processes are the foundations of a social, political and ecological project of community origin.

COUNTRY-REGION

Caldas da Rainha

PORTUGAL

RATIONALE

OSSO has been developing a program of Artistic Residencies, comprising the reception of OSSO associated artists and other guests. This program is the center of a set of activities in the areas of creation, training, programming and artistic research in conjunction with local, national and international partners, always attentive to the rural community where it operates so that its action echoes across the place for the cultural benefit of its populations.

ORGANISATIONAL AND LEGAL FORM

Cultural association

SIZE

MICRO 0-10 SMALL 10-50 MEDIUM 50-250 LARGE +250

TECHNOLOGY

Audio and video technology, website, other depending on the projects

POLICIES & INITIATIVES

Local funds depending on project's context

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
See description

Sources of incomes
Funding programs of portuguese ministry of culture

KEY WORDS

CREATIVITY ARTISTIC RESIDENCE LOCAL INDENTITY TRANSVERSALITY TEAMWORK

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.osso.pt/

TERCEIRA TECH

Hub for technology companies on the Terceira island

COUNTRY-REGION

Terceira, Azores

PORTUGAL

RATIONALE

Incubator in Terceira island to support projects and business ideas from the creative industries.

ORGANISATIONAL AND LEGAL FORM

Creative cluster |Technology

SIZE

MICRO 0 - 10

SMALL 10-50

MEDIUM 50 - 250

LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Early - 2017

Mission, objectives and main activities of the case study Objective:
Incentives to local hiring; Terceira Tech Island also benefits from one of the lowest rates in the European Union for the Business Income Tax (16.8% normal rate) and for VAT (18% for technological products)

Sources of incomes
Private sector

KEY WORDS

INCUBATION   TECHNOLOGY   DIGITAL CONTENT   WORKPLACE

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

http://terceiratechisland.com/

UNIDOS POR UMA CASA

In the wake of the October 2017 fire, most traditional small-scale and subsistence farmers in the affected municipalities lost everything they had including their own livelihood. The compensation to which they were entitled (a fund of up to five thousand euros) did not cover all the losses. This project proposes the construction of a shelter and a vegetable garden for these subsistence farmers, using traditional construction techniques and respecting the local culture.

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place-based **innovation** of
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COUNTRY-REGION

Tondela, Santa Comba Dão, and Arganil, Portugal

PORTUGAL

RATIONALE

Receives support from PT-IS (Portugal Social Innovation), thus publically recognized as innovative . It is also a project that deals with the consequences of climate change.

ORGANISATIONAL AND LEGAL FORM

Associação Causa - Unidos por uma Casa. Its a nonprofit association founded by architects, designers and managers in the aftermath of the forrest fires of 2017. It partners with Just a Change, an association of volunteer architects for some projects.

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

PT-IS

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Grants and volunteering

KEY WORDS

RECOVERY | CLIMATE CHANGE | PRESERVATION OF LIVELIHOODS

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://www.associacaocausa.pt/

VAGA

Space devoted to contemporary arts, with a regular and multidisciplinary program that involves the presentation and reception of exhibition projects, performances, conversations, workshops/masterclasses and artistic residencies.

IN SITU
place-based innovation of cultural and creative industries in non-urban areas

COUNTRY-REGION

Ponta Delgada, São Miguel, Azores

PORTUGAL

RATIONALE

By creating VAGA, the Associação Anda & Fala intends to develop continuity projects such as public training, complementary artistic education, monitoring artists in the territory and creating a program and content throughout the year, contributing and promoting a healthy synbnergy between the actors of the cultural and creative ecosystem of São Miguel Island | Azores.

ORGANISATIONAL AND LEGAL FORM

Association Anda & Fala. Open from Tuesdays till Saturdays.

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Government of the Azores | Municipality of Ponta Delgada | dgArtes: Direção Geral das Artes - Portugal

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Public resources mainly

KEY WORDS

CINEMA   CREATIVE ECOSYSTEM   FESTIVAL   CREATIVE AND CULTURE INDUSTRIES,

MULTIDISCIPLINARY PROGRAM   ULTRA PERIPHERAL EUROPEAN REGION

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://andafala.org/

AMADOU PRODUCTS

A small group of family work on producing goods (mostly hats, but also furs) with traditional techniques using local fungi

COUNTRY-REGION

Corund (RO) - Romania

ROMANIA

RATIONALE

The makers of the amadou material and the amadou products, live in Romania, Transylvania region, in a town named Corund (Korond). Just a few families remained who still work with this old craftsmanship in a daily basis. Processing the Fomes Fomentarius mushroom is a hard work, using machines is not possible. This is why the producers proudly cooperate with families, buying raw material from them, and even some products, made with our design.

ORGANISATIONAL AND LEGAL FORM

Firm/cooperative

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Mature

Mission, objectives and main activities of the case study Objective:
Production and sales of products using amadou, also in order to maintain an almost completely forgotten craftmanship.

Sources of incomes
Sales

KEY WORDS

CRAFTMANSHIP | TRADITIONAL SKILLS AND PRODUCTS

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts

Music | Audio-Visual | Publishing and printed media

Craftsmanship | Architecture | Gastronomy

Video Games | Fashion | **Design**

Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://amadouproducts.blogspot.com/p/about-us.html

MELNICA SPACE

Melnica Space is a rural creative hub host residents in agro, foodtech, welness, it education and craft. They offer free development and scaling-up programs for those who found their Dream Business and searching for a launch pad to cope with all their doubts.

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COUNTRY-REGION

RUSSIA

RATIONALE

They help people invest intellectual capital, information and experience for connection of visioners in the name of positive changes and sustaibilility, in rural areas.

ORGANISATIONAL AND LEGAL FORM

Association

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

IT facilities on site for local makers and creatives

POLICIES & INITIATIVES

Not available

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
No

Sources of incomes:
Services (co living and co working). Info on external funding is not available.

KEY WORDS

COMMUNITY   CO-WORKING

BUSINESS   INCUBATOR

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Multidisciplinary

Music

Publishing and printed media

Audio-Visual

Craftsmanship

Gastronomy

Video Games

Architecture

Design

Digital Content

Fashion

Marketing and Advertising

Media

Language industry

Museum

LINK OR REFERENCES

http://www.melnicaspace.ru/eng

AUTOSTRADA BIENNALE

Autostrada Biennale was established by two artists and a pedagogue in 2014. As the only contemporary art institution in Prizren, Kosovo, it functions on two speeds: one is a physical exhibition taking place in public space every two years, the second is a long-term educational center in the former KFOR camp, where the exhibition preparation process is open to the public, making creation of the artworks a form of learning and critical thinking.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Kosovo

SERBIA

RATIONALE

Autostrada Biennale represents a propulsive initiative bringing to life small community, animating diverse public spaces, engaging wider international art scene, opening discussions on current and relevant topics, but also providing space and all-year-long programmes, education and laboratories for experimentation. For these reasons, it represents an interesting case of work in the peripheral area with the strong engagement with the community, combining different approaches and areas of work in order to provide sustainability and create an impact on the environment in which they operate.

ORGANISATIONAL AND LEGAL FORM

Art association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Fostering development of new techological solutions through Technology LAB, usage of different materials

POLICIES & INITIATIVES

Swiss Cooperation Office in Kosovo, Prishtina Municipality, European Cultural Foundation, Foundation of Art Initiatives, Prizren Municipality, Ministry of Culture, Youth and Sports in Kosovo, Manifesta 14 Prishtina, United Nations Kosovo Team, UNDP, KFOS, Raiffeisen Bank, Goethe Zentrum Prishtina, SAHA Foundation, Italian Institute for Culture in Tirana, Regional Center for Culture Heritage in Prizren, National Library of Kosovo, Museum of Modern Art in Warsaw, Institut Ramon Llull, Prizren Bus Station, Archeological Institute of Kosova, Friedrich Ebert Stiftung, JYSK, ITP Prizren, DokuFest, Lumbardhi Foundation, Anibar, The 5th Annual Kosovo Pride Week, MAM Foundation and Kultplus alongside ADN Galeria, Mor Charpentier, Galerist, Wilfried Lentz, ChertLüdde

BUSINESS

Business maturity:
Growth.

Mission, objectives and main activities of the case study Objective:
Autostrada Biennale was built on the need for more cultural exchange in the region and with the world. It established itself as a connecting point, a route of the map of Western Balkans and Europe. Through education, onsite training, and an open exhibition-making production space, the aim is to develop new models of cultural creation that encourage a young generation to think critically through art and to become part of the process of making, building and installing works of art. Autostrada Hangar aims to generate coexistence among communities by working and producing together as a team and will especially be used to fill the urgent need of a non-formal education and skills building programs in order to empower youth in Kosovo and the region. The new created infrastructure with different tools and machines, technology lab, exhibition space, green pavilion, library, bar & kitchen, co-working space and other facilities will accomplish a need of a community operating in the creative and culture industry and beyond. Moreover, the space with its two studios, the Atelier and the Technology LAB, along with its education program employing experts in their fields, will have a long-term impact on young people for future jobs related to art, technology and innovation. More specifically there will be ongoing production skills workshops on: Design and Fabrication on Wood, Metal and Embroidery; Communication and Multimedia; Robotic, Coding and Electronics, 3D Modelling & 3D Printing. Through such an education space, they hope to reinforce the role of the Autostrada Biennale and contemporary art as soft infrastructure in Kosovo, supporting the community as well as the translocal solidarity in times of double isolation. So far, they are dedicated to institutionalise 'Autostrada Hangar' as the sole contemporary art institution in Prizren through creating a yearly public program based on needs of communities and partners by following the principle of inclusivity, making the program open to different communities and more ecologically sustainable.

Sources of incomes
public funding, sales (revenues from tickets, sales of souvenirs)
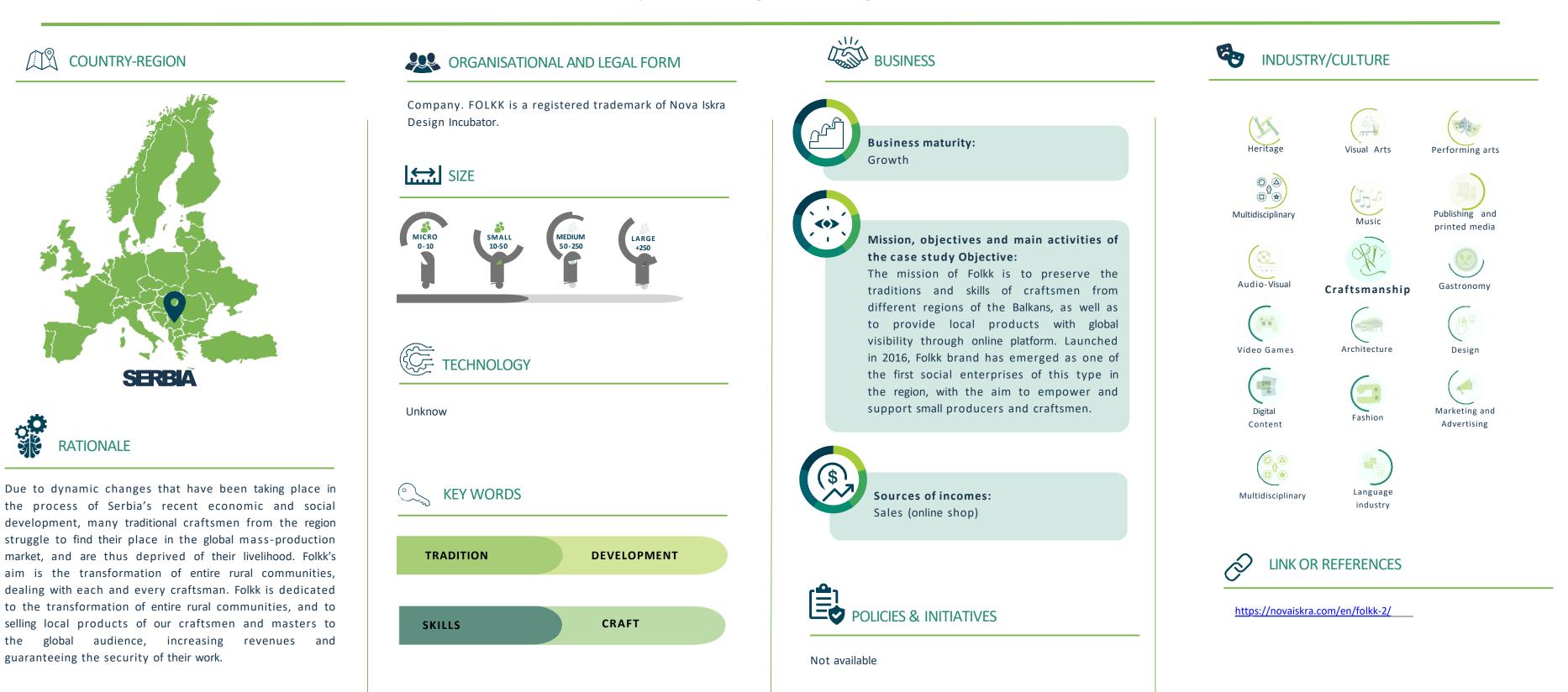
INDUSTRY/CULTURE

Heritage   **Visual Arts**   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

BIENNALE   ART   NEW TECHNOLOGIES   CRAFTS   SUSTAINABLE FORM OF LEARNING AND EXCHANGE

LINK OR REFERENCES

https://autostradabiennale.org/portfolio/organization/

FOLKK - NOVA ISKRA

Folkk is a social business that connects masters of crafts with young designers in the Balkans with the aim to create together products of the highest quality. Folkk products are high-quality, designed items for home and everyday life, such as carpets, pillows and multifunctional wooden plates for serving food. Folkk's unique approach is reflected in linking the long carpenter tradition and hand weaving skills in Serbia, with some of the most prominent designers in the region.

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

SERBIA

RATIONALE

Due to dynamic changes that have been taking place in the process of Serbia's recent economic and social development, many traditional craftsmen from the region struggle to find their place in the global mass-production market, and are thus deprived of their livelihood. Folkk's aim is the transformation of entire rural communities, dealing with each and every craftsman. Folkk is dedicated to the transformation of entire rural communities, and to selling local products of our craftsmen and masters to the global audience, increasing revenues and guaranteeing the security of their work.

ORGANISATIONAL AND LEGAL FORM

Company. FOLKK is a registered trademark of Nova Iskra Design Incubator.

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

Unknow

KEY WORDS

TRADITION — DEVELOPMENT

SKILLS — CRAFT

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
The mission of Folkk is to preserve the traditions and skills of craftsmen from different regions of the Balkans, as well as to provide local products with global visibility through online platform. Launched in 2016, Folkk brand has emerged as one of the first social enterprises of this type in the region, with the aim to empower and support small producers and craftsmen.

Sources of incomes:
Sales (online shop)

POLICIES & INITIATIVES

Not available

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Multidisciplinary
Music
Publishing and printed media
Audio-Visual
Craftsmanship
Gastronomy
Video Games
Architecture
Design
Digital Content
Fashion
Marketing and Advertising
Multidisciplinary
Language industry

LINK OR REFERENCES

https://novaiskra.com/en/folkk-2/

ALFA ARTE

Alfa Arte is an art smelting and manufacturing centre located in Eibar (Gipuzkoa). While it is based on a traditional metallurgy company, it has been reconverted (through creativity and technology) into a source of creative services that works with well-known international visual artists to make their products. They work with bronze and other materials like aluminium, stainless steel and iron. Located in a modern building, Alfa Arte has several establishments for the manufacturing process, an "art gallery and an open space for artists to develop their sculpture projects" (Jose Mari Armentia, quoted in the Department of Culture and Linguistic Policy, n.d.).

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Eibar (Province of Gipuzkoa)

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

It is a clear example of the conversion of an industrial company with deep roots in the territory into a service company that goes beyond its work as a product manufacturer. While Alfa Arte is based on a traditional metallurgy company, it has been reconverted (through creativity and technology) into a source of creative services that works with well-known international visual artists to make their products.

ORGANISATIONAL AND LEGAL FORM

Employee-Owned Limited Liability Company

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

Industrial techniques and technologies at the service of artists. Digitisation and the progress this entails have largely facilitated the centre's ability to expand, thus joining the international market. Currently, one of Alfa Arte's most important investments is in 3D technology, since this allows them to "play" with the objects they work on, especially in terms of conservation and restoration

POLICIES & INITIATIVES

No

KEY WORDS

SCULPTURES   CREATIVE SERVICE   ARTISTS OR HERITAGE MANAGERS

CONVERTION OF AN METALLURGY COMPANY,   INDUSTRIAL TECHNIQUES AND TECHNOLOGIES

BUSINESS

Business maturity:
Growth They want to become a reference point for artists and to be considered as a source of knowledge of the industrial field applied to art, and although our current challenge is to continue to deepen our relationship with the national market, what we are fundamentally interested in is to enter the international market.

Mission, objectives and main activities of the case study Objective:
Alfa Arte's value proposition focuses on offering industrial techniques and technologies at the service of artists or heritage managers for the manufacture of any concept or idea they can think of. What they offer is, beyond the product, the capacity to make it: from design, through manufacturing, to installation and, in some cases, intermediation.

Sources of incomes
They produce small and medium sized sculpture, and are also focused on the gift market, which has evolved into the production of very specific products for commemorations, logos, souvenirs, etc. In any case, Alfa Arte is clearly committed to sculpture in public spaces (Public Sculpture), so the challenge is to position itself in the market as a factory at the service of artists to produce large-scale sculptural projects.

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   **Architecture**   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.alfaarte.com/en/home

AMA TABERNA

Javier Rivero and Gorka Rico are the body and soul of AMA Taberna, a place where, since 2018, the local produce of Tolosa and its surroundings has been defended, proclaimed and valued. Their way of working and the philosophy in which they sought to delve into the gastronomic universe was very much in line. Both come from houses that have historically worked with local produce and have defended proximity giving value to local produce. Their cuisine is centred in Tolosa, an area where the vegetable garden, the sea and the mountains come together to create an infinite larder that these young people have decided to showcase. They try to make their menu something very local within the Tolosaldea region and to work with raw materials that, because they have been worked so hard in the past at home, have been left aside in the restaurant. That is what we are trying to achieve, to recover and draw attention back to products such as cabbage, rabbit or trout, products that have always been linked to the farmhouse, to the environment, to the houses, to the communities and that were even left aside in their consumption on special days because they were precisely the daily product. However, nowadays, they are raw materials that are not consumed on a daily basis or on special occasions, running the risk of the product being lost and the knowledge no longer being passed on. This is where we want to enter and work".

COUNTRY-REGION

Tolosa, Basque Autonomous Community

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

The philosophy, the way of doing and the way of understanding the gastronomy sector has led them both to obtain the The Madrid Fusión 2023 Revelation Chef Award

ORGANISATIONAL AND LEGAL FORM

An initiative under the Kutxa Foundation

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Website linked to online bookings, mostly

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
They believed in the need to go for a more innovative concept, a restaurant that praises the local produce and suppliers.

Sources of incomes
Sales coming from diners

KEY WORDS

LOCAL SUPPLIERS   LOCAL CONSUMPTION

REGIONAL DEVELOPMENT   INNOVATIVE CONCEPT

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   **Gastronomy**

Fashion   **Design**   Digital Content

Video Games   Marketing and Advertising   Language industry

LINK OR REFERENCES

https://www.amataberna.net/

BOINAS ELOSEGUI

Boinas (berets) are a "fashionable accessory" all around the world. In the Basque Country, in addition to a fashionable product, the boina is an element of Basque cultural heritage. Known in the Basque language as txapela, this is a traditional garment and symbol of the Basque identity, used as a cap.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION
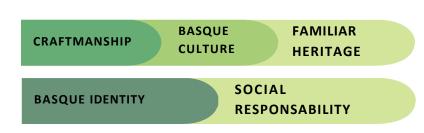
Tolosa (Province of Gipuzkoa)

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

One of the few companies in Europe that has kept all its processes integrated, from the production of the fabric to the final finishing process. Careful craftsmanship, together with respect for the environmental, labour and social sustainability of its surroundings, provide its products with exquisite quality for the full satisfaction of its customers.

KEY WORDS

CRAFTMANSHIP
BASQUE CULTURE
FAMILIAR HERITAGE

BASQUE IDENTITY
SOCIAL RESPONSABILITY

ORGANISATIONAL AND LEGAL FORM

Public Limited Company

SIZE

MICRO 0-10   **SMALL 10-50**   **MEDIUM 50-250**   **LARGE +250**

TECHNOLOGY

Since its foundation, Boinas Elósegui has used the same production techniques, although some of the processes have been modernised. However, it has been the company itself that has had to develop new production technology because there are hardly any groups specialised in beret manufacturing machinery. The technolog used is the beating machine, where the wet fabric is beat and treated with heat for 4 hours, the beret acquires the felt texture. This produces a compact and small-sized beret, and the next step is dying it in order to give it the exact desired colour.

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Maturity, founded 165 years ago, in 1858. However, the company continues to operate from its factory in Tolosa, where it employs around twenty people. From there, Boinas Elósegui distributes its products to Spanish hat shops, as well as to its partners abroad, where it has several distributors in countries such as Japan, Latin American and European markets. In addition, the company also collaborates with companies in the sector such as Purificación García, Roberto Verino and El Corte Inglés to manufacture the berets. At the same time, another of the company's main focuses is based on the production of berets for military use. Of the 250,000 pieces that the company produces each year, 40% are destined to cover the heads of the army, which the company is awarded through public tender. In fact, Boinas Elósegui covers the Spanish, Norwegian, Mexican, Cuban and Italian Carabinieri armies.

Mission, objectives and main activities of the case study Objective:
A leading company in the sector of berets and other headgear accessories, both nationally and internationally. Its long history, the quality of its products, the craftsmanship, the careful selection of raw materials, as well as its designs, have enabled it to offer products at very competitive prices, adapting to the wishes and needs of an increasingly demanding and global market.

Sources of incomes
Probably only sales

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | **Fashion** | Design
Digital Content | Language industry | Marketing and Advertising

COMMENTS

A global market where the number of competitors increases every day has led Boinas Elósegui to seek its own differentiation. The creation of new collections that adapt to market trends, innovation in processes and products and handcrafted manufacturing guarantee the quality of a product that gives Boinas Elósegui its own identity.

LINK OR REFERENCES

https://www.boinaselosegui.com/en/

ELHUYAR FOUNDATION

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

Elhuyar, as a private not-for-profit entity, since its creation in 1972, has been focused on developing the Basque language in science and technology, being aware of the importance of a multilingual environment in the Basque Country. To this end, it focuses on using Basque both in society and in the digital setting, in an inclusive way, encouraging citizen participation and equality. Since 2001, it has been carrying out key research in the language technology field, all while developing technological solutions.
Elhuyar is an accredited technological unit of the Basque Science and Technology Network that works in the field of automatic language processing and artificial intelligence.

COUNTRY-REGION

Usurbil, Basque Autonomous Community

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

Pioneering organisation that was born with the aim of bringing together Basque and science.

ORGANISATIONAL AND LEGAL FORM

Foundation

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Technology at the service of automatic language processing and artificial intelligence

Among the language technologies developed by Elhuyar, of note is the automatic neuronal translator itzultzailea.eus and the artificial intelligence and neuron network-based speech recognition aditu.eus. In addition to offering advanced interaction services, this technology includes multilingual search, listing of similar documents and disambiguation of institutions.

POLICIES & INITIATIVES

N/A

BUSINESS

Business maturity:
Maturity

Mission, objectives and main activities of the case study Objective:
Its mission is to build, based on the Basque language, an active, critical and egalitarian society, making use of technology and knowledge and committing ourselves to the dissemination of science.

Sources of incomes
Sales coming from different services such as:
*AI and language technologies
*Equality, participation and transformation
*Language services and Basque language plans
*Scientific dissemination and education

And supported from Public Grants

KEY WORDS

PROMOTION OF THE BASQUE LANGUAGE AND SCIENCE

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Fashion   Design   Digital Content

Video Games   Marketing and Advertising   Language industry

Language industries

LINK OR REFERENCES

https://www.elhuyar.eus/eu

ELKAR FOUNDATION

INSITU
place-based innovation of cultural and creative industries in non-urban areas

Elkar Elkar is a publishing house from the Basque Country founded in 1972 and boosts several projects to raise visibility and normalise books and albums related to Basque culture and, in an express way, those produced in Basque. Over the years, Elkar has created a network of bookshops in the Basque Country and has expanded a sales network throughout Spain, while adapting itself to the digital age. An effort is made to offer books in Basque to the general public and provide the material necessary for teaching in Basque. To this end, Elkar collaborates with other agents (UZEI, Elhuyar, etc.). It holds the greatest relationship with Ikastolen Elkartea (federation of ikastolas), which continues today. Between the two organisations, they created the publisher Ikaselkar, dedicated to teaching material in Basque. In 2005, it renewed its corporate image and both distribution in Euskal Herria and in bookshops took on the same name, elkar.

COUNTRY-REGION
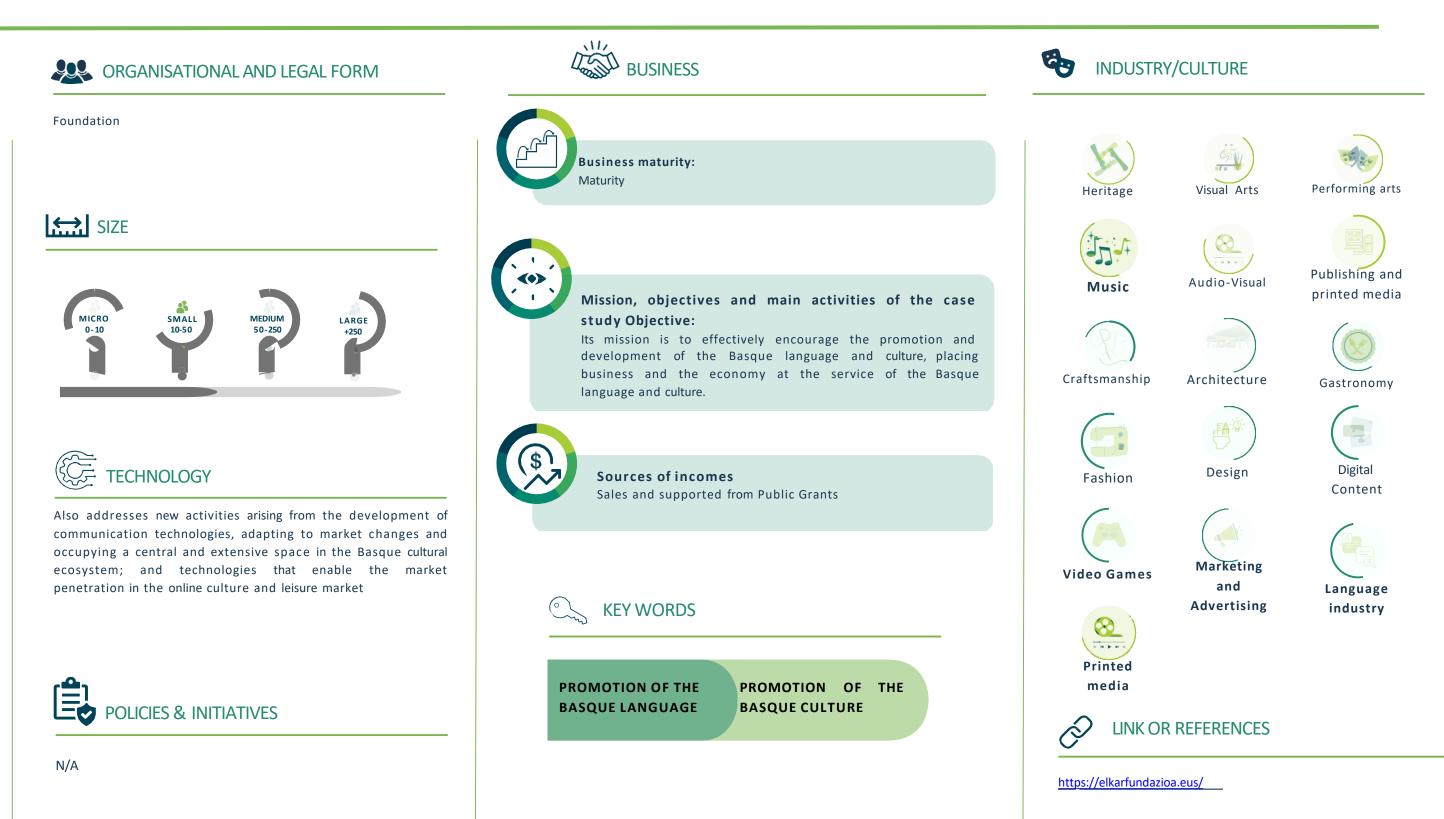
San Sebastian, Basque Autonomous Community

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE
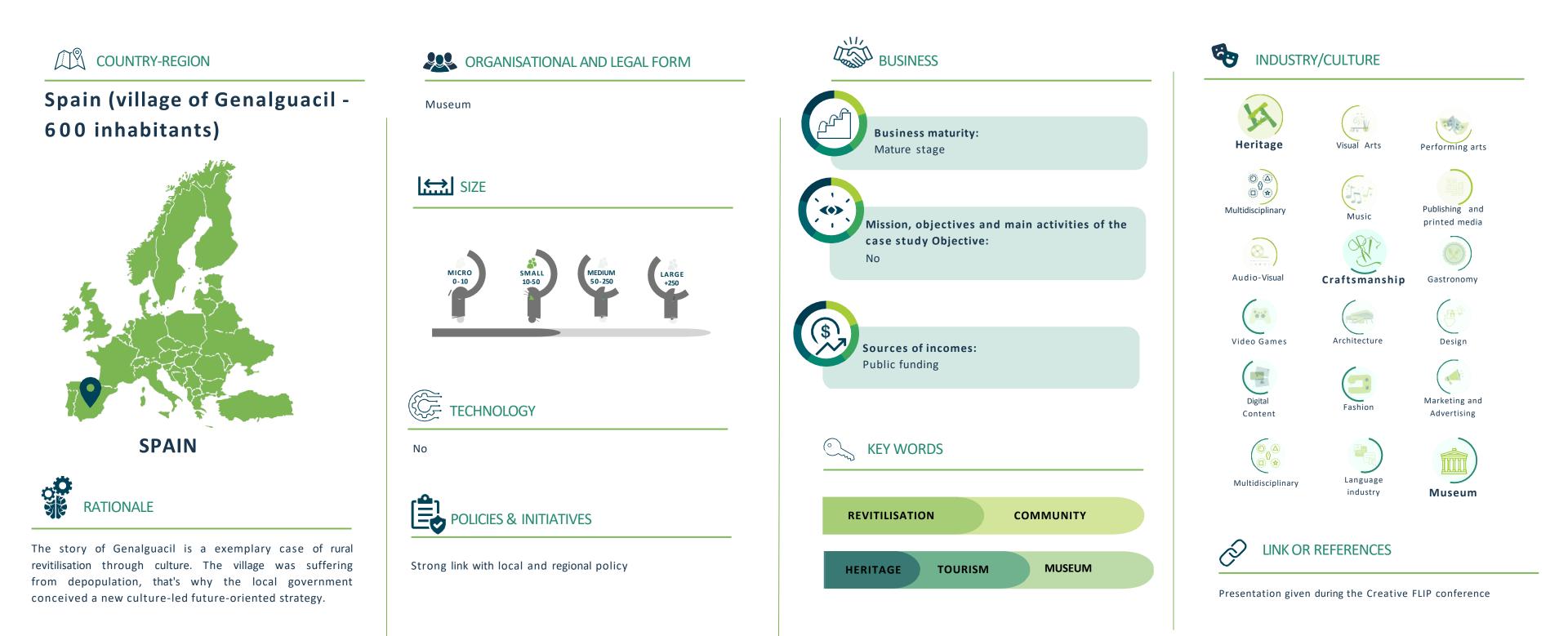
Founded with the aim of promoting Basque culture, and since then it has worked in record production and book production, on the one hand, to publish works by Basque musicians and writers, and on the other, to contribute to satisfying the gaps and needs of the basque culture It can be considered one of the main economic engines of Gipuzkoa"

ORGANISATIONAL AND LEGAL FORM

Foundation

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

Also addresses new activities arising from the development of communication technologies, adapting to market changes and occupying a central and extensive space in the Basque cultural ecosystem; and technologies that enable the market penetration in the online culture and leisure market

POLICIES & INITIATIVES

N/A

BUSINESS

Business maturity:
Maturity

Mission, objectives and main activities of the case study Objective:
Its mission is to effectively encourage the promotion and development of the Basque language and culture, placing business and the economy at the service of the Basque language and culture.

Sources of incomes
Sales and supported from Public Grants

KEY WORDS

PROMOTION OF THE BASQUE LANGUAGE | PROMOTION OF THE BASQUE CULTURE

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Fashion | Design | Digital Content
Video Games | **Marketing and Advertising** | **Language industry**
Printed media

LINK OR REFERENCES

https://elkarfundazioa.eus/

GENALGUACIL - PUEBLO MUSEO FOUNDATION

A culture-led strategy in a rural area in Spain, concretised in a museum-village, born as a response to demographic issues.

COUNTRY-REGION

Spain (village of Genalguacil - 600 inhabitants)

SPAIN

RATIONALE

The story of Genalguacil is a exemplary case of rural revitilisation through culture. The village was suffering from depopulation, that's why the local government conceived a new culture-led future-oriented strategy.

ORGANISATIONAL AND LEGAL FORM

Museum

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Strong link with local and regional policy

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
No

Sources of incomes:
Public funding

KEY WORDS

REVITILISATION COMMUNITY

HERITAGE TOURISM MUSEUM

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Multidisciplinary

Music

Publishing and printed media

Audio-Visual

Craftsmanship

Gastronomy

Video Games

Architecture

Design

Digital Content

Fashion

Marketing and Advertising

Multidisciplinary

Language industry

Museum

LINK OR REFERENCES

Presentation given during the Creative FLIP conference

KUTXA KULTUR

Kutxa Kultur is the project that Kutxa Fundazioa carries out at the International Centre for Contemporary Culture Tabakalera of Donostia-San Sebastián, with a vast daily cultural offer, educational entertainment programmes for all audiences, an exhibition space specialised in photography and different programmes to support up-andcoming and amateur talent of cultural agents and artists with visibility in the region of Gipuzkoa for fashion designers, music groups and entrepreneurship within the CCI sector.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

San Sebastian (Province of Gipuzkoa)

BASQUE AUTONOMOUS COMMUNITY, SPAININ

RATIONALE

No

POLICIES & INITIATIVES

No

ORGANISATIONAL AND LEGAL FORM

An initiative under the Kutxa Foundation

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

No

TECHNOLOGY

No

KEY WORDS

SONY | GAMING INDUSTRY | DIGITAL INDUSTRY

BEST BASQUE VIDEOGAME | PLAYSTAION PLATFOM

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
Kutxa Kultur is the cultural headquarters of Kutxa. The space in which coexistence is encouraged and is a platform to support emerging and amateur talent of cultural agents and artists with projection.

Sources of incomes
The income structure varies depending on the activity, and in addition to the funding that comes from the Kutxa Foundation, other types of income (ticket sales, subscriptions, enrolment fees...) linked to the activity itself are added: concerts, fashion shows, theatre, workshops, dance, talks...

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Music
Audio-Visual
Publishing and printed media
Craftsmanship
Architecture
Gastronomy
Fashion
Design
Digital Content
Video Games
Marketing and Advertising
Language industry

LINK OR REFERENCES

https://www.kutxakultur.eus/es/kutxa-kultur/

LAST TOUR CONCERTS(BIME PRO)

Last Tour is a cultural and social catalyst, based on creativity and innovation, with the aim of improving the lives of people in areas where they leave their mark—contributing to the educational and cultural development of society.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Bilbao (Province of Bizkaia)

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

Entrepreneurs and innovators with new products, and we find creative tools and solutions that facilitate their production and new audience reach. They are developers and creators of cultural projects and solutions that are both creative and innovative, while simultaneously transmitting their knowledge.

ORGANISATIONAL AND LEGAL FORM

Limited Company

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Not as a focus. They do always collaborating with technological partners such as Irontec, Euskaltel...

POLICIES & INITIATIVES

Last Tour, within the framework of the ICEX Next Programme, has received support from ICEX and co-financing from the European ERDF fund. The purpose of this support is to contribute to the international development of the company and its environment.

BUSINESS

Business maturity:
Growth Last Tour enters the training line to offer training options marked by high quality and innovation in the field of music and the cultural and creative sectors.

Mission, objectives and main activities of the case study Objective:
Last tour is one of the leading companies in the music industry, covering such business areas as a promoter of tours and festivals of international interest, an agency creating music experiences for brands, a record label, and managing consultancy projects in the sector.

Sources of incomes
Organisation of festivals Management of national and international tours Agency Venue management Last Tour Record Label: Oso polita

KEY WORDS

MUSIC EXPERIENCES   **MARKETING AGENCY**   **VALUE GENERATION FOR BRANDS**

CULTURAL AND ARTISTIC DISSEMMINATION   **FESTIVAL AND EVENT PROMOTERS**

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

LINK OR REFERENCES

https://www.lasttour.org/eu/

MAIN LOOP VIDEOGAMES

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

Main Loop videogames is an indie game development studio based in Bilbao, Spain. Funded in 2017 they have the mission of making their dreams and those of their players a reality. Their games are focused on pure entertainment for people willing to have fun. In 2019 they they launched Submersed, a first-person video game for the PS4 console that combines action, survival and doses of anguish and terror. This video game is "a first-person horror survival game that pays tribute to genre classics and horror and science fiction film" (PlayStationTalents, 2019). Furthermore, Submersed is available for digital purchase all around in the world, in Basque, Spanish, English and other languages.

COUNTRY-REGION

Bilbao (Province of Bizkaia)

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

Within this industry, it is a specialised reference case, an innovative project that contributes to consolidating the digital transformation of Basque industry.

ORGANISATIONAL AND LEGAL FORM

Limited Company

SIZE

MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250

TECHNOLOGY

Development of 3D technology and considering as future lines to implement the use of VR.

POLICIES & INITIATIVES

Supported by Beaz Bizkaia, with the cooperation of the Bizkaia Creativa programme, which offers various services to strengthen entrepreneurship and video games as part of the digital industry.

BUSINESS

Business maturity:
Early A videogame studio after being finalists in the AZ Play competition and winners of the Titanium award for the best Basque game at the last edition of the Fun & Serious festival.

Mission, objectives and main activities of the case study Objective:
Main Loop specialises in the creation and distribution of digital entertainment content.

Sources of incomes
Sale of videogames

KEY WORDS

SONY | GAMING INDUSTRY | DIGITAL INDUSTRY

BEST BASQUE VIDEOGAME | PLAYSTAION PLATFOM

INDUSTRY/CULTURE

Heritage | Visual Arts | Performing arts
Music | Audio-Visual | Publishing and printed media
Craftsmanship | Architecture | Gastronomy
Video Games | Fashion | Design
Digital Content | Language industry | Marketing and Advertising

LINK OR REFERENCES

https://mainloopvideogames.com/

BERGMAN CENTRE

A cultural centre and museum dedicated to the legacy of celebrated Swedish moviemaker Ingmar Bergman.

IN SITU
place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Fårö/Gotland (SE)- Sweden

SWEDEN

RATIONALE

The centre organises exhibitions, screenings, festivals and workshops that contribute to both Sweden's and Europe's film culture and legacy and the island's cultural scene. In addition, through Bergman's films, the centre displays the cultural heritage of both Farö and Gotland.

ORGANISATIONAL AND LEGAL FORM

Privately owned museum/culture centre

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Baltic Art Centre

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
To exhibit the legacy of Ingmar Bergman, contribute to European film culture and industry

Sources of incomes
Visits, sales

KEY WORDS

FILM   SWEDEN   BERGMAN   ISLAND   CENTRE

COMMENTS

Ingmar Bergman Foundation cooperates with the Bergman Centre. However, they are two separate entities

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Film and Printed media

LINK OR REFERENCES

https://www.bergmancenter.se

"DRIVKRAFT" VENTURE

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

Given the absence of state funding, a commercial agent helped the very active CCI-sector in Jämtland achieve mutual goals as well as a network of partnerships. The sector asked for support in brand development, new ways of distribution, exchange of specialized know-how between the different CCI subcategories. Meeting and networking in common arenas or forums was also of high importance, as well as mentorship both within and outside the county/country.

COUNTRY-REGION

Jämtland county, Sweden

SWEDEN

RATIONALE

In a vast rural region sparsely populated (2.6 inhabitants per Km2) there is a very active CCI sector, which proves that the sector can be of great importance also in a remote, rural place. In the county, CCI stands for a total nearly of 1 977 businesses, more than 10% of the total amount of businesses, mainly dedicated to agriculture (including forestry) and public health, as well as tourism (which in this study is considered separate from CCI).

In 2022, the CCI contributed with over 8 percent of the county's gross regional product, which is considerably higher than the EU figure. It also employed more people in Jämtland than the EU, with 3.1 percent compared to 1.3 of total population, respectively. Further relevant aspects of the sector include its tendency towards self-employment, frequent ownership by women, as well as a high frequency of multi-sectoral businesses in the CCI. Hence, it is a sector characterized by micro-businesses often involved in several sub-categories in the CCI.

ORGANISATIONAL AND LEGAL FORM

Jämland County rural region

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Unknown

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Unknown

KEY WORDS

RURALLITY   CREATIVITY   MICRO-BUSINESS   SELF-EMPLOYEMENT

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   **Design**

Digital Content   Language industry   Marketing and Advertising

Theatre

LINK OR REFERENCES

https://www.idunn.no/doi/10.18261/ISSN2000-8325-2012-02-04

KULTIVATOR

Kultivator is an experimental cooperation of organic farming and visual art practice, situated in rural village Dyestad. Kultivator initiate and execute projects, exhibitions and workshops that explores possible alternative narratives within art and farming, with the members or/and invited guests and the public.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Sweden (rural village Dyestad, on the island Öland on the southeast coast of Sweden)

SWEDEN

RATIONALE

Urban-rural relationships especially are the focus of its experimental cooperation of organic farming and visual art practice.

ORGANISATIONAL AND LEGAL FORM

Kultivator was founded in 2005 by artists Mathieu Vrijman, Malin Lindmark Vrijman and Marlene Lindmark and farmers Henric Stigeborn and Maria Lindmark, and is now an open group (association), with members varying from project to project. There are three fixed positions.

SIZE

MICRO 0-10	SMALL 10-50	MEDIUM 50-250	LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

Kultivator works in cross-sectoral cooperation with education and public policy in particular.

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
By installing new functions in abandoned farm facilities, near to the active agriculture community, Kultivator provides a meeting and working space that points out the parallels between provision pro duction and art practice, between concrete and abstract processes for survival.

Sources of incomes:
Project funding, commissions,

KEY WORDS

EXPERIMENTATION	COLLABORATION
FARMING	ARTS

INDUSTRY/CULTURE

Heritage **Audio-Visual** Performing arts

Multidisciplinary Music Publishing and printed media

Audio-Visual Craftsmanship Gastronomy

Video Games Architecture Design

Digital Content Fashion Marketing and Advertising

Multidisciplinary Language industry

LINK OR REFERENCES

https://www.kultivator.org/

https://precaritypilot.net/kultivator/

YSTAD FILM STUDIOS VISITOR CENTRE

A centre for movie culture-oriented education and office space for different components of motion-picture industry

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Ystad/ Skåne (SE)- Sweden

SWEDEN

RATIONALE

Ystad film studio is one of the largest movie complex in Scandinavia. Not only being located in small-scaled city like Ystad is important but also the centre exhibits the local heritage (famous Swedish detective story and film Wallander is set in Ystad) by shows and various performances

ORGANISATIONAL AND LEGAL FORM

Shared ownership of different governmental bodies

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

No

POLICIES & INITIATIVES

Film i Skane and Ystad Kommun

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
The company aims to spread the film culture of Sweden and Skane. In addition, with various activities they exhibit local heritage of Ystad to broader audience

Sources of incomes
Sales, rentals, visits

KEY WORDS

FILM SWEDEN PRODUCTION STUDIO

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts

Music
Audio-Visual
Publishing and printed media

Craftsmanship
Architecture
Gastronomy

Video Games
Fashion
Design

Digital Content
Language industry
Marketing and Advertising

Film
Theatre

LINK OR REFERENCES

https://www.ysvc.se

CREATIVE RURAL HUB

A rural hub for makers, artists, architects, scientists and all creatives.

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

UKRAINE

RATIONALE

A team of people combined from makers, designers, architects, artists, who are involved in local development activities through culture and creativity (e.g. restoration of an old traditional Ukrainian house to turn it into a rural creative space for learning and working).

ORGANISATIONAL AND LEGAL FORM

Association

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

IT facilities on site for local makers and creatives

KEY WORDS

COMMUNITY   CO-WORKING

MAKERS   CREATIVITY

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
No

Sources of incomes:
Services (Co-working space and

POLICIES & INITIATIVES

Not available

INDUSTRY/CULTURE

Heritage
Visual Arts
Performing arts
Multidisciplinary
Music
Publishing and printed media
Audio-Visual
Craftsmanship
Gastronomy
Video Games
Architecture
Design
Digital Content
Fashion
Marketing and Advertising
Multidisciplinary
Language industry

LINK OR REFERENCES

http://www.creativeruralhub.org/

http://creativehubs.net/network/

CREATIVE RURAL COMMUNITIES

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban areas**

COUNTRY-REGION

UK (Wales - Cowbridge)

UNITED KINGDOM

RATIONALE

No

ORGANISATIONAL AND LEGAL FORM

No

SIZE

MICRO 0-10
SMALL 10-50
MEDIUM 50-250
LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
No

Mission, objectives and main activities of the case study Objective:
No

Sources of incomes:
No

KEY WORDS

NO

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Multidisciplinary

Multidisciplinary

LINK OR REFERENCES

www.ruralculture.org.uk/

CORRIDOR8

Corridor 8 is a not-for-profit platform for contemporary visual arts and writing in the North of England.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Based across the 'corridor of the North of England'

UNITED KINGDOM

RATIONALE

Corridor 8 publishes writing and reviews from across the North of England and works with partners to create residencies and events.

ORGANISATIONAL AND LEGAL FORM

Private company limited by guarantee without share capital

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

No

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Established. Corridor8 was founded in 1968 as Corridor literary magazine. In 2009 it returned as a contemporary arts and writing journal.

Mission, objectives and main activities of the case study Objective:
Corridor8 is a not-for-profit platform for contemporary visual arts and writing in the North of England. We publish reviews, features, interviews and exploratory writing, and are dedicated to producing high quality content that reflects the vibrant art scenes and cultural events taking place across the North of England.

Sources of incomes
Corridor8 is part-funded by Arts Council England.

KEY WORDS

NO

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

Exhibitions

Writing

LINK OR REFERENCES

https://corridor8.co.uk/

HOME

Contemporary arts, theatre and cinema space in Manchester. Also includes a bar and restaurant.

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Manchester, UK.

UNITED KINGDOM

RATIONALE

HOME is a multifuncitonal venue with cutting edge productions and exhibitions alongside a cinema, bar and restaurant.

ORGANISATIONAL AND LEGAL FORM

Private Limited Compnay.

SIZE

MICRO 0-10   **SMALL** 10-50   **MEDIUM** 50-250   **LARGE** +250

TECHNOLOGY

There are multiple, changing contemporary art installations using a variety of technologies and a craft brewery.

POLICIES & INITIATIVES

HOME is part of the Arts Council England National Portfolio. ACE is the national development agency for creativity and culture. We want to grow skills, knowledge and networks to help establish the conditions in which creativity and culture can flourish across the country.

BUSINESS

Business maturity:
Established. HOME was founded in 1985 as The Cornerhouse and occupied a former furniture store and cinema. In 2015 it merged with The Library Theatre to form HOME and relocated to a purpose built venue on First Street.

Mission, objectives and main activities of the case study Objective:
HOME works with international and UK artists to produce entertaining, extraordinary experiences, creating an exciting mix of thought-provoking film, art, drama, dance, and festivals, with a strong focus on new commissions, and talent development.

HOME's ambition is to push the boundaries of form and technology, to experiment, have fun, take risks and share great new art with the widest possible audience.

Sources of incomes
Ticket sales and donations. Main source is public funding through Arts Council England, Manchester City Council, Manchester Combined Authority and the National Lottery,.

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Music   Audio-Visual   Publishing and printed media

Craftsmanship   Architecture   Gastronomy

Video Games   Fashion   Design

Digital Content   Language industry   Marketing and Advertising

KEY WORDS

FILM   CONTEMPORARY ART   PERFORMANCE   GASTRONOMY

LINK OR REFERENCES

https://homemcr.org/

LEFTCOAST
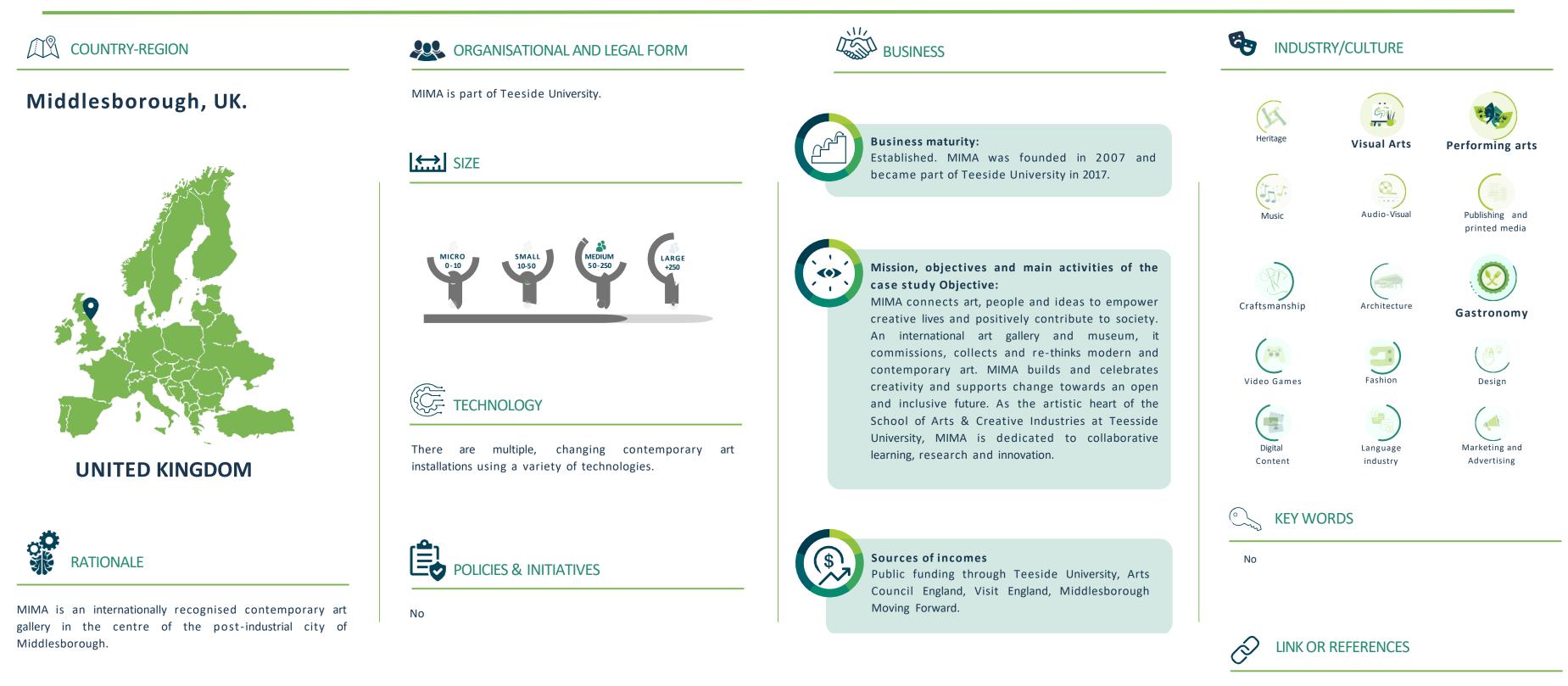
LeftCoast is a grassroots arts organisation based in Art B&B, Blackpool. Because of their deep roots within Blackpool's communities they have been wellplaced to respond to the practical and creative needs of people in their community during COVID-19: from setting up phone line where families could call-in for a daily story, to coordinating a 'scrub hub', attracting over two hundred and twelve local volunteer sewers to make scrubs for NHS staff.

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

UK (Blackpool - coastal area)

UNITED KINGDOM

RATIONALE

The combination of strong community links, new professional networks formed in response to COVID-19, and the extra time and space for thinking and experimentation has meant that LeftCoast have been able to take new approaches in their practice and generate local development.

ORGANISATIONAL AND LEGAL FORM

Association

SIZE

MICRO 0-10   SMALL 10-50   MEDIUM 50-250   LARGE +250

TECHNOLOGY

They are also experimenting with virtual reality headsets to enable people to have safe but immersive and collective experiences together

KEY WORDS

COVID-19   COMMUNITY

RESILIENCE   CONNECTION

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
Their vision is that the town is strengthened by communities that work alongside artists to share their talents, feel connected to each other, and 'have a say' in the matters that affect their daily lives. Much of their current energy is going into capital fundraising for the tools that will enable them to operate innovatively, for example buying VR headsets or repurposing their 'Save our Stores' van with its Tannoy speaker system

Sources of incomes:
partially funded by Art Council England's Creative People and Places scheme

POLICIES & INITIATIVES

Not available

INDUSTRY/CULTURE

Heritage   Visual Arts   Performing arts

Multidisciplinary   Music   Publishing and printed media

Audio-Visual   Craftsmanship   Gastronomy

Video Games   Architecture   Design

Digital Content   Fashion   Marketing and Advertising

Multidisciplinary   Language industry

LINK OR REFERENCES

www.leftcoast.org.uk/

MIMA (MIDDLESBOROUGH INSTITUTE OF MODERN ART)

Contemporary art and performance space.

COUNTRY-REGION

Middlesborough, UK.

UNITED KINGDOM

RATIONALE

MIMA is an internationally recognised contemporary art gallery in the centre of the post-industrial city of Middlesborough.

ORGANISATIONAL AND LEGAL FORM

MIMA is part of Teeside University.

SIZE

MICRO 0-10

SMALL 10-50

MEDIUM 50-250

LARGE +250

TECHNOLOGY

There are multiple, changing contemporary art installations using a variety of technologies.

POLICIES & INITIATIVES

No

BUSINESS

Business maturity:
Established. MIMA was founded in 2007 and became part of Teeside University in 2017.

Mission, objectives and main activities of the case study Objective:
MIMA connects art, people and ideas to empower creative lives and positively contribute to society. An international art gallery and museum, it commissions, collects and re-thinks modern and contemporary art. MIMA builds and celebrates creativity and supports change towards an open and inclusive future. As the artistic heart of the School of Arts & Creative Industries at Teesside University, MIMA is dedicated to collaborative learning, research and innovation.

Sources of incomes
Public funding through Teeside University, Arts Council England, Visit England, Middlesborough Moving Forward.

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

KEY WORDS

No

LINK OR REFERENCES

https://mima.art/

ULSTER MUSEUM | GAME OF THRONES® TAPESTRY

TThe 80-metre long Game of Thrones® Bayeuxstyle tapestry was commissioned by Tourism Ireland and Tourism NI to celebrate the phenomenally successful television programme, and its unique contribution to Northern Ireland's creative economy.

From Winterfell to the Iron Islands, it depicts the famous events and locations of perhaps the most popular television series of all time. Weaving the story from Seasons 1 to 7, this monumental tapestry gives fans the opportunity to reminisce on all of the action to date.

Woven from one enormous piece of linen, supplied by the textile manufacturer Thomas Ferguson, based near the town of Banbridge in Northern Ireland, the tapestry was on display at the Ulster Museum for just over a year and attracted over 130,000 visitors.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION
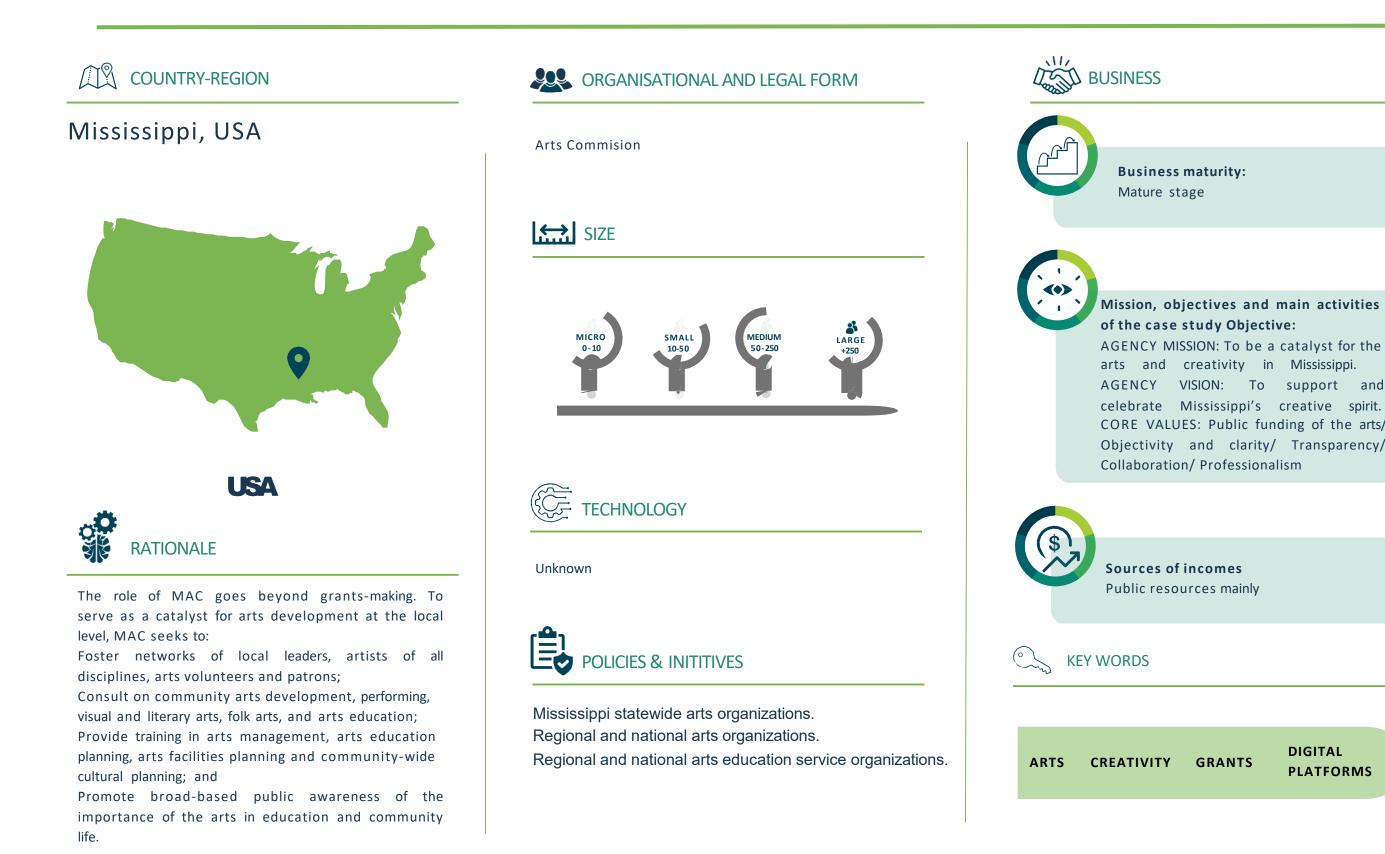
Belfast, Northern Ireland

UNITED KINGDOM

RATIONALE

This project opened new boundaries for the museum and the manufacturer. Creative and intereesting way to create a "conversation" between national heritage and mass scale TV show.

ORGANISATIONAL AND LEGAL FORM

Museum

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Unknown

BUSINESS

Business maturity:
Early

Mission, objectives and main activities of the case study Objective:
Unknown

Sources of incomes
Public resources mainly.

KEY WORDS

| HERITAGE | VISUAL ARTS | MUSEUM | CREATIVITY | GAME OF THRONES |

INDUSTRY/CULTURE

Heritage **Visual Arts** Performing arts

Music **Audio-Visual** Publishing and printed media

Craftsmanship Architecture Gastronomy

Video Games Fashion Design

Digital Content Language industry Marketing and Advertising

LINK OR REFERENCES

https://www.ulstermuseum.org/

MISSISSIPPI ARTS COMMISSION

Mississippi Arts Commission is in place to Support emerging artists, inspire them to make lasting footprionts, and enrich the creative culture all across the state. Mississippi Arts Commission invests in our state's makers through a variety of grant programs supporting nonprofit organizations, educational institutions, and individual artists.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Mississippi, USA

USA

RATIONALE

The role of MAC goes beyond grants-making. To serve as a catalyst for arts development at the local level, MAC seeks to:
Foster networks of local leaders, artists of all disciplines, arts volunteers and patrons;
Consult on community arts development, performing, visual and literary arts, folk arts, and arts education;
Provide training in arts management, arts education planning, arts facilities planning and community-wide cultural planning; and
Promote broad-based public awareness of the importance of the arts in education and community life.

ORGANISATIONAL AND LEGAL FORM

Arts Commision

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

Unknown

POLICIES & INITITIVES

Mississippi statewide arts organizations.
Regional and national arts organizations.
Regional and national arts education service organizations.

BUSINESS

Business maturity:
Mature stage

Mission, objectives and main activities of the case study Objective:
AGENCY MISSION: To be a catalyst for the arts and creativity in Mississippi. | AGENCY VISION: To support and celebrate Mississippi's creative spirit. CORE VALUES: Public funding of the arts/ Objectivity and clarity/ Transparency/ Collaboration/ Professionalism

Sources of incomes
Public resources mainly

KEY WORDS

ARTS   CREATIVITY   GRANTS   **DIGITAL PLATFORMS**

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Music

Audio-Visual

Publishing and printed media

Craftsmanship

Architecture

Gastronomy

Video Games

Fashion

Design

Digital Content

Language industry

Marketing and Advertising

LINK OR REFERENCES

https://arts.ms.gov/

CONFEDERACY OF VILLAGES - NOTE: SEVERAL SUB-PROJECTS WERE LAUNCHED IN RURAL AREAS

IN SITU place-based **innovation of cultural and creative** industries in **non-urban** areas

The Confederacy of Villages is an international exchange network connecting five art spaces working with rural communities across Europe. Through different actions and projects, from farmers and craftsmen exchange to artists collaboration of craftsmen and professional exchanges and artistic residencies, the network utilises art as a tool to empower communities to develop innovative and transformative solutions with long-term sustainable impacts that directly address shared concerns.

COUNTRY-REGION

Spain, Italy, Sweden, Armenia, UK

RATIONALE

Rural communities can remain sustainable and engaging places in which to live, work and to visit. The project contributes to the recovery of villages and their natural landscape. The user manual resulting from the project will propose a new anchored framework for how art can better engage with and

ORGANISATIONAL AND LEGAL FORM

Associazione di Volontariato Casa Delle Agriculture Tullia E Gino (IT), Ayl Arvest Social And Cultural Nongovernmental Organization (AM), Grizedale Arts (UK), Kulturforeningen Huset Ideell Forening (SE)

SIZE

| MICRO 0-10 | SMALL 10-50 | MEDIUM 50-250 | LARGE +250 |

TECHNOLOGY

No

POLICIES & INITIATIVES

Not available

BUSINESS

Business maturity:
Growth

Mission, objectives and main activities of the case study Objective:
Using art as a tool to empower communities to develop innovative and transformative solutions with long-term sustainable impacts

Sources of incomes:
Creative Europe funding

KEY WORDS

NETWORK | RURAL COMMUNITIES | SOCIAL ENGAGEMENT

INDUSTRY/CULTURE

Heritage

Visual Arts

Performing arts

Multidisciplinary

Music

Publishing and printed media

Audio-Visual

Craftsmanship

Gastronomy

Video Games

Architecture

Design

Digital Content

Fashion

Marketing and Advertising

Multidisciplinary

Language industry

LINK OR REFERENCES

https://confederacyofvillages.org/

Policies-Initiatives

BULGARIA RURAL DEVELOPMENT PROGRAM

Objectives: Improving the competitiveness and balanced development of agriculture, forestry and manufacturing; Preservation of ecosystems and sustainable management, use of natural resources in agriculture, forestry and food industry, climate change prevention and adaptation; Socio-economic development of rural areas, providing new jobs, poverty reduction, social inclusion and better quality of life.

COUNTRY-REGION

BULGARIA

RATIONALE

Care for nature, organic farming and other burning issues in the rural areas; Strategic approach to local development in Bulgaria

TYPE OF POLICY

Public, network

BENEFICIARIES

Citizens, people in rural areas

AGENT

Local government, EU funding

Bulgaria

Public and private

KEY WORDS

Rural development

Competitiveness in rural areas

Economic development,

Better quality of life

LINK OR REFERENCES

No

NATIONAL RURAL NETWORK OF BULGARIA

IN SITU
place-based **innovation** of
cultural and **creative** industries
in **non-urban** areas

Bulgarian Rural Network aims to improve the quality of the RDP while increasing the interest of the wider public towards rural areas. It also maintains, supports and structures the conversation between the authorities and the stakeholders.

COUNTRY-REGION

BULGARIA

RATIONALE

Increase innovation potential, improving local dialogue between stakeholders, changing of rural regions

TYPE OF POLICY

Public, network

BENEFICIARIES

Citizens, people in rural areas

AGENT

Local governments, EU support

Bulgaria

Part of the European Network for Rural Development, the objective of which is to Support EU member states in the implementation of the rural development policy.

KEY WORDS

Rural development

Networking at local level

Promoting stakeholders' partnership

integrated approach to rural development

LINK OR REFERENCES

https://ruralnet.bg/national-rural-network/?lang=en

SATAKUNTA CULTURAL STRATEGY

Cultural strategy for Satakunta Region

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Satakunta Regional Council

FINLAND

RATIONALE

The strategy guides all actors in the Satakunta Region, especially CCI sector

TYPE OF POLICY

Public, regional strategy

BENEFICIARIES

Support development of CCI sector in Satakunta Region

AGENT

- Public
- Regional, international
- Satakuntaliitto (Satakunta council, Commission — Regional European

KEY WORDS

- Culture
- Art
- Wellbeing
- Municipal cultural activities
- Museums
- Heritage

LINK OR REFERENCES

https://satakunta.fi/wpcontent/uploads/2022/04/Satakun nan-kulttuuristrategia-2030.pdf

SATAKUNNAN KULTTUURIYMPÄRISTÖOHJELMA

Regional valued landscape programme

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Ympäristö Nyt, Lounais-Suomen ympäristöpalvelu
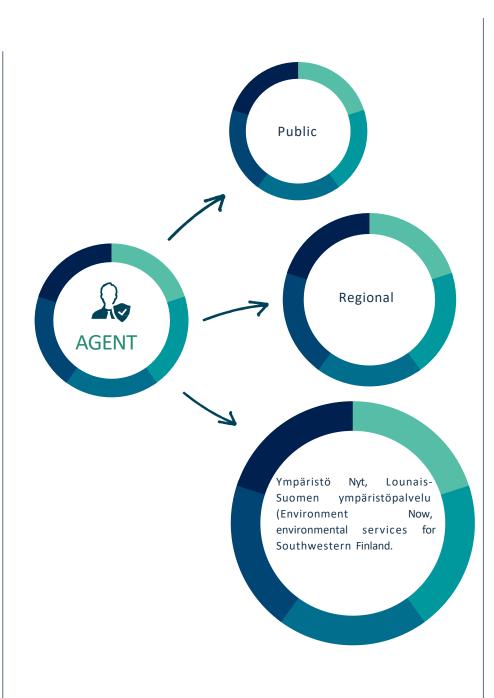
FINLAND

RATIONALE

The strategy guides all actors in the Satakunta Region, strongly connected to CCI sector

TYPE OF POLICY

Public, regional strategy

BENEFICIARIES

Support safeguarding of cultural environment in Southwestern Finland

Public

AGENT

Regional

Ympäristö Nyt, Lounais-Suomen ympäristöpalvelu (Environment Now, environmental services for Southwestern Finland.

KEY WORDS

Cultural environment

Archaeology

Built environment

Landscape

Heritage

LINK OR REFERENCES
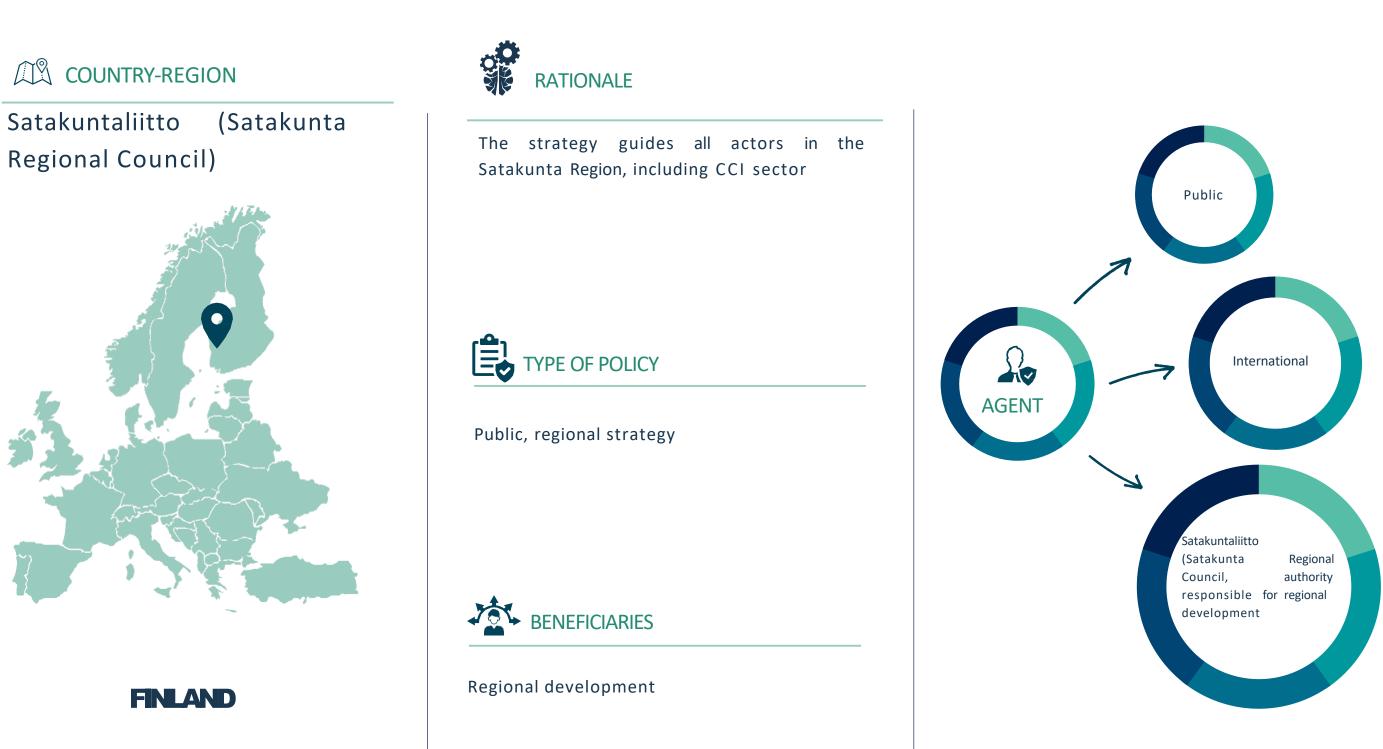
https://ymparistonyt.fi/teemat/kulttuuriymparisto-3/satakunnankulttuuriymparistoohjelma/#:~:text=Satakunnan%20ensimm%C3%A4inen%20kulttuuriymp%C3%A4rist%C3%B6ohjelma%20laadittiin%20vuonna,N%C3%A4m%C3%A4%20tavoitteet%20ovat%20edelleen%20ajankohtaisia.
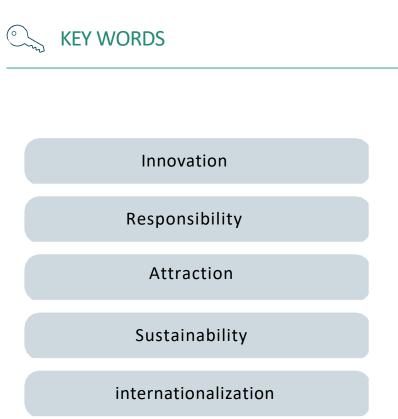
SATAKUNTA REGIONAL STRATEGY

Strategy by the authority responsible for the regional development, Satakuntaliitto (Satakunta Regional Council)

INSITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

Satakuntaliitto (Satakunta Regional Council)

FINLAND

RATIONALE

The strategy guides all actors in the Satakunta Region, including CCI sector

TYPE OF POLICY

Public, regional strategy

BENEFICIARIES

Regional development

Public

International

AGENT

Satakuntaliitto (Satakunta Regional Council, Regional authority responsible for regional development

KEY WORDS

Innovation

Responsibility

Attraction

Sustainability

internationalization

Smart specialization

LINK OR REFERENCES

English summary:
https://satakunta.fi/wp-content/uploads/2022/05/Satakunta-Regional-Strategy-summary.pdf; the whole strategy in Finnish: https://satakunta.fi/wp-content/uploads/2021/12/Satakunta-strategia-1.pdf, for implementation Satakunnan tulevaisuuskäsikirja 2035 (Satakunta futures handbook, https://satakunta.fi/wp-content/uploads/2021/06/Satakunnan-Tulevaisuuskasikirja-2035.pdf)

https://satakunta.fi/

SMART SPECIALISATION

Satakunta region's Smart Specialisation Strategy for 2021–2027

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

European commission, Brusselles; in Finland: Satakunta Regional Council, City of Pori

FINLAND

RATIONALE
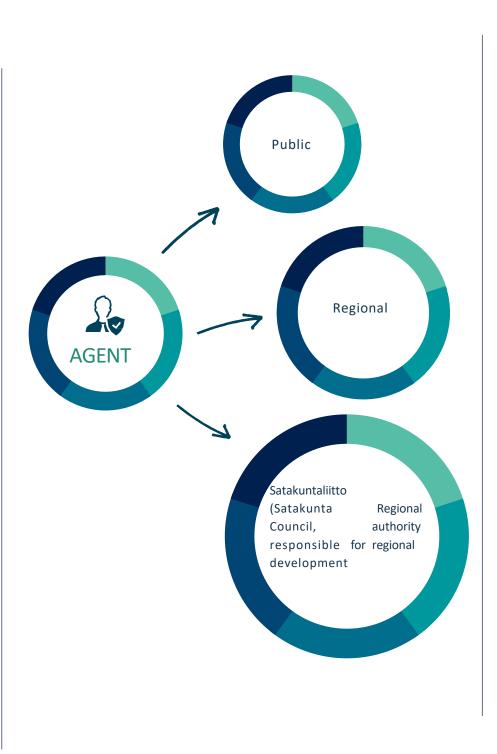
The smart Specialisation Strategy and the European Smart Specialisation network support research and development initiatives in the Satakunta Region (https://s3platform.jrc.ec.europa.eu/home;jsessionid=3d9lQrZGJzp0rvVnrdQtG1zyqvNc4r5g00tzp6qLFvJKT3fMZHhf%21-1164623533%211345034660353, https://satakunta.fi/wp-content/uploads/2022/05/S3_enpowerpoint.pdf, https://satakunta.fi/aluekehitys/strategiat-ja-ohjelmat/alykas-erikoistuminen/)

TYPE OF POLICY

Public, regional strategy, European network under the European Commission

BENEFICIARIES

Support development of CCI sector in Satakunta Region

AGENT

Public

Regional

Satakuntaliitto (Satakunta Regional Council, responsible for regional development

Regional authority

KEY WORDS

Knowledge

Innovation

Technology

Bioeconomy and circular economy

Blue economy
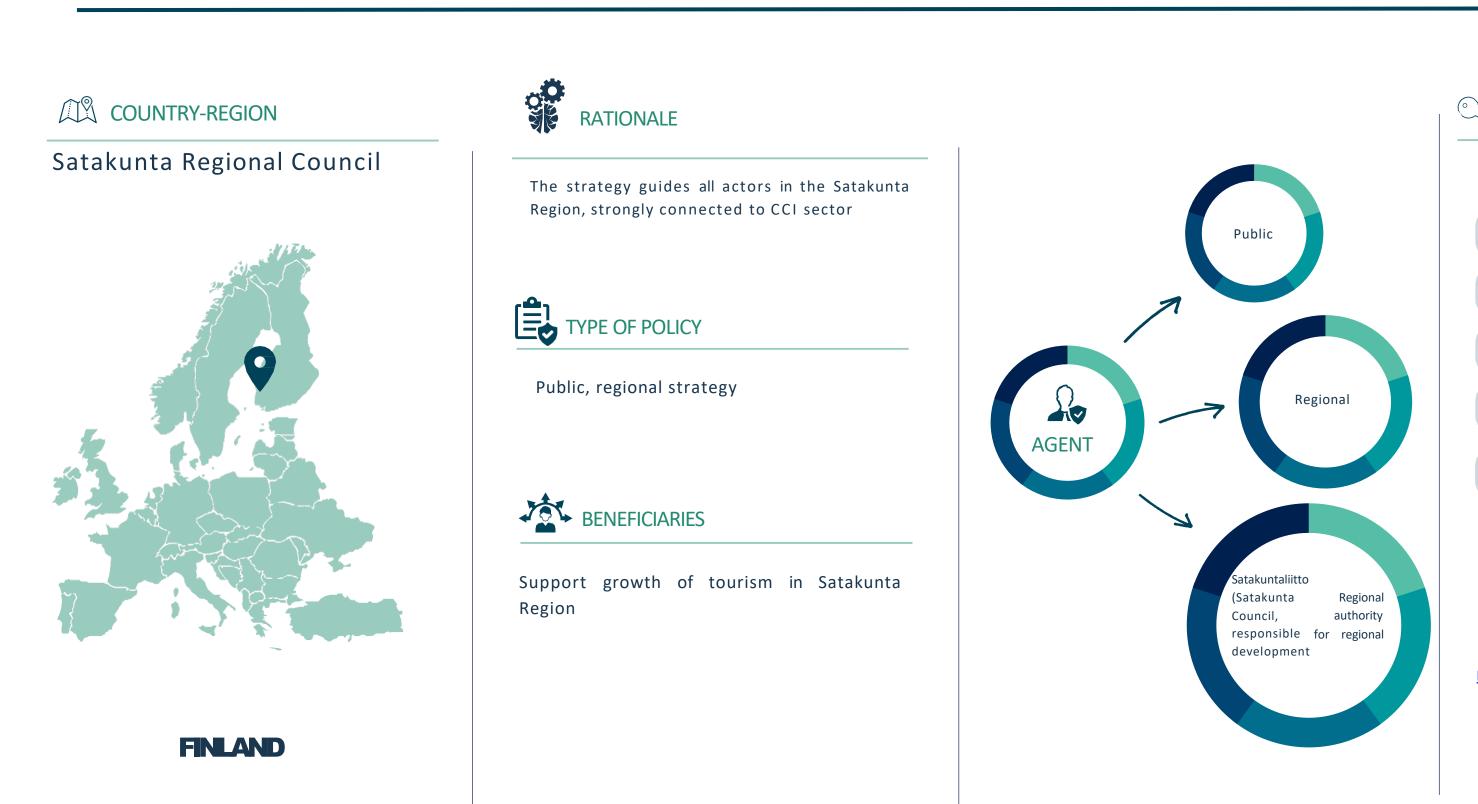
Welfare economy

LINK OR REFERENCES

https://s3platform.jrc.ec.europa.eu/home;jsessionid=3d9lQrZGJzp0rvVnrdQtG1zyqvNc4r5g00tzp6qLFvJKT3fMZHhf%21-1164623533%211345034660353

https://satakunta.fi/wpcontent/uploads/2022/05/S3_enpowerpoint.pdf

https://satakunta.fi/aluekehitys/strategiat-ja-ohjelmat/alykas-erikoistuminen/

SATAKUNTA TOURISM STRATEGY

Growth programme for tourism in Satakunta Region

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Satakunta Regional Council

FINLAND

RATIONALE

The strategy guides all actors in the Satakunta Region, strongly connected to CCI sector

TYPE OF POLICY

Public, regional strategy

BENEFICIARIES

Support growth of tourism in Satakunta Region

AGENT

Public

Regional

Satakuntaliitto (Satakunta Regional Council, authority responsible for regional development

KEY WORDS

Tourism

Responsibility

Digitalisation

Internationalisation

Knowledge development

LINK OR REFERENCES

https://ymparistonyt.fi/teemat/kultuuriymparisto-3/"

CULTURAL DEVELOPMENT PLANNING LEADER REGION SAALE-ORLA

The Cultural Development Process had been implemented by the LEADER Actiongroup Saale-Orla to have a closer look to the potentials, challenges and needs of the CCIs in the very rural area in South Thuringia. After having focused CCIs/culture under the field of action "Quality of Life in the rural area"(like it had been described in the Regional Development strategy 2015 - 2022), they found it very soon necessary to learn more about the interdepences of culture, CCIs and rural development, innovation, vitality and resilience of the regional communities. Therefore they started a 1year participatory process to learn more about it and to develop instruments to foster rural development by enabling and strengthening CCIs with methods, structures.... whatever could be realised and found successful. After a year of research on who, how, where, diversity in CCIs and offers, strengths, challenges, needs, ideas - a concept developped with main strategic fields and a model of an future-based enabling structure for CCIs in this rural area as a core objective (described in case studies #1. The realization of all cultural policy recommendation could be involved in the next Regional Strategy 2023 - 2027 for the LEADER Region. Since 2023 cultur will not only be seen as one of several projects for "quality of life" but as an own field of action with several leading projects. One of them will be the implementation of the cultural coordination, others will be the implementation of a digital plattform for information, exchange, learning tools, event calendar, presentation of CCIs and Cultural Places, of funding programms... Another leading project refers to the implentation of common regional projects with participation of a wide range the diverse CCIs to develop a community, to be more visible and to strengthen cooperation and mutual exchange for the aim of rural development. In addition Culture is now described as one cross-cutting issue, which influences the quality of life, the regional economy, the tourism and other main aspects of regional development

🗺️ COUNTRY-REGION

LEADER Region Saale-Orla, South-East Thuringia, Eastern Germany. The LEADER Region is a combined area of the "Landkreis (district) Saale-Orla and the municipality (main rural city + villages around) Lehesten. The region is described as very rural and with bigger socioeconomc challenges (by Thünen-Institut). The remote area consists of a huge area with 7 small cities (3.000 - 12.000 inhabitants) and about 200 small and very tiny villages, some of them less than 100 inhabitants. The heterogeneous landscape is characterized by low mountain ranges, large reservoirs, rivers and ponds, river valleys, valley plains and large forest areas. Before reunification of the GDR with the Western parts of Germany, the southern district border was a so-called exclusion zone with particularly strict conditions. These memories, some of them terrible, still shape the narratives of the local people to this day. Vacancies and decay in some of the inner cities and village centers, completely inadequate local public transport, a high rate of school dropouts, few training places and a predominantly low-wage job offer, aging, emigration, a lack of innovation potential, brain drain and right-wing populist tendencies are major challenges. Breathtaking landscapes, large nature reserves, cheap living space, good connections to the motorway, numerous listed castles, manor houses and palaces, industrial monuments of the once important slate mining and slate roofing trade and iron foundry are special plus points in the region

GERMANY

RATIONALE
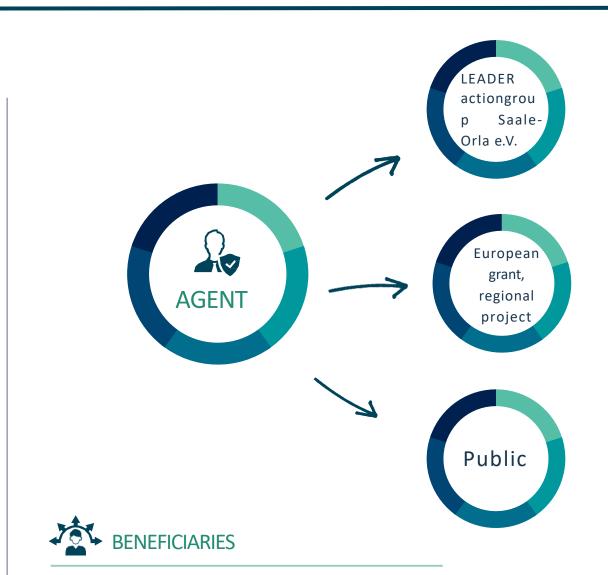
It is an example for the meaning of CCIs for regional development and how alliances of regional development experts, CCIs, administration and cultural policies can go together for common objectives and find ways and mutual understanding in participative and moderated processes. And it shows the added value of more cultural approaches for innovative formats of regional development, which are possible in a playful framework, also with humor and the creation of joint participatory processes and experiences, creative thinking and testing new ways and a contemporary identification with the region can be tested.

TYPE OF POLICY
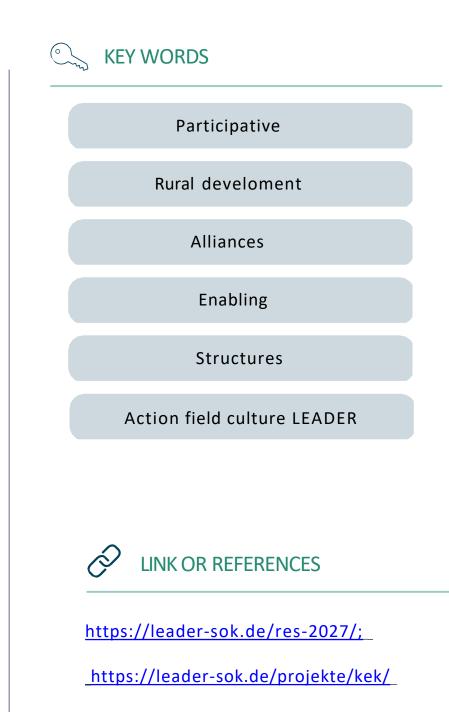
Public policy - EU granted, LEADER Regional Development Programm for rural (and economically weker areas with infrastructural challenges)

AGENT

LEADER actiongroup Saale-Orla e.V.

European grant, regional project

Public

BENEFICIARIES

Regional development (vital and resilient region and regional community, vital and diverse CCI landscape, good places to be for people of the region and guests, advocacy, capacity building, generation-, village-, ressortgapping projects which bring together people, combine ideas, lead to get to know the rural region, explore the togetherness in the region and of the CCIs, find new ways for future-based cultural work in alliances of CCIs, administation, policy and regional management

KEY WORDS

Participative

Rural develoment

Alliances

Enabling

Structures

Action field culture LEADER

LINK OR REFERENCES

https://leader-sok.de/res-2027/;

https://leader-sok.de/projekte/kek/

LANDKULTURPERLEN

The LandKulturPerlen program is dedicated to cultural education in rural areas in Hesse. The team operates three regional offices in northern, central and southern Hesse. The aim is to make existing cultural work visible, to network actors and to provide impulses for joint cultural educational work. The team of regional representatives advises, accompanies and strengthens cultural workers: it offers needs-based further training, supports the development of projects and advises on various funding opportunities in the field of cultural education. In addition, there is the possibility of receiving unbureaucratic support for project ideas in the form of micro grants (€1,000 for small projects, €2,000 for larger projects).The offers are aimed, for example, at associations, municipalities, artists or individuals who want to enrich cultural education in rural areas through projects or initiatives.

COUNTRY-REGION

The enabling program is spread out over the whole federal state of Hesse. It started shortly after a research study to develop the program in 2014 with in one of the very rural districts of Hesse and till today enlarged the area to all rural regions in Hesse. Hesse is one of the smaller Federal States of Germany, situated south in the south of Lower Saxony and Northrhine-Westphalia. Beside big metropole areas in the South of Hesse, it has quite a lot of regions which are quite rural because of their landscape (hills, forests...) and distance to urban centers. The grade of rurality and socioeconomic conditions differ a lot, some are really shrinking and aging and suffering brain-drain, others are growing and welcom wealthy people looking for bigger or historic houses in beautiful landscapes. The cultural landscape is rich, but not everywhere the CCIs are really professional working or able to cope with transformation processes. Most of them are traditional amateur groups of single artists or small initiatives of volunteers

GERMANY

RATIONALE

It is an example for a development of small CCIs, cultural intiatives, amateur arts groups, artist's projects ... in rural areas. The capacity building program is at the same time a program for regional development, which makes visible the actors of the cultural field all over the Federals States rural areas, and gives them the possibilities to explore new ways of cultural work in the region by micro granting.

LANDKULTURPERLEN

(cont.)

place-based **innovation** of
cultural and creative industries
in **non-urban** areas

TYPE OF POLICY
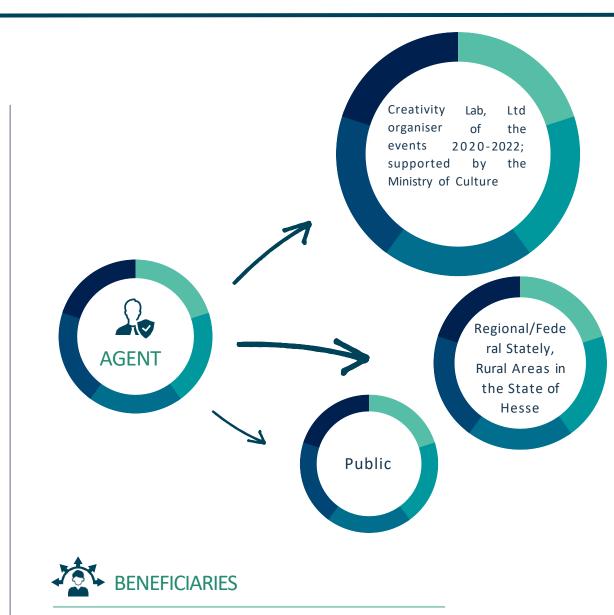
public policy including micro granting (financial instrument), training program, consulting, paid by the Hessian Ministry for Science and Art, as the result of a study on cultural education in rural areas, in which four different models were developed and developed together with actors from the participating federal states of Hesse and Brandenburg and the Free State of Saxony, initiated by the Federal Government Commissioner for Culture and the Media (2014) The model of "LandKulturPerlen", which was already successful and widely supported during the first model period, was finally consolidated by the state government and is now repeatedly treated as exemplary in cultural-political discourse.

CONTACT

Markus Daum, daum@lkb-hessen.de

AGENT

Creativity Lab, Ltd organiser of the events 2020-2022; supported by the Ministry of Culture

Regional/Federal Stately, Rural Areas in the State of Hesse

Public

BENEFICIARIES

Capacity building of CCIs (including small amateur groups, artists' initiatives, community culture clubs,...), to enable them to strengthen their approaches on cultural education for regional development (Cultural education is seen as an intergeneRATIONALE task, not only education in the arts, but more general to enable people to use creativity for shaping societal transformation, therefore the objective behind is the approach to foster vitality and resilience by creativity, self organisation, active citizenship, togetherness, impulses...

KEY WORDS

Participative

Rural develoment

Alliances

Enabling

Structures

Action field culture LEADER

LINK OR REFERENCES

https://landkulturperlen.de/; Kegler, Beate (2014): file:///C:/Users/beate/Downloads/LKP_Artikel_kupoMi_Feb.2020_Schmidt%20und%20Wolf%20(4).pdf; Beate Kegler (2016): Kulturelle Bildung in ländlichen Räumen, unveröffentlichte Studie im Auftrag der Beauftragten der Bundesregierung für Kultur und Medien, Stiftung Universität Hildesheim

TRAFO. MODELS OF CULTURE INTRANSITION

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban areas**

With TRAFO, the Federal Cultural Foundation launched a nationwide program in 2015 that supports selected rural regions throughout Germany in opening their cultural institutions to new tasks. The museums, theatres, music schools and cultural centers involved in TRAFO react to social challenges in their region and develop a new self-understanding of their tasks: They enable meeting places, open their programs and their rooms to the content of third parties. They create opportunities for exchange and cooperation between politics, administration, cultural actors and voluntary initiatives. And they focus on the concerns of the people in their region

COUNTRY-REGION

GERMANY

On the initiative of the German Federal Cultural Foundation, the "TRAFO - Models for Culture in Transition" program selected model regions throughout Germany that are exemplary of the diverse challenges in structurally weak and rural regions. In a first round of funding from 2015 to 2021, TRAFO supported change processes in the cultural infrastructure in the Oderbruch (Brandenburg), Saarpfalz (Saarland), Swabian Alb (Baden-Wurttemberg) and southern Lower Saxony regions. In the second phase, from 2019 to 2024, the regions of Altenburger Land (Thuringia), Köthen (Saxony-Anhalt), Rendsburg-Eckernförde (Schleswig Holstein), Uecker-Randow (Mecklenburg-Western Pomerania), Vogelsbergkreis (Hesse) and the West Palatinate (Palatinate) will be funded. These six belong to 18 regions across Germany that TRAFO advised and supported in the development of transformation projects in 2018 and 2019.

RATIONALE

TRAFO is a very big national programme, funded with 26,6 Mio € by the Federal Cultural Foundation. Regarding the background that "culture" is only a volunteer task for policy in Germany it is really one of the most important approaches on cultural development in rural areas in Germany. The programme is broadly known and discussed in the cultural and culture political world, including the regionale development discourses, and the cultural policy research. The choice of the funded models and the focus on the strategies or owners of the subprojects are vividly discussed. the TRAFO team itself see themselves as a learning organisation, a learning project which develops along the project several papers, workshops, conferences, exchanges and discussions to give as much people as possible the possibility to come together, learn from each other and research on good ways for vital culture for sustainable life and wellbeing in rural areas. For me, the openess of the learning process and the findings they made till now is stunning. I strongly recommend one of the last papers on "Regional Cultural Work". https://www.trafo-programm.de/downloads/2022_TRAFO_Handreichung_Regionale_Kulturarbeit_Teil_1_Loslegen_web.pdf

AGENT

- Federal Cultural Foundation commissioned to an agency called "Projekteure bakv gUG"
- National, but focusing on regions
- Public

BENEFICIARIES

TRAFO supports selected rural regions to develop and experiment with new ways to foster cultural work and CCIs in rural areas in coping with change processes and societal challenges. Throughout the processes TRAFO opens up a wide range of trainings and discourses to have a close look to processes and findings and develop forms of knowledge transfer to policy of several ressorts, administration, cultural practice, research

TYPE OF POLICY
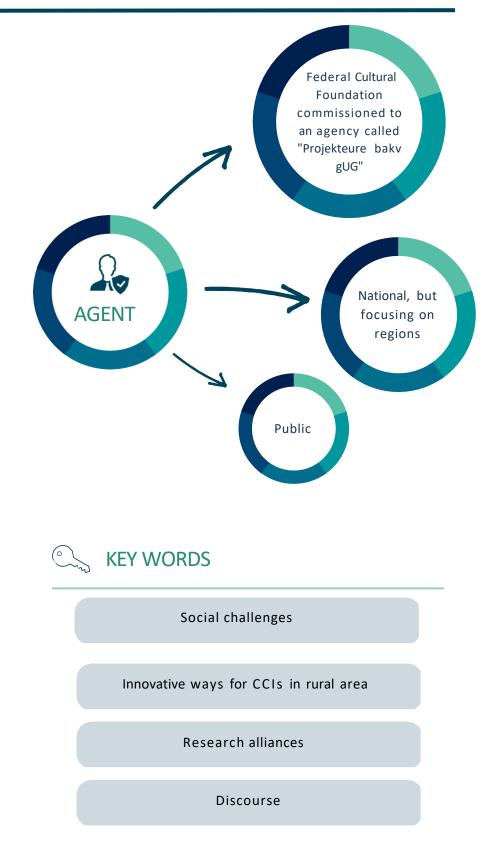
Public policy by the Federal Cultural Foundation commissioned to an agency called "Projekteure bakv gUG", iincluding financial instrument, training, knowledge development and transfer,…

KEY WORDS

Social challenges

Innovative ways for CCIs in rural area

Research alliances

Discourse

LINK OR REFERENCES

https://www.trafo-programm.de

CREATRIX EHF.

West Iceland´s innovation network (NÝ-Vest) is the region's sponsor in matters of innovation, connecting entrepreneurs and business partners, offering grant support and consultation.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Helgugata 13, 310 Borgarnes,
West Iceland

ICELAND

RATIONALE
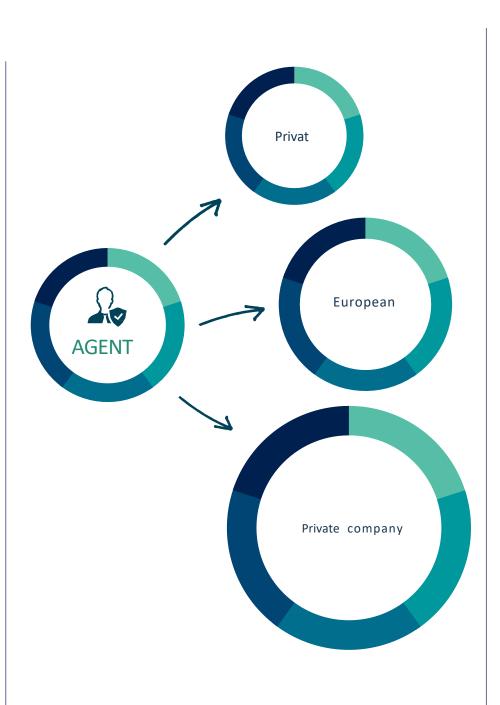
Creatrix aims its efforts and support toward cultural and creative projects, although it has a focus on educational matters as well.

TYPE OF POLICY

Training programme, consultancy and support

BENEFICIARIES
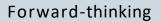
Creatrix, Iceland specializes in managing projects that enhance innovation and creative thinking within organizations, companies and communities. Creatrix's philosophy is focused on encouraging people to adopt creative thinking and positive attitudes in life and work. Creatrix's main focus is managing development projects and strategic planning for organizations and municipalities as well as offering customized education to promote innovative thinking within workplace and promote positive morale.

Privat

European

AGENT

Private company

KEY WORDS

Forward-thinking

Creativity

Empowerment

Cooperation

Awareness

LINK OR REFERENCES

https://www.creatrix.is/copy-of_erasmus

WEST ICELAND CULTURAL POLICY 2021-2024

The policy is intended to form the basis for West Icelands decision-making in cultural matters, when allocating project grants and establishment and operating grants from the Western Development Fund.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

West Iceland, numerous outposts

ICELAND

RATIONALE

This policy specifically addresses culture and creative industries

TYPE OF POLICY

Public Policy

BENEFICIARIES

The policy aims to increase the share of creative industries in the economy, promote cultural activities and make a tangible contribution to the region's value creation. Municipalities in in the region will work together on cultural issues and the development of culture-related industries, with the aim that West Iceland will be known for its strong cultural work, arts, culture-related innovation and creative industries. Emphasis is placed on the diverse artistic creation of everyone in society, regardless of age, position or origin. Diverse opportunities for education in culture and arts are available in the region.

AGENT

Public

Regional

Portugal Social Innovation mobilises around EUR 150 million from the European Social Fund, as part of the Portugal 2020 Partnership Agreement.

KEY WORDS

Cultural education

Innovation

Cultural heritage

Cooperation

Arts

LINK OR REFERENCES

Unknown

WEST ICELAND INNOVATION NETWORK (NÝ-VEST)

West Iceland´s innovation network (NÝ-Vest) is the region's sponsor in matters of innovation, connecting entrepreneurs and business partners, offering grant support and consultation.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

West Iceland, numerous outposts

ICELAND

RATIONALE
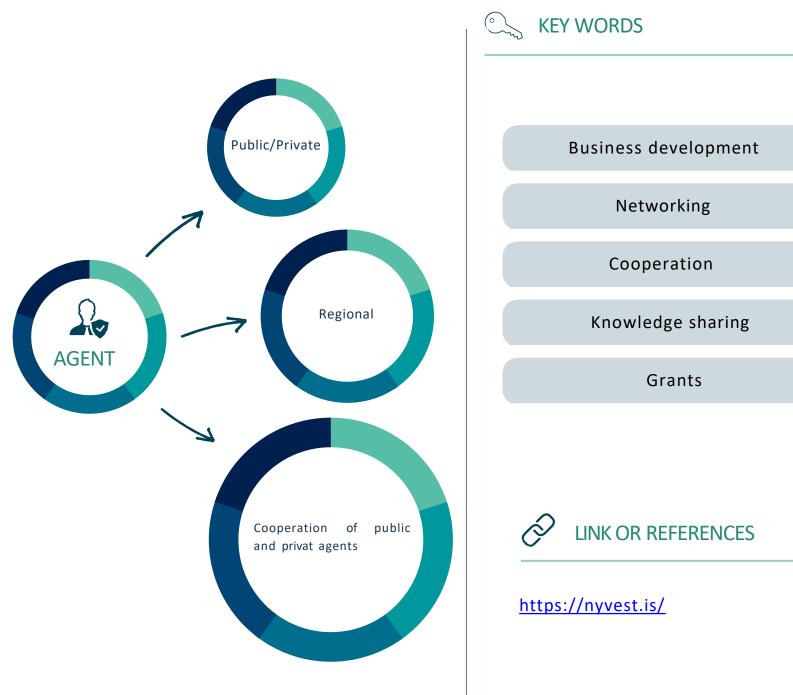
The Ný-Vest network is aimed at innovation and regional development and specifically addresses the creative industries

TYPE OF POLICY

Networking, consultancy, grant support

BENEFICIARIES

The purpose of the association is to be a consultation and cooperation platform for individuals, companies, municipalities, schools at university and secondary level, institutions, interest groups and municipalities in the field of business development, innovation and development work, education, research and creative industries.The initiative is open to all those who have an interest in positive regional development in West Iceland.

Public/Private

AGENT

Regional

Cooperation of public and privat agents

KEY WORDS

Business development

Networking

Cooperation

Knowledge sharing

Grants

LINK OR REFERENCES

https://nyvest.is/

CREATIVE MICRO-LOAN FUND

This €1m "Access to Finance" initiative for the Creative Industries Sector will make loans available ranging from €5,000 to €25,000 over 1 to 5 years at the EU reference rate for unsecured lending. The micro-loan fund will operate on a competitive basis with bi-annual calls for applications.

COUNTRY-REGION

West of Ireland

IRELAND

RATIONALE
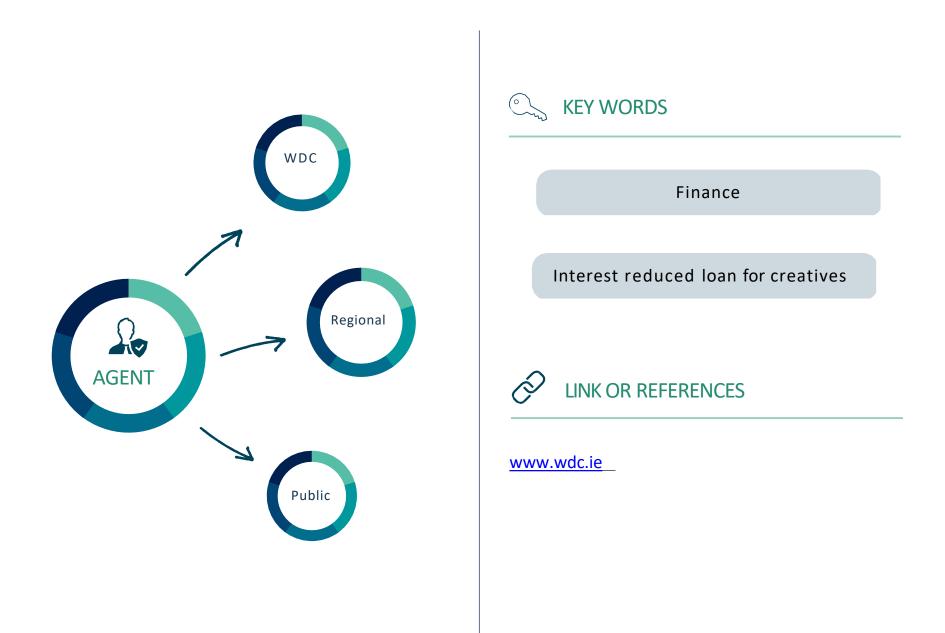
A distinct fund for Creative Industries in the west of Ireland. The Creative Industries Micro-Loan Fund began as an 'access to finance' initiative to help creative enterprises to start or grow their businesses. The pilot was such a success that the fund has been established on a permanent basis.

TYPE OF POLICY

Delivered by the Western Development Commission

BENEFICIARIES

CCIs in west of Ireland

WDC

Regional

AGENT

Public

KEY WORDS

Finance

Interest reduced loan for creatives

LINK OR REFERENCES

www.wdc.ie

WRAP

The Western Region Audio-visual Producer's Fund (WRAP Fund) was set up to help build the region's audio-visual sector. It is a joint initiative between the Galway Ardán and WDC in association with local authorities in Clare, Donegal, Galway City, Galway County, Leitrim, Mayo, Roscommon, Sligo, and Udaras na Gaeltachta.

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COUNTRY-REGION

West of Ireland

IRELAND

RATIONALE
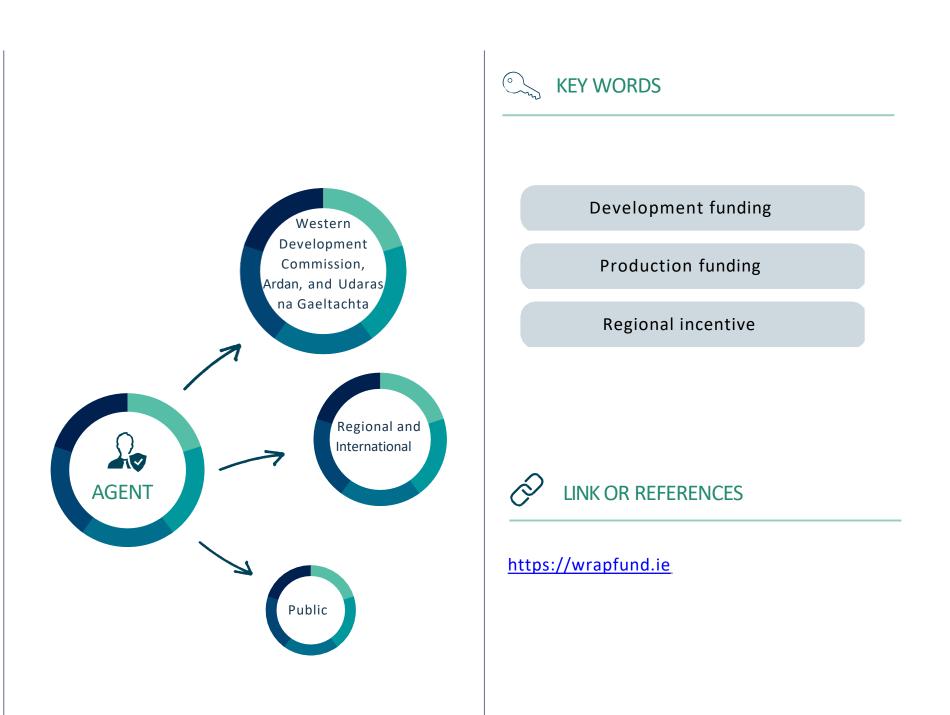
It is the only initiative of its type in Ireland. It is also the only financial incentive offered at the sub national scale for creatives in Ireland

TYPE OF POLICY

The WRAP Fund is designed to provide strategic investment that encourages regional production activity across the film, television drama, animation and gaming sectors, to support local talent, create sustainable employment, build the audio-visual infrastructure and contribute to the culture and language of the Western Region.

BENEFICIARIES

Audiovisual producers. Anything from small scale local producers to hollywood production companies can avail of it, only stipulation ins that production takes place in the west of Ireland

AGENT

- Western Development Commission, Ardan, and Udaras na Gaeltachta
- Regional and International
- Public

KEY WORDS

Development funding

Production funding

Regional incentive

LINK OR REFERENCES

https://wrapfund.ie

CULTURA CREA

"Cultura Crea" is the incentive that supports the birth and growth of entrepreneurial and non-profit initiatives in the cultural, creative and tourist industry sector, which aim to enhance the cultural resources of the territory in the regions of Basilicata, Calabria, Campania, Puglia and Sicily (characterised by the presence of several non-urban areas).

COUNTRY-REGION

ITALY

RATIONALE
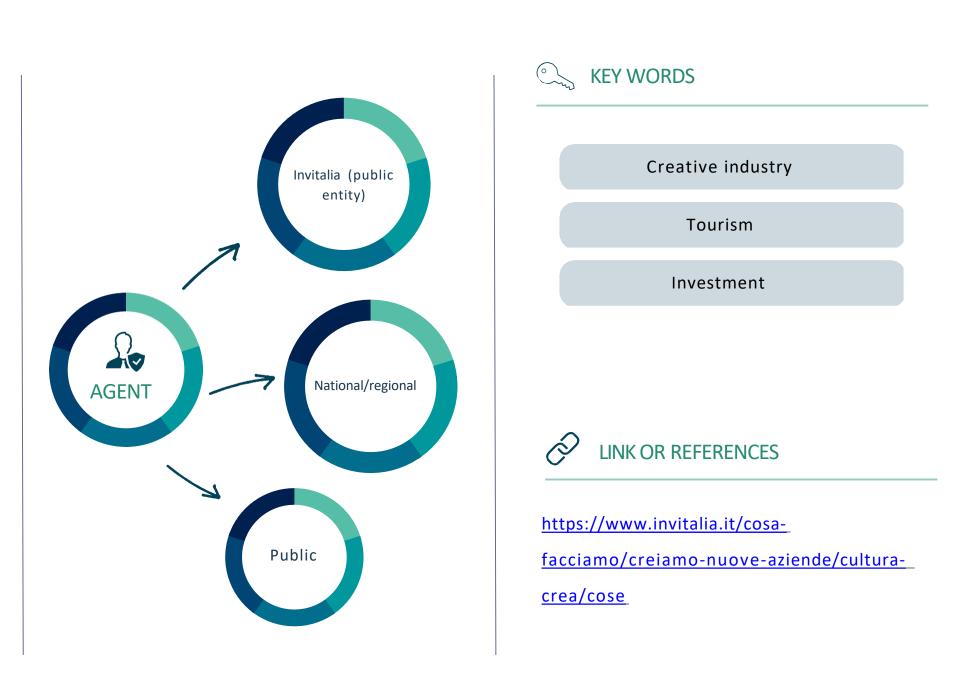
Example of public programme supporting the creation and growth of creative industries to enhance local economic development.

TYPE OF POLICY

Public programme, promoted by the Ministry of Cultural Heritage and Activities and Tourism

BENEFICIARIES

Aimed at micro, small and medium enterprises of the cultural and creative industry, including teams of people who want to set up a company, and third sector subjects who want to carry out their investment projects in Basilicata, Campania, Puglia, Calabria and Sicily (recipients of the PON 2014-2020 Culture and Development intervention).

AGENT

Invitalia (public entity)

National/regional

Public

KEY WORDS

Creative industry

Tourism

Investment

LINK OR REFERENCES

https://www.invitalia.it/cosa-facciamo/creiamo-nuove-aziende/cultura-crea/cose
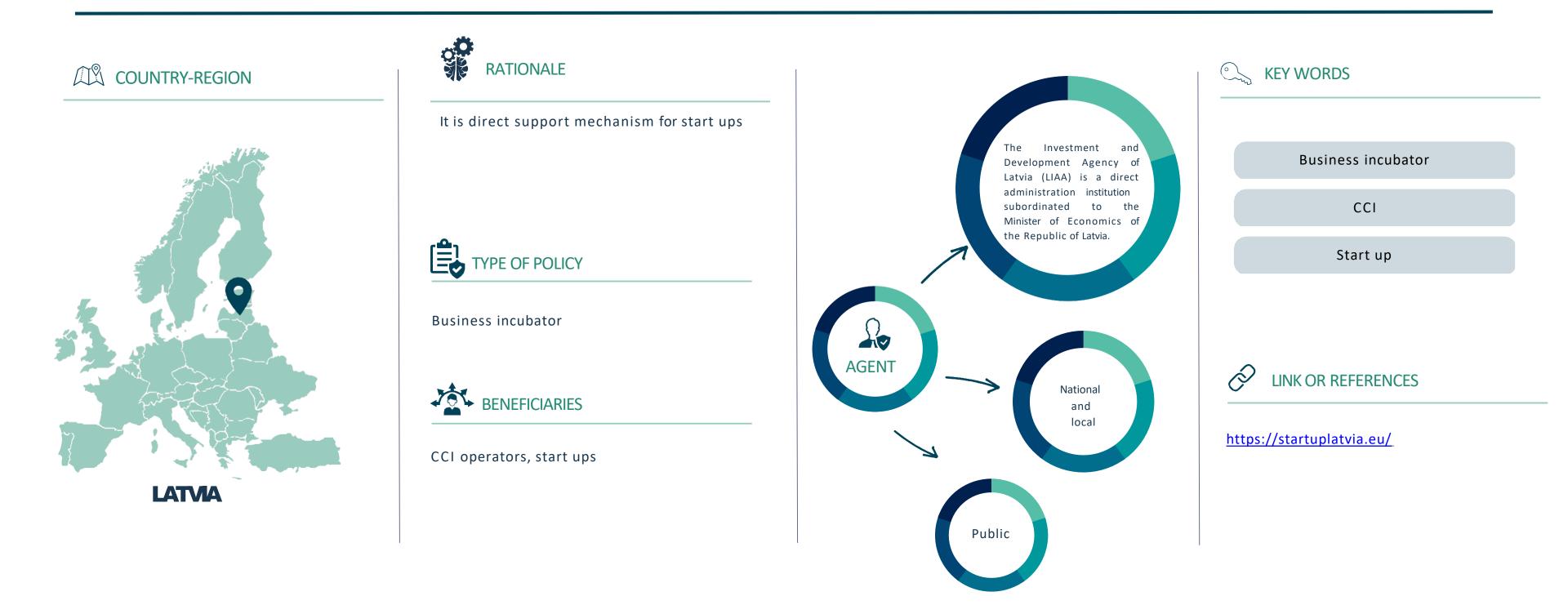
BUSINESS INCUBATORS

Investment and Development Agency of Latvia (LIAA) Business Incubators help growing new businesses, as individuals and companies can join a pre-incubation (PINK) or incubation (INK) program.
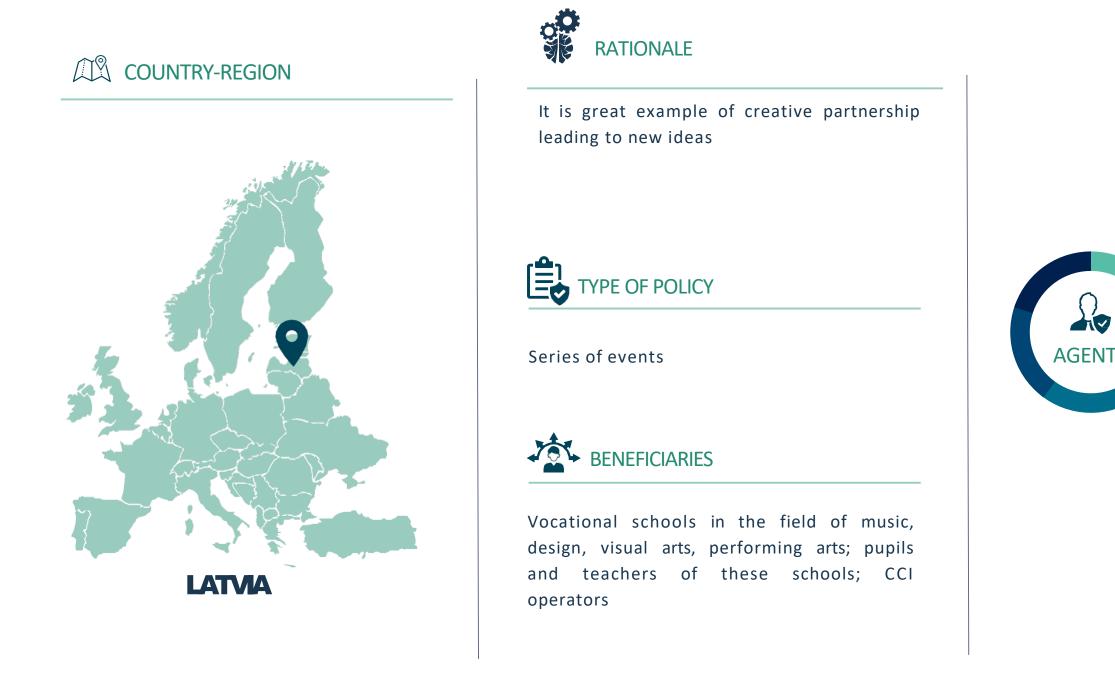
PINK is a six-month-long free program for individuals with business ideas. Its participants can benefit from using coworking spaces, office equipment, consultations, training and mentor guidance to validate their ideas and their viability. When joining INK program, additional support for purchasing services, as well as grants are available. Incubators are located all over Latvia. Incubators in Latvia are working since 2016.

IN SITU — place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

LATVIA

RATIONALE

It is direct support mechanism for start ups

TYPE OF POLICY

Business incubator

BENEFICIARIES

CCI operators, start ups

AGENT

The Investment and Development Agency of Latvia (LIAA) is a direct administration institution subordinated to the Minister of Economics of the Republic of Latvia.

National and local

Public

KEY WORDS

Business incubator

CCI

Start up

LINK OR REFERENCES

https://startuplatvia.eu/

CREATIVE PARTNERSHIPS PROGRAMME RAPAPRO

In 2014, the Ministry of Culture of the Republic of Latvia addressed vocational cultural education institutions throughout Latvia with an invitation to carry out the creative partnerships programme RaPaPro. Schools had to open their doors to the public, look for partners amongst businesses and within the social sphere, which also included the neighbouring schools and local residents. This meant cooperating in such ways to be able to learn from each other's experience, do things together, do them better, solve problems and unleash the potential of creativity. Its aim is to form new partnerships in secondary vocational schools of cultural education, and involve teachers and students of art, design and music, municipalities, entrepreneurs, social groups and other local community representatives. "RaPaPro" projects have led to the acquisition of new skills and knowledge and have provided the chance to work in interdisciplinary teams and promote the use of design thinking in cultural education.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

LATVIA

RATIONALE

It is great example of creative partnership leading to new ideas

TYPE OF POLICY

Series of events

BENEFICIARIES

Vocational schools in the field of music, design, visual arts, performing arts; pupils and teachers of these schools; CCI operators

AGENT

Ministry of Culture

National

Public

KEY WORDS

Vocational schools

CCI

Creative partneship

Design thinking

LINK OR REFERENCES

https://projects2014-2020.interregeurope.eu/ecoris3/news/news-article/1884/rapapro-creative-partnership-program/

COMMUNICATION PLATFORM OF CREATIVE INDUSTRIES FOLD.LV

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

An online platform supported by the Mininstry of Culture to bring forward the best in Latvian and foreign creative industries to help discover, understand, learn and collaborate.

COUNTRY-REGION

LATVIA

RATIONALE
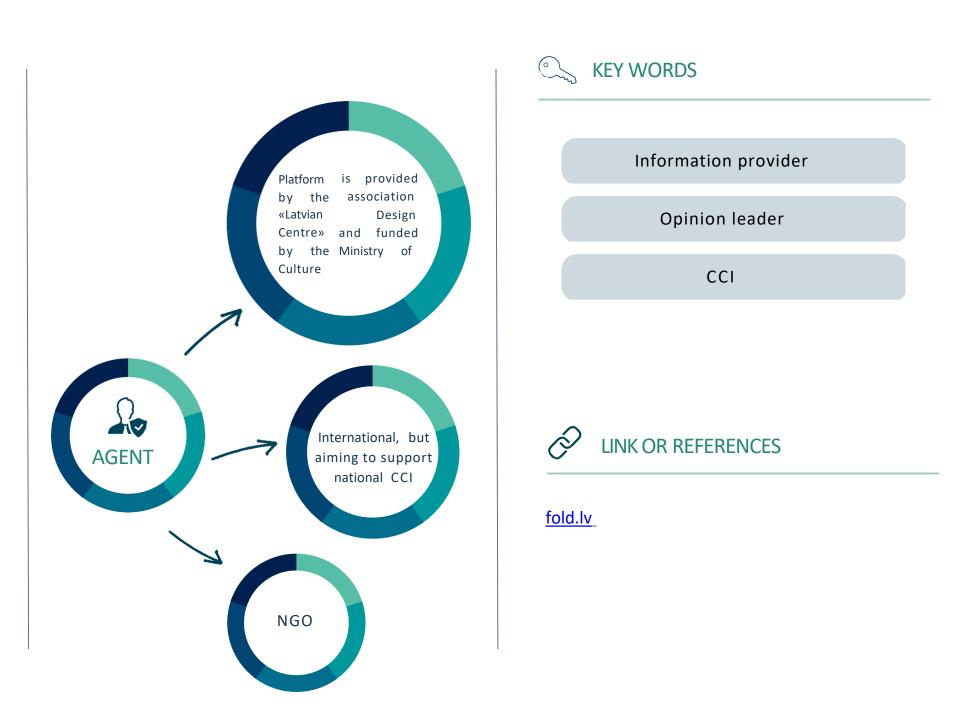
It is meanigful informative support and discussion platform for CCI

TYPE OF POLICY

As online platform (web portal) it is indirect support mechanism for CCI. Fold.lv has been established by CCI professionals and opinion leaders, therefore this platform has become an oponion leader itself.

BENEFICIARIES

CCI professionals; policy makers; students and researchers; general public

AGENT

Platform is provided by the association «Latvian Design Centre» and funded by the Ministry of Culture

International, but aiming to support national CCI

NGO

KEY WORDS

Information provider

Opinion leader

CCI

LINK OR REFERENCES

fold.lv

THE STATE CULTURE CAPITAL FOUNDATION (SCCF)

The establishment of the State Culture Capital Foundation, which started operating as an arm's length body in 1998, was a major milestone in Latvian cultural policy and changed funding patterns in the cultural sector. The financing of cultural projects, which had previously been the responsibility of the Ministry of Culture was delegated to the Foundation. It is promotes a balanced development of creativity in all the branches of art and preservation of the cultural heritage in the country in conjunction with the guidelines of the state cultural policy. There are different project competitions, including earmarked support for CCIs and for the artistic developments all over Latvia.

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

LATVIA

RATIONALE
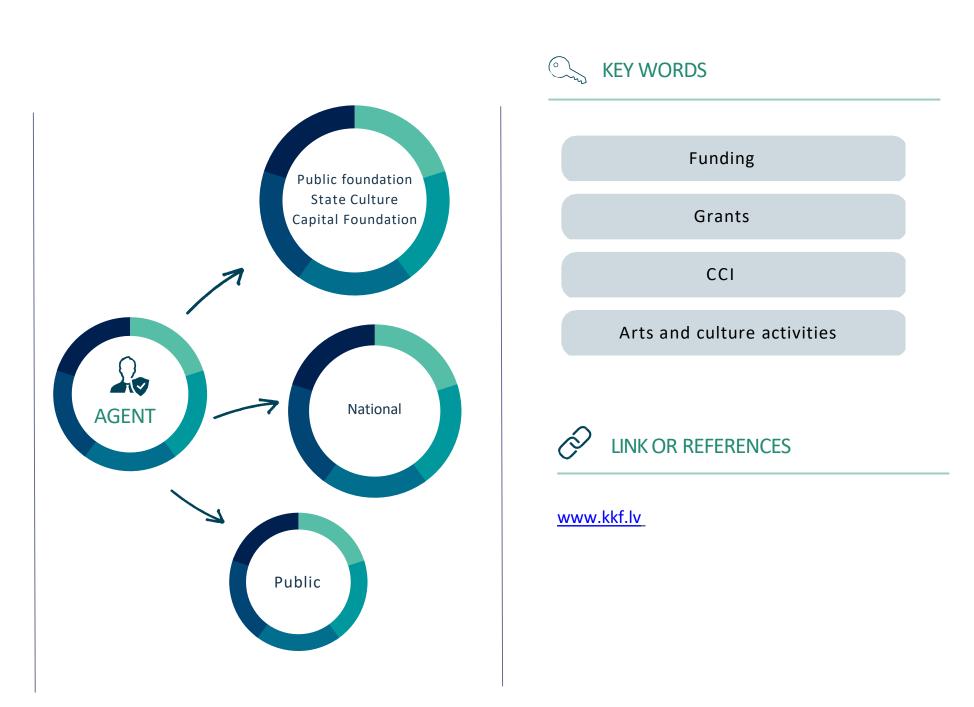
It is a democratic and flexible financial instrument that supports all kind of CCI initiatives, grass root activities, also in non-urban setting

TYPE OF POLICY

Financial instrument - grants

BENEFICIARIES

Cultural operators

AGENT

Public foundation State Culture Capital Foundation

National

Public

KEY WORDS

Funding

Grants

CCI

Arts and culture activities

LINK OR REFERENCES

www.kkf.lv

WEEK OF CREATIVITY "RADI!" [CREATE!]

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas
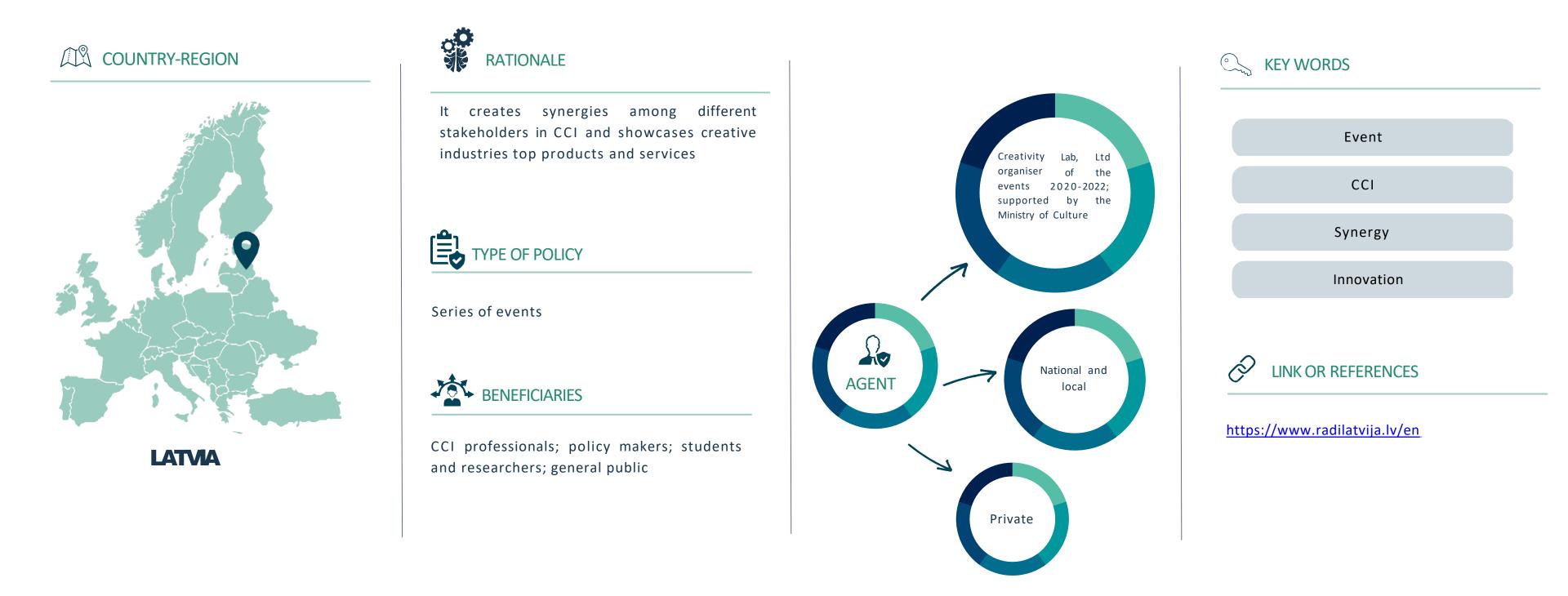
In 2012 initiated by the Ministry of Culture in cooperation with several stakeholders (British Council of Latvia, UNESCO Latvian Commision, universities, and others) a week of creativity "radi!" was launched for the first time. Since then it has grown from a creativity week activity for various target audiences to a cycle of events in the Latvian regional cities and towns. In the centre of the initiative has been idea of establishing synergies among different stakeholders that are invovled in CCI sector, including strong focus on education sector.

COUNTRY-REGION

LATVIA

RATIONALE

It creates synergies among different stakeholders in CCI and showcases creative industries top products and services

TYPE OF POLICY

Series of events

BENEFICIARIES

CCI professionals; policy makers; students and researchers; general public

AGENT

Creativity Lab, Ltd organiser of the events 2020-2022; supported by the Ministry of Culture

National and local

Private

KEY WORDS

Event

CCI

Synergy

Innovation

LINK OR REFERENCES

https://www.radilatvija.lv/en

ARTS COLLABORATORY

IN SITU — place-based **innovation** of **cultural and creative** industries in **non-urban** areas

Arts Collaboratory was established in 2007 by two Dutch foundations, DOEN and Hivos, as a funding program and as a platform for knowledge-sharing among artist initiatives in Africa, Asia, Latin America, and the Middle East. Its aim was to support the growing number of artistic organizations providing alternatives to the often lacking or inflexible arts scenes in their local context, and to strengthen the South–South connections between these initiatives. Soon the Mondriaan Fund joined, supporting the exchange between Arts Collaboratory–linked organizations and the Dutch arts field. In 2013 the program of Arts Collaboratory was redesigned with a revised mission to promote sustainable, collaborative, and open visual arts practices that contribute to social innovation and emphasize building translocal communities among participants. From here, twenty-three participating organizations were selected by the funders to constitute the core of the community. To better facilitate the knowledge-sharing and relation-building process within the network, DOEN and Hivos initiated a collaboration with the arts organization Casco Art Institute in Utrecht, the Netherlands.

COUNTRY-REGION

The Netherlands

NETHERLANDS

RATIONALE
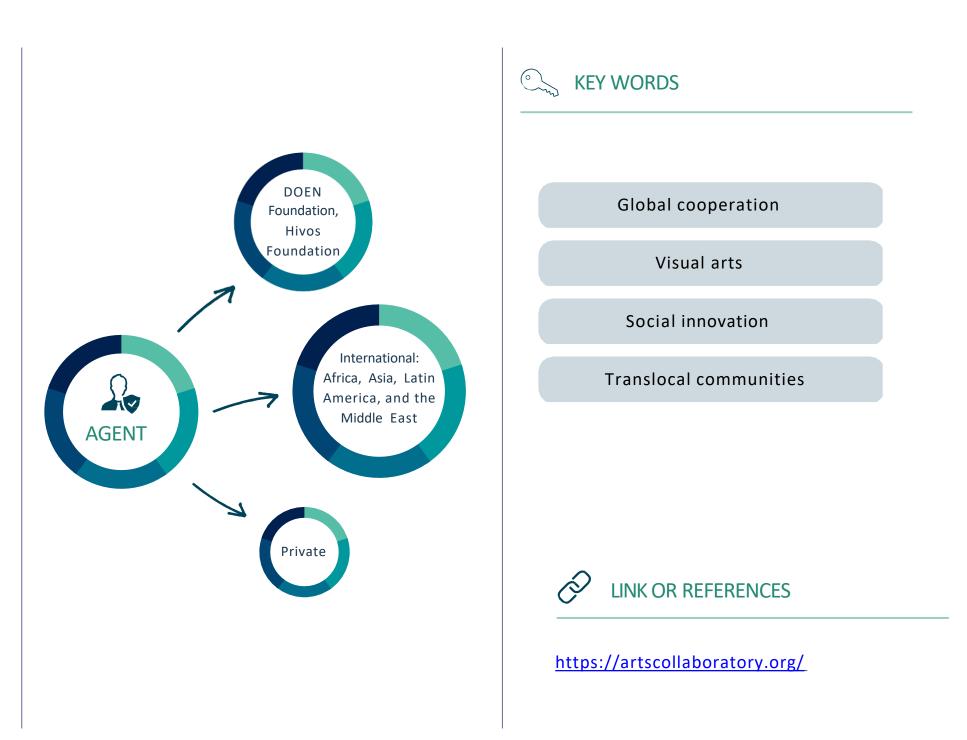
Arts Collaboratory is an example of the initiative launched by two foundations with the aim of supporting exchange, knowledge sharing and cooperation between diverse communities across third world countries and as such represents a policy mechanism to promote sustainable, collaborative, and open visual arts practices that contribute to social innovation and emphasize building translocal communities among participants.

TYPE OF POLICY

Financial instrument

BENEFICIARIES

Visual artists

AGENT

DOEN Foundation, Hivos Foundation

International: Africa, Asia, Latin America, and the Middle East

Private

KEY WORDS

Global cooperation

Visual arts

Social innovation

Translocal communities

LINK OR REFERENCES

https://artscollaboratory.org/

DOCKWIZE

Innovation hub providing a breeding ground for ideas, where startups make a successful start, education and business come together, innovative entrepreneurship is stimulated and where companies are prepared for the future.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Zeeland (NL)

NETHERLANDS

RATIONALE

Successful story for fostering innovation and entrepreneurship in a non-urban region.

TYPE OF POLICY

Training and support in accessing funds and subsidies, both local and European. Dockwize also offers some office space to companies.

BENEFICIARIES

Local firms and start-up

AGENT

Offered by dockwize but funded by local Applied Science University and government

Regional

Mostly public

KEY WORDS

No

LINK OR REFERENCES

https://www.dockwize.nl/

COMMENTS

This initiative targets CCIs but not exclusively (also companies in logistics, etc)

CREATOUR PROJECT

CREATOUR ("Creative Tourism Destination Development in Small Cities and Rural Areas") was an incubator/demonstration and multidisciplinary research initiative, supporting collaborative research processes. The 3.5-year project (2016-2020) aimed to connect the cultural /creative and tourism sectors through the development of an integrated research and application approach to catalyzing creative tourism in small cities and rural areas throughout Portugal.

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

PORTUGAL

RATIONALE

This project involved 40 pilots scattered throughout the whole territory of continental Portugal. Moreover, its model was adapted for the Azores Islands through the CREATOUR Azores project, funded by FEDER through the operational program Azores 2020 and by regional funds through the Regional Directorate of Science and Technology.

TYPE OF POLICY

CREATOUR aimed to build the capacity of cultural/creative and other local agents to develop, implement, and refine an array of attractive creative tourism experiences and will have a direct applicability for regional sectorial strategies and public policies. This project was pursued in an open international context, continuously engaging with creative tourism researchers and initiatives globally and advised by an international Advisory Council.

BENEFICIARIES

Research centres, cultural/creative organizations and other stakeholders located in small cities across Portugal, local communities

AGENT

Public

National

CREATOUR was funded under the Joint Activities Programme of Portugal 2020, by Compete 2020, POR Lisboa, POR Algarve and Fundação para a Ciência e Tecnologia.

KEY WORDS

Creative Tourism

Small cities & rural areas

Collaborative research

Capacity building

Grregional sectorial strategies

LINK OR REFERENCES

https://creatour.pt/en/

NATIONAL ARTS PLAN

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

The cultural commitment proposed by the National Arts Plan will be integrated into the lives of people and organizations as an assumed factor of their sustainable development– then, the PNA will become irrelevant.

COUNTRY-REGION

PORTUGAL

RATIONALE
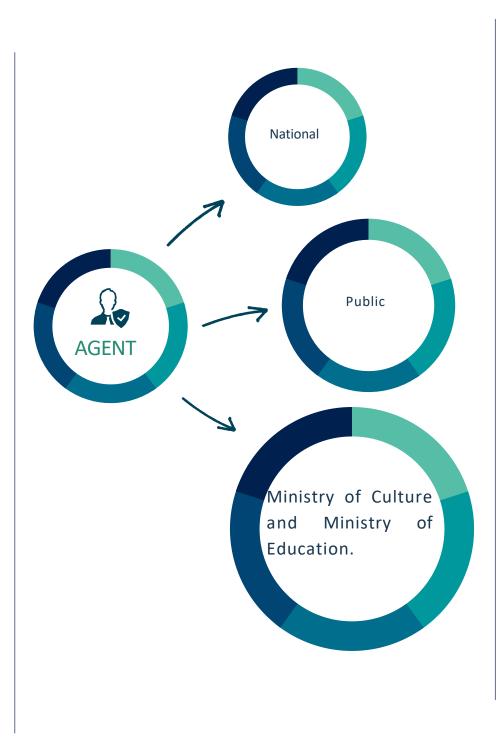
The PNA promotes the transformation society, mobilizing power educational arts and heritage in the lives of citizens: for everyone and with everyone.

TYPE OF POLICY

Public Policy

BENEFICIARIES

Citizens of all ages, in particular the children and the young.

AGENT

National

Public

Ministry of Culture and Ministry of Education.

KEY WORDS

Artists

Educational community

Cultural institutions

Municipalities

Higher education

Social Communication

LINK OR REFERENCES

https://www.dge.mec.pt/sites/default/files/Projetos/PNA/Documentos/estrategia_do_plano_nacional_das_artes_2019-2024.pdf

PORTUGAL SOCIAL INNOVATION

Portugal Social Innovation is a government initiative aimed at promoting social innovation and stimulating the social investment market in Portugal.

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place-based **innovation** of
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in **non-urban** areas

COUNTRY-REGION

PORTUGAL

RATIONALE

This initiative is the first of its kind in Europe, given that Portugal is the only Member State to set aside EU funds until 2020 to use new financing instruments to foster innovation and social investment.

TYPE OF POLICY

The funds of Portugal Social Innovation are channelled to the market through 4 financing instruments dedicated to funding projects that offer alternative and innovative solutions to solve social problems. These instruments are: capacity building for social investment; partnerships for impact; social impact bonds; and social innovation fund.

BENEFICIARIES

Private, public and social sector organisation (Associations, Foundations, Cooperatives, Private Charity Institutions (IPSS), etc.), SMEs.

AGENT

Public

National

The West Iceland Regional Office

KEY WORDS

Social innovation,

Social investment

Capacity building

Partnerships

Social impact

LINK OR REFERENCES

https://inovacaosocial.portugal2020.pt/en/

THE STATUTE FOR CULTURAL PROFESSIONALS

The Statute is a legal regime that establishes special rules for cultural professionals concerning:
- Registration of cultural professionals;
- Employment and service provision regime;
- Social protection regime.

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COUNTRY-REGION

PORTUGAL

RATIONALE

For the first time in Portugal, all professionals in the area of Culture have what they have fought so hard for for several decades: a Statute that combats precariousness and false green receipts in the sector and that increases social protection in all eventualities, such as unemployment, illness, parenthood, professional illnesses, among others.

TYPE OF POLICY

It is a regulation, namely a Decree-Law (nª105/2021 of the 29th of November) which came into force on 1January 2022.

BENEFICIARIES

Professionals in the performing arts, audiovisual, visual arts and literary creation, who carry out an authorial, artistic, technical-artistic or cultural mediation activity.

AGENT

Public

Natonal

The Government of Portugal

KEY WORDS

Legal regime

Cultural professionals

Social protection regime

Registration, employment and service provision regime,

LINK OR REFERENCES

No

STARTUP PORTUGAL

Startup Portugal is a non-profit organization with the mission to promote entrepreneurship and innovation in Portugal. In conjunction with various entities and partners, it develops various initiatives that contribute to the growth of the ecosystem and to a greater culture of entrepreneurship in the country.

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cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

PORTUGAL

RATIONALE
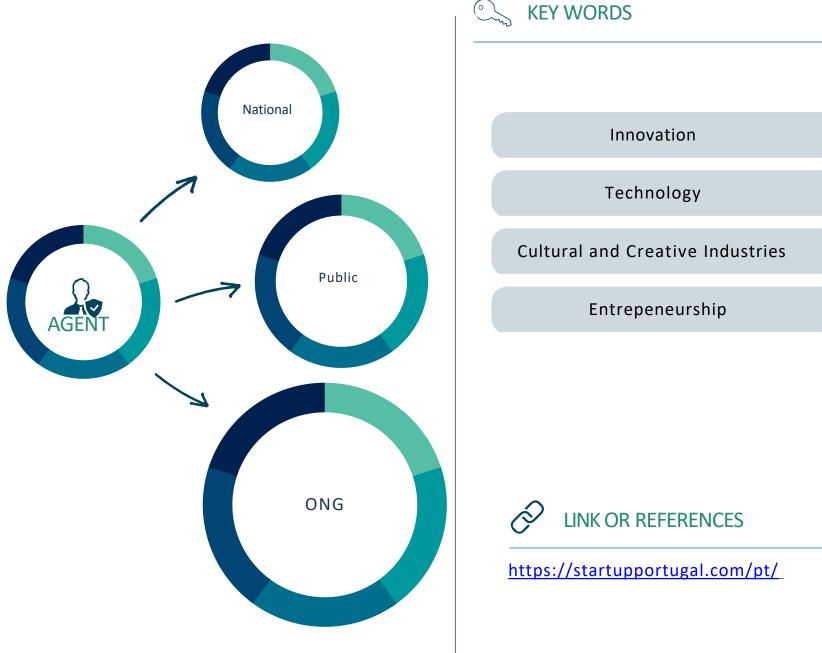
It promotes cultural and creative entrepeneurship in a micro level scale.

TYPE OF POLICY

Training programme and finantial instrument

BENEFICIARIES

Startup Voucher: support for the development of projects at the idea stage, which provides for the attribution of various technical and financial tools for the creation of new innovative companies (technological and also in the cultural and creative sector) by entrepreneurs aged 18 to 35.

National

AGENT

Public

ONG

KEY WORDS

Innovation

Technology

Cultural and Creative Industries

Entrepeneurship

LINK OR REFERENCES

https://startupportugal.com/pt/

Grants for acceleration projects for the Basque cultural and creative industries 2022-2023 (MRR-NEXT FUNDS)

To establish the bases and call for grants for projects to accelerate the Cultural and Creative Industries (CCI), through the acquisition of entrepreneurial and financial skills of professionals in the cultural and creative sectors of the Basque Country for the period 2022-2023.
The activities to be subsidised must take place between 1January 2022 and 30 September 2023.

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COUNTRY-REGION

**BASQUE AUTONOMOUS
COMMUNITY, SPAIN**

RATIONALE
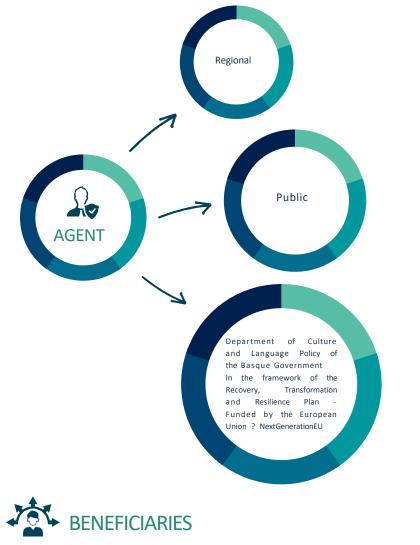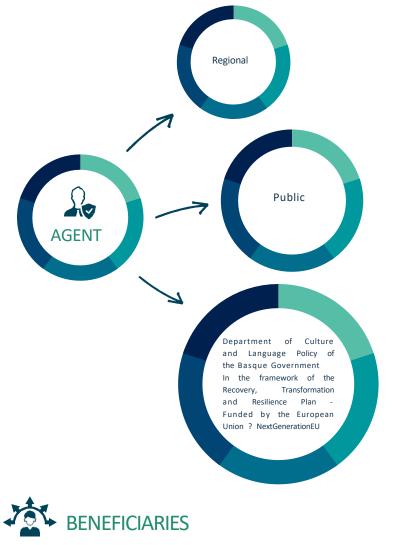
DThe aim of this programme is to accelerate CCIs in order to strengthen the role of the sector as a driver of the Spanish economy, digital and sustainable, and an element of social and territorial cohesion, and providing them undergo acceleration processes with multidisciplinary assistance that, through the acquisition of entrepreneurial and financial skills by the professionals involved in them, enabling them to grow and develop their potential. and financial skills by the professionals involved, enabling them to grow and develop their potential, thus serving as a pole of economic attraction and generating economic attraction and job creation.

TYPE OF POLICY

ORDER of 11 October 2022, of the Regional Minister for Culture and Linguistic Policy, regulating and announcing the awarding of grants for projects to accelerate the Cultural and Creative Industries of the Basque Country for the period 2022-2023, , within the framework of the Recovery, Transformation and Resilience Plan,
Transformation and Resilience Plan - Funded by the European Union - NextGenerationEU.

Regional

AGENT

Public

Department of Culture and Language Policy of the Basque Government In the framework of the Recovery, Transformation and Resilience Plan - Funded by the European Union ? NextGenerationEU

BENEFICIARIES

*Professionals registered in the Special Scheme for Self-Employed Workers whose tax domicile is located in the Basque Autonomous Community
*SMEs and micro-enterprises in the cultural and creative sectors whose registered office or head office is located in the Autonomous Community of the Basque Country.
Natural persons who express their commitment to set up as companies or self-employed persons if they are beneficiaries of the aid.

KEY WORDS

Capacity building

Employment development

Acceleration and
incubation programmes

Strengthen
the role of the sector

LINK OR REFERENCES

https://www.euskadi.eus/ayuda_subvencion/2022/subve
nciones-para-proyectos-de-aceleracion-de-las-
industrias-culturales-y-creativas-de-euskadi-2022-
2023-fondos-mrr-next/web01-tramite/es/

KSI Atea

Promoted by the Department of Culture and Language Policy of the Basque Government and managed by Tabakalera, the main mission of the KSIatea Programme is the internationalisation of the Basque cultural and creative sector, within the framework of the new strategies for the definition and development of the sector that are being implemented in the Basque Autonomous Community.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

BASQUE AUTONOMOUS COMMUNITY, SPAIN

TYPE OF POLICY

This Pilot Programme for the Internationalisation of the Cultural and Creative Industries (CCI) offers the following services to companies in the cultural and creative sector in the Basque Country:

A DIAGNOSIS OF INTERNATIONALISATION, which will allow you to know the potential of your company with a view to approaching international markets (up to 70 selected companies).
AN INTERNATIONALISATION PLAN, to design a roadmap that will lead you to make the most of business opportunities abroad (up to 20 selected companies).
A TRAINING PLAN in aspects related to the internationalisation of the Cultural and Creative Industries.
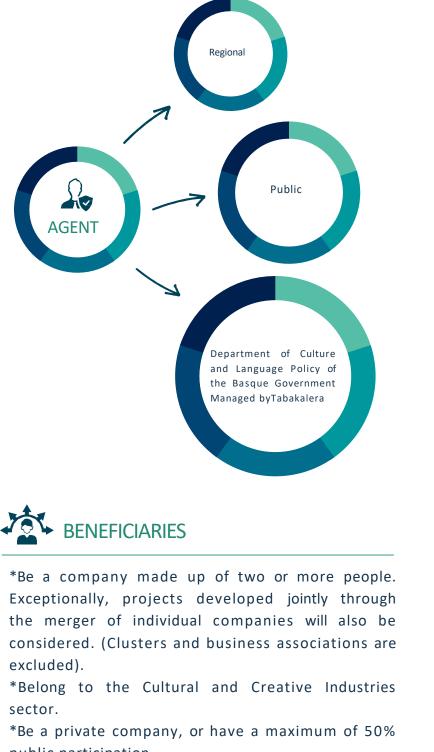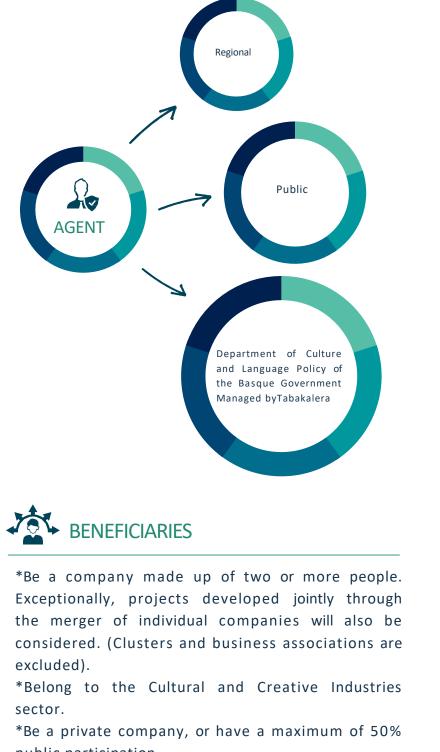
RATIONALE

Derived from the objective that the Basque Government has on improving the competitiveness of the Basque Cultural and Creative Industries, complementing the KSI Berritzaile programme aimed at promoting innovation in the CCIs, in 2019 was decided to take on a new challenge: the internationalisation.

Since it is a programme supportingthe internationalization of the Cultural and Creative Industries..KSIAtea has addressed the development and evaluation of internationalization plans for Basque companies in the CCIs sector, as well as the dissemination of its results. It is framed as a program that facilitates Basque CCIs companies the access to the ongoing programs and initiatives of internationalization.

AGENT

Regional

Public

Department of Culture and Language Policy of the Basque Government Managed byTabakalera

BENEFICIARIES

*Be a company made up of two or more people. Exceptionally, projects developed jointly through the merger of individual companies will also be considered. (Clusters and business associations are excluded).
*Belong to the Cultural and Creative Industries sector.
*Be a private company, or have a maximum of 50% public participation.
*Have a tax domicile in the Basque Country.

KEY WORDS

Internationalization plans

Increasing competitiveness

Diagnosis and evaluation

Training plans

LINK OR REFERENCES

https://www.euskadi.eus/informacion/ksi-internacionalizacion/web01-a2kulind/es/

KSI Berritzaile +

KSI BErritzaile is a regional programme aimed at companies in the field of the Basque Cultural and Creative Industries, with the aim of creating and developing spaces of opportunity for new projects in two areas of action: technological innovation, innovation in the organisational model and business structure.

IN SITU place-based **innovation** of **cultural and creative industries** in **non-urban** areas

COUNTRY-REGION

BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

Since it is a programme supporting projects with a high innovative potential in the Basque CCI sector that have an impact on improving the competitiveness of the sector and/or its international positioning, thereby contributing to the development of transfer processes and the creation of synergies and new areas of opportunity.

TYPE OF POLICY

ORDER of 14 June 2022, of the Regional Minister of Culture and Linguistic Policy, regulating and announcing the awarding of grants for the KSI Berritzaile+ Programme of the Innovation Fund for the Cultural and Creative Industries in 2022.

Subsidies aimed at companies that develop projects with a high innovative potential in the CCI sector in the Basque Country, for the period 2022-2023.

Regional

AGENT

Public

Department of Culture and Language Policy of the Basque Government

BENEFICIARIES

Companies whose main activity corresponds to one of the sub-sectors that make up the CCIs in the Basque Country The following may qualify as beneficiary entities:
*Any person and entity, regardless of its legal form, that carries out an economic activity, as indicated in Article 1 of Annex I of Commission Regulation (EU) No. 651/2014 of 17 June 2014.
*Companies whose main activity corresponds to one of the subsectors that make up the CCIs in the Basque Country, i.e.: Performing arts, Visual arts, Audiovisuals, Publishing and printed media, Music, Cultural heritage, Architecture, Crafts, Digital content, Design, Creative gastronomy, Language industries, Fashion, Advertising and marketing and Video games; as well as entities that cut across the CCI sector, i.e.: cultural and creative mediation and/or advisory/consultancy companies.

KEY WORDS

Talent

Competitiveness

Capacity building

Creative and cultural region

Potential of innovation

LINK OR REFERENCES

https://www.euskadi.eus/ayuda_subvencion/2022/subvenciones-para-el-programa-ksi-berritzaile+-del-fondo-de-innovacion-de-las-industrias-culturales-y-creativas-2022/web01-s2hhk/es/

Kuartango Lab

The full recovery of an unused public building (former spa), as an engine of transformation in a rural municipality through a participatory process. A courageous proposal in which institutions and companies are involved to attract talent, generate employment and reactivate the Kuartango Valley.

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COUNTRY-REGION

KUARTANGO (435 INHABITANTS), BASQUE AUTONOMOUS COMMUNITY, SPAIN

RATIONALE

The idea of Kuartango Lab is the result of a participatory process involving administrations, business agents and the valley's own community. The Town Council is tackling the recovery of the building with the financial support of the Provincial Council of Alava and the Basque Government. The strategy envisages rehabilitating the building in phases, for its progressive readaptation to the new services and future proposals.

Kuartango Lab has been recognised by Smart Rural 21 as one of 40 outstanding smart solutions implemented by villages across the European Union.

TYPE OF POLICY

Public policy

BENEFICIARIES

Municipality, Kuartango Valley, Añana County, Province of Alava.

AGENT
- Local
- Public and private
- Kuartango, a small municipality in the province of Álava, in the Basque Autonomous Community

KEY WORDS

Regeneration,

Participatory process,

Community engagement,

Restoration

Social impact

Environmental impact

Economic local development

Transformation

LINK OR REFERENCES

https://kuartango.eus/conoce-el-proyecto/

https://conexionesimprobables.es/v3/Spa-Balneario-of-Kuartango-Conexiones-improbables-eng

https://www.smartrural21.eu/smart-solution/reactivation-of-historic-buildings/

Programa Bizkaia Creativa 2022

The aim of the project is to support creative companies in Bizkaia in order to promote the development of new projects in creative companies in Bizkaia, to develop creative business projects with international visibility, to accelerate the growth of creative companies and to promote the development of projects of interest for the promotion and development of creative companies in Bizkaia

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COUNTRY-REGION

**PROVINCE OF BIZKAIA,
SPAIN**

RATIONALE

The commitment of the Department of Economic Promotion to the promotion of new companies, and specifically to those of a more creative nature, is a key instrument for guaranteeing the creation of wealth and employment in Bizkaia and is clearly manifested in this Bizkaia Creativa programme.

TYPE OF POLICY

FORAL DECREE 5/2022, of 18 January, of the Provincial Council of Bizkaia, approving the regulatory bases and the call for applications for the Bizkaia Creativa grant programme for the year 2022.
Bizkaia Creativa subsidy programme for the year 2022

BENEFICIARIES

Creative companies with full-time equivalent employment and that develop their main activity in the areas of audiovisual, video games, fashion and industrial design of products and services.

AGENT → Regional

AGENT → Public

AGENT → Diputación Foral de Bizkaia. Departamento de Promoción Económica

KEY WORDS

Unknown

LINK OR REFERENCES

https://www.bizkaia.eus/lehendakaritza/Bao_bob/2022/01/24/I-31_cas.pdf?hash=b16891e9ac62595c72a0962bea987bc0

BALTIC ART CENTER

Located in the remote Swedish island Gotland, the centre plays
an active role in the development of art field of Gotland

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COUNTRY-REGION

Visby/Gotland (SE)

SWEDEN

RATIONAL

The centre plays both active and
intermediary role to empower art scene of
Gotland. In addition, by collaborating with
international partners, the centre reinforce
the local creativity and resources

TYPE OF POLICY

No

BENEFICIARIES
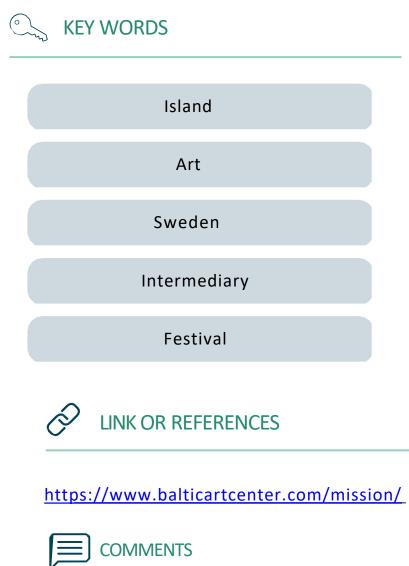
Local firms and artists in the island

AGENT

No

Regional

Mostly
public

KEY WORDS

Island

Art

Sweden

Intermediary

Festival

LINK OR REFERENCES

https://www.balticartcenter.com/mission/

COMMENTS

This initiative targets CCIs but not exclusively (also
companies in logistics, etc)

FOLKESTONE

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

Creative Folkestone, was founded in 2002 with the aim of reversing economic decline through the creative upgrading of the seaside town of Folkestone (UK). The ambition of the organization is to increase the quality of life in the city through art and culture activities, to change the image and to attract investment, so that Folkestone becomes a vibrant place again.

COUNTRY-REGION

UNITED KINGDOM

RATIONALE
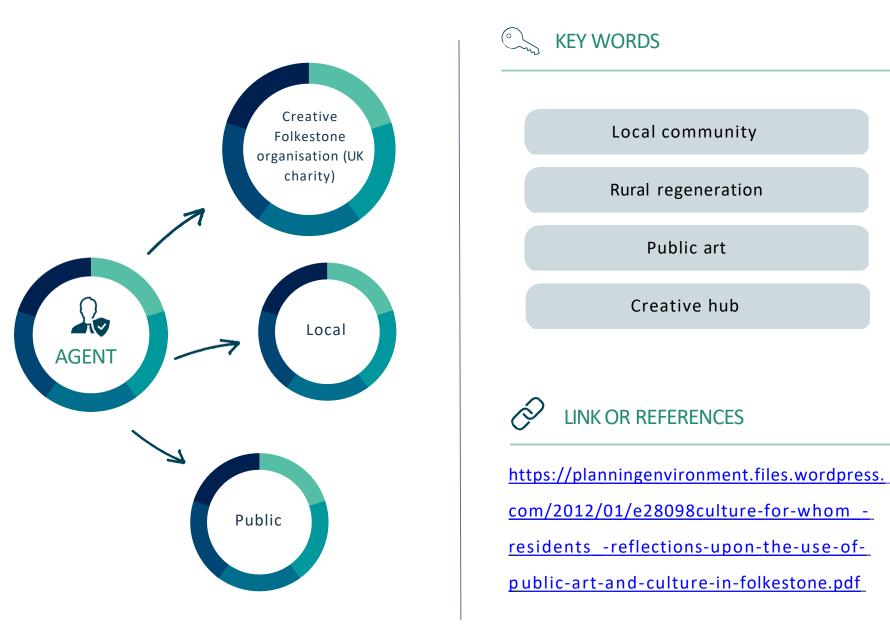
Creative Folkestone starts from the concept that creativity is the ideal breeding ground for placemaking and works together with policy makers, cultural partners and residents to realize this creative ambition.

TYPE OF POLICY

Public/private (Creative Folkestone started creativity-based placemaking in 2002, with a long-term vision to transform the town of Folkestone into a creative incubator)

BENEFICIARIES

The target is the entire municipality of Folkestone

AGENT

Creative Folkestone organisation (UK charity)

Local

Public

KEY WORDS

Local community

Rural regeneration

Public art

Creative hub

LINK OR REFERENCES

https://planningenvironment.files.wordpress.com/2012/01/e28098culture-for-whom_-residents_-reflections-upon-the-use-of-public-art-and-culture-in-folkestone.pdf

https://www.creativefolkestone.org.uk/

CREATIVE MOMENTUM

EU funded initiative to help creatives across europe, in peropheral regions to export their produce.

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COUNTRY-REGION

West of Ireland, Northern Ireland, Northeast Iceland, Mid Sweden, Northern finland

EUROPEAN

RATIONALE

NUIG worked with the Western Development Commission to deliver this 2016 - 2018

TYPE OF POLICY
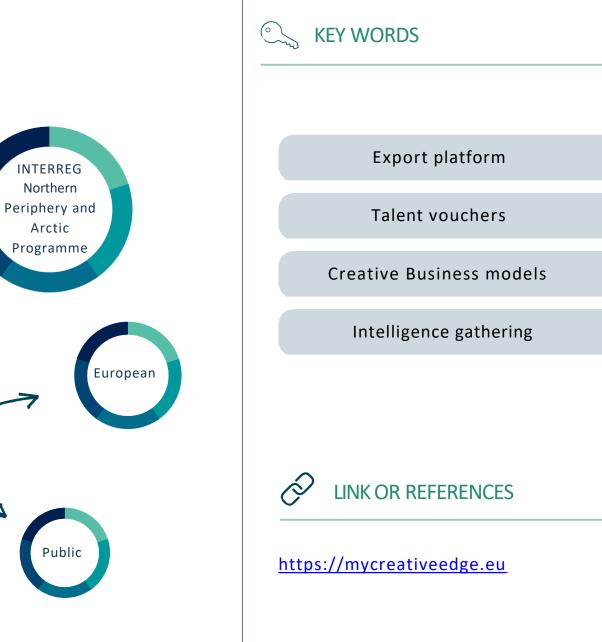
INTERREG Funded programme that helped develop creative spaces, creative trails and enabled CCIss by matching takenets, use of talent vouchers and the development of an export platform.

BENEFICIARIES

CCIs in peripheral regions

INTERREG Northern Periphery and Arctic Programme

AGENT

European

Public

KEY WORDS

Export platform

Talent vouchers

Creative Business models

Intelligence gathering

LINK OR REFERENCES

https://mycreativeedge.eu

CULTURAL PATH (NETWORK)

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

Cultural Paths proposes to establish interregional cooperation between rural initiatives and organisations committed to the revision, revitalisation and dissemination of traditional practices, knowledge and skills through the lens of contemporary art, design and crafts across the Barents and Nordic region.

COUNTRY-REGION

Finland, Sweden, Norway, Russsia and Iceland

EUROPE

RATIONALE
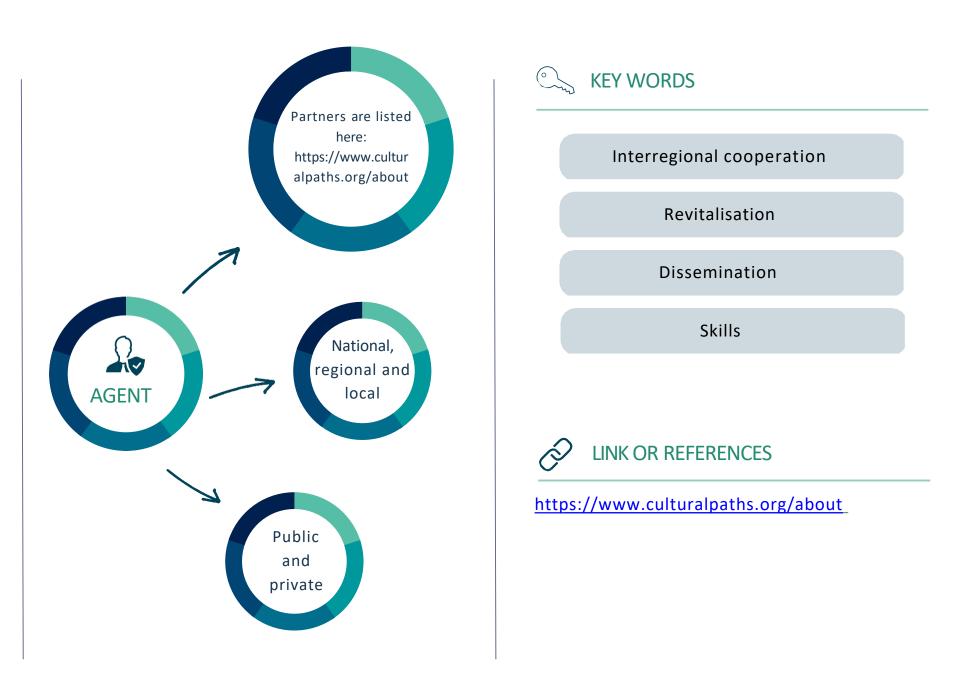
Crafting regenerative visions in the rural north takes place in northern Finland, Sweden, Norway, Russsia and Iceland. This initiative aims to address sustainable development discourses and practices and the capacity of culture to mediate processes of change, interweaving the ecological, social and economic potentialities. It aims to facilitate and establish realistic and meaningful cross-sectoral and cross-border cooperation between initiatives, institutions and practitioners in the rural dimension that will widen their reach.

TYPE OF POLICY

Network for interregional cooperation

BENEFICIARIES

Rural areas in Finland, Sweden, Norway, Russsia and Iceland

Partners are listed here:
https://www.culturalpaths.org/about

AGENT

National, regional and local

Public and private

KEY WORDS

Interregional cooperation

Revitalisation

Dissemination

Skills

LINK OR REFERENCES

https://www.culturalpaths.org/about

CULTUREU

EU support for the cultural and creative sectors

COUNTRY-REGION

EU-wide

EUROPE

RATIONALE
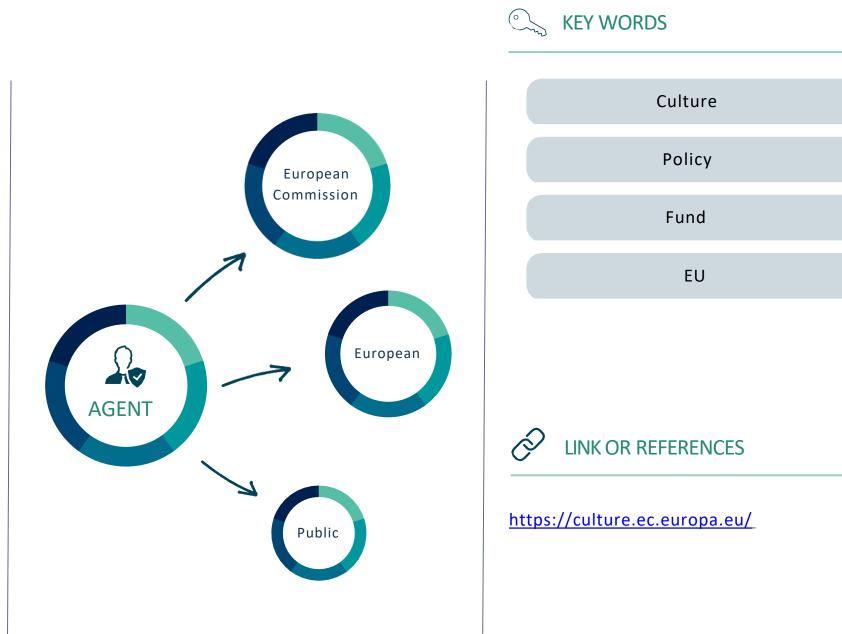
EU-wide policy for fostering CCI

TYPE OF POLICY

Public policy non specifically targeting non-urban regions, but including projects also in non urban regions

BENEFICIARIES
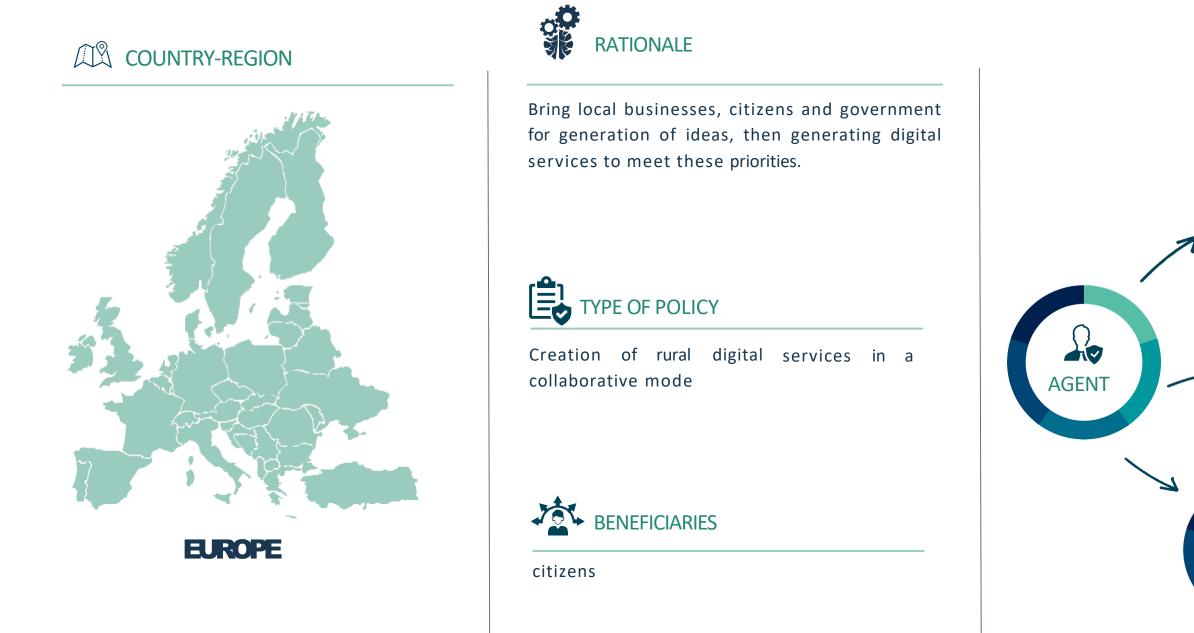
Firms and initiatives around the EU

AGENT

European Commission

European

Public

KEY WORDS

Culture

Policy

Fund

EU

LINK OR REFERENCES

https://culture.ec.europa.eu/
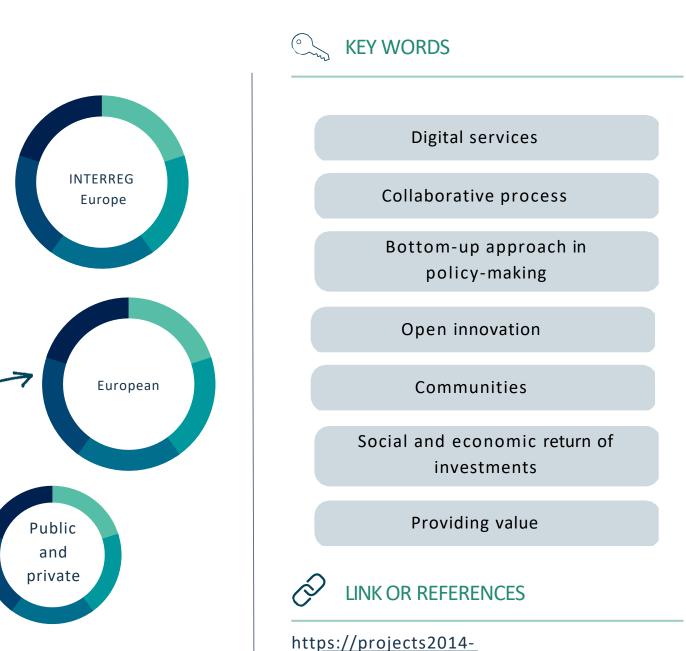
ENHANCING RURAL AND URBAN DIGITAL INNOVATON

Sustainable business models for digital service development and deployment by involving multiple stakeholders in design, delivery and ownership of services, reassuring investors by demonstrating wider and most importantly, measurable social, environmental and economic benefits

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

EUROPE

RATIONALE

Bring local businesses, citizens and government for generation of ideas, then generating digital services to meet these priorities.

TYPE OF POLICY

Creation of rural digital services in a collaborative mode

BENEFICIARIES

citizens

AGENT

INTERREG Europe

European

Public and private

KEY WORDS

Digital services

Collaborative process

Bottom-up approach in policy-making

Open innovation

Communities

Social and economic return of investments

Providing value

LINK OR REFERENCES

https://projects2014-2020.interrege_urope.eu/erudite/,
https://youtu.be/UwjAneu9D9c

EUROPEAN CREATIVE HUBS NETWORK

BE.CULTOUR

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs. ECHN is the only network in Europe specifically tailored to support hubs that host and connect multiple creative businesses.

As focal points for cultural and creative professionals, creative hubs play a key role at the intersection of culture, economy, society, education and technology, and they offer an effective way to support the growth and impact of the CCS. To achieve this, hubs themselves need to network, to pool resources, share best practices, and build on advocacy, policy and opportunities - and this is what ECHN offers to its members.

Example of policy initiative projects implemented by ECHN: CORAL – ITN envisages providing specialized and tailor-made training to 15 young researchers to better understand and support the development processes of collaborative workspaces in rural and peripheral areas in the EU, their wider impacts at the local and the regional level, as well as at the level of the individual worker and the enterprise. CORAL- ITN is a Marie Sklodowska Curie Innovative Training Network (2021-2024). Its aim is to unpack the latent dynamics and impacts of collaborative workspaces in rural and peripheral areas and integrate them as development tools in local and regional policies to open up new potentials for socio-economic development.

The project is implemented by the consortium of 15 partner through Horizon 2020. The overarching goal of Be.CULTOUR is to co-create and test sustainable human-centred innovations for circular cultural tourism through collaborative innovation networks/methodologies and improved investments strategies. Targeting deprived, remote, peripheral or deindustrialised areas and cultural landscapes as well as over-exploited areas, local Heritage innovation networks will co-develop a long-term heritage-led development project in the areas involved enhancing inclusive economic growth, communities' wellbeing and resilience, nature regeneration as well as effective cooperation at cross-border, regional and local level.

Be.CULTOUR will provide policy recommendations for more effective use of European Structural Investment Funds (ESIFs) and other EU funds to support cultural tourism innovation ecosystems in pilot and mirror regions, and develop a proposal of evolution of ESIFs through synergies with other public funds.

LINK OR REFERENCES

LINK OR REFERENCES

https://creativehubs.net/

https://coral-itn.eu/

https://becultour.eu/

INCULTUM

Project INCULTUM deals with challenges and opportunities of cultural tourism with the aim of furthering sustainable social, cultural and economic development. It explores the full potential of marginal and peripheral areas when managed by local communities and stakeholders by adopting innovative participatory approaches and transforming locals into protagonists. The project deals with challenges and opportunities of cultural tourism with the aim of furthering sustainable social, cultural and economic development. Ten pilot cases of living territories and communities are investigated and, on the basis of findings, innovative customised solutions are co-created. Data analysis is performed using advanced econometric methods and machine-learning tools which are pioneering introduced into tourism research. Findings will suggest recommendations for effective and sustainable policies, create new synergies among public and private stakeholders and new investments, including Structural Funds.

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

Albania, France, Greece, Ireland, Italy, Portugal, Slovakia, Spain, Sweden; Denmark

EUROPE

RATIONALE

The project was singled out because it explores the potentials for the development of the sustainable tourism in rural and peripheral areas managed by local communities and stakeholders.

TYPE OF POLICY

Project implemented through Horizon 2020, policy recommendations as output based on findings of the project

BENEFICIARIES

National and European public authorities

Project consortium: University of Granada, Spain; Matej Bel University, Slovakia; Copenhagen Business School, Denmark; Promoter S.r.l., Italy; SDU – University of Southern Denmark, Denmark; University of Pisa, Italy; Uppsala University, Sweden; G.A.L Elimos, Italy; Eachtra Archaeological Projects, Ireland; Bibracte, France; The High Mountains cooperative, Greece; Centre for the Research and Promotion of Historical-Archaeological Albanian Landscapes, Albania; University of Algarve, Portugal; Provincial Tourism Board of Granada, Spain; Municipality of Permet, Albania

AGENT

Project consortium consisting of universities, NGOs, private companies, cooperatives, public institutions

European

KEY WORDS

Customized solutions

Sustainable tourism

Participatory approaches

Econometric methods

Community engagement

LINK OR REFERENCES

https://incultum.eu/

KOOPERATIVA

Kooperativa – Regional Platform for Culture was registered in August 2012 in Zagreb, as a non-governmental, non-party, and non-profit association of legal entities, that is, a regional network of organizations and national networks working in the field of independent culture and contemporary art in Southeast Europe (SEE). Jointly founded by 21 independent cultural organizations from Bosnia and Herzegovina, Montenegro, Croatia, Kosovo, North Macedonia, Serbia and Slovenia, the platform currently has 38 active members, active in all areas of contemporary cultural and artistic practices.

Kooperativa's establishment and activities are the result of a long-lasting cooperation of independent culture organizations active in the SEE. Partners gathered around Kooperativa have already been closely cooperating since 2005, conducting together activities including: implementation of collaborative projects within the exchange and collaboration programmes; bringing together and networking between advocates of independent culture; providing information and educational activities. They have also been active in advocating for cultural policy measures that would systematically improve cultural cooperation both in the region and internationally as well as to enable its long-term sustainability. Ultimately, the main purpose of Kooperativa became advocating for a stable financial mechanism as a long-term and sustainable framework that supports the collaboration and development of independent cultural organizations in SEE, as well as establishing a dialogue with governments and other relevant stakeholders of the respective countries.

Today, Kooperativa still dedicates most of its work advocating towards the aforementioned goal. We also work on strengthening the capacities of independent culture organizations by transferring good practice and knowledge.
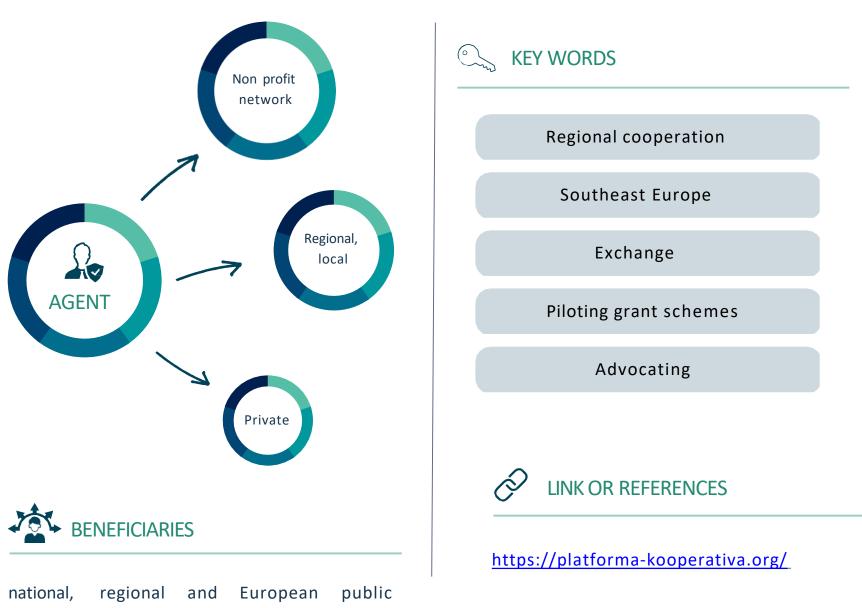
COUNTRY-REGION

Southeast Europe: Bosnia and Herzegovina, Montenegro, Croatia, Kosovo, North Macedonia, Serbia and Slovenia
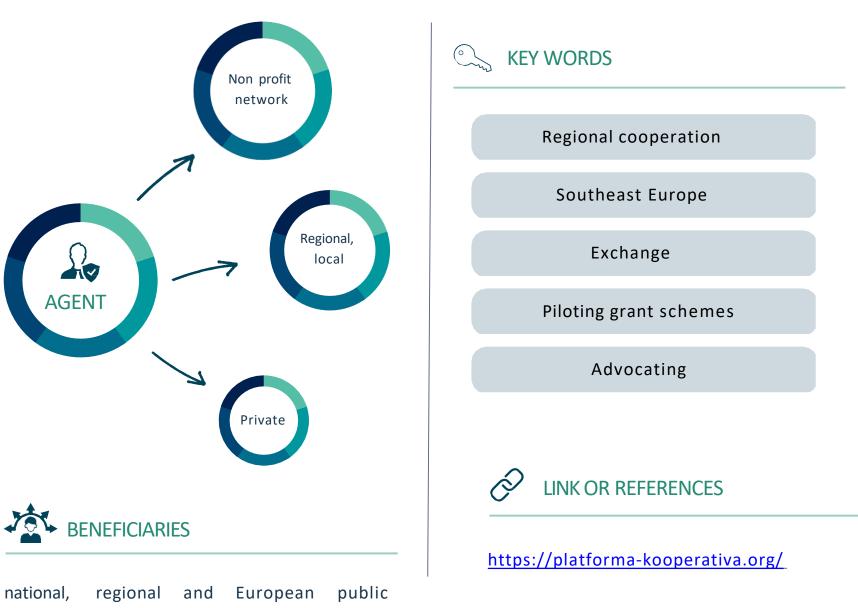

EUROPE

RATIONALE

Regional platform for culture from its very beginnings is strongly focused on advocating cooperation in the region with the aim of strengthening the position of its members and ameliorating their contexts. Important aspect of these endeavours is not merely sustainability of the members but also fostering the development of the environments in which they operate. Next to advocating activities they are continuously implementing various researches which result in policy recommendations; they implement pilot and experimental granting schemes in order to explore possibilities for different policy measures.

TYPE OF POLICY

Financial instrument, training programme, consulting activities, public policy recommendations

AGENT

Non profit network

Regional, local

Private

BENEFICIARIES

national, regional and European public authorities

KEY WORDS

Regional cooperation

Southeast Europe

Exchange

Piloting grant schemes

Advocating

LINK OR REFERENCES

https://platforma-kooperativa.org/

IN SITU

place-based **innovation** of
cultural and creative industries
in **non-urban** areas

SMALL FESTIVALS ACCELERATOR

SMA! aims at defining and implementing a business model which can tackle common problems and provide a feasible guideline for other festivals, not necessarily only music events

IN SITU
place-based **innovation** of
cultural and creative industries
in **non-urban** areas

COUNTRY-REGION

Italy, Estonia, Macedonia, Germany, Spain

EUROPE

RATIONALE
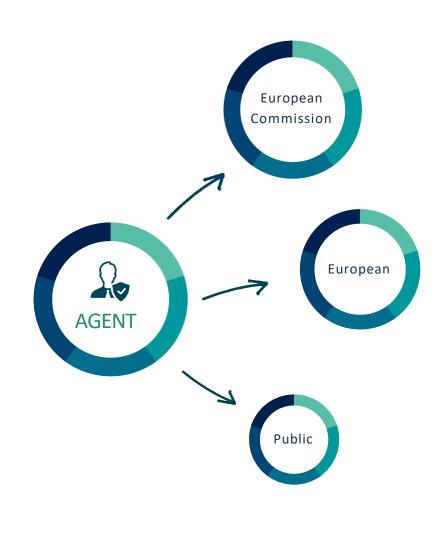
Identifying common problems of festivals in peripheral areas, this initiative aims to develop a business model and organise activities for empowering the local artists, local music organisations in peripheral areas.

TYPE OF POLICY

Public policy on peripheral regions and targeting not only music festivals but also other festivals organised in peripheral regions
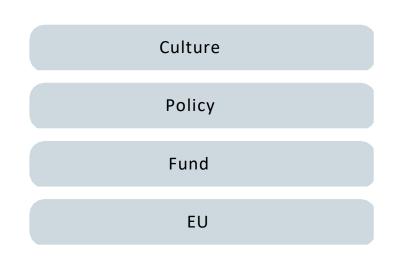
BENEFICIARIES

Festival organisers, local artists and other related actors

European Commission

AGENT

European

Public

KEY WORDS

Culture

Policy
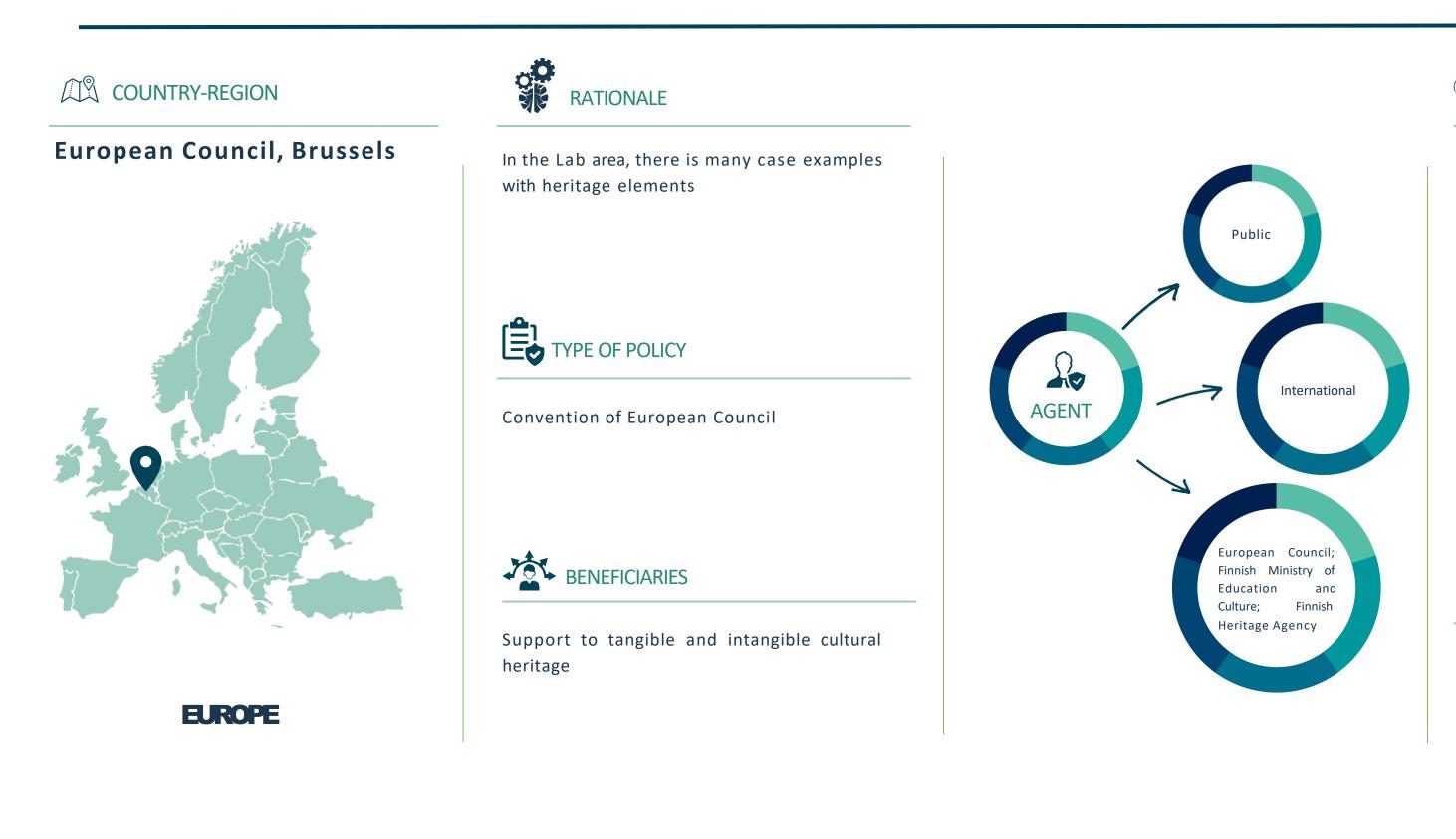
Fund

EU

LINK OR REFERENCES

https://culture.ec.europa.eu/creative-europe/projects/search/details/616875-CREA-1-2020-1-IT-CULT-COOP1

THE FRAMEWORK CONVENTION ON THE VALUE OF CULTURAL HERITAGE FOR SOCIETY (FARO CONVENTION, 2005)

IN SITU
place-based **innovation of cultural and creative** industries in **non-urban** areas

Support to tangible and intangible cultural heritage

COUNTRY-REGION

European Council, Brussels

EUROPE

RATIONALE

In the Lab area, there is many case examples with heritage elements

TYPE OF POLICY

Convention of European Council

BENEFICIARIES

Support to tangible and intangible cultural heritage

AGENT

Public

International

European Council; Finnish Ministry of Education and Culture; Finnish Heritage Agency

KEY WORDS

Cultural heritage

Intangible heritage

Tangible heritage

Society
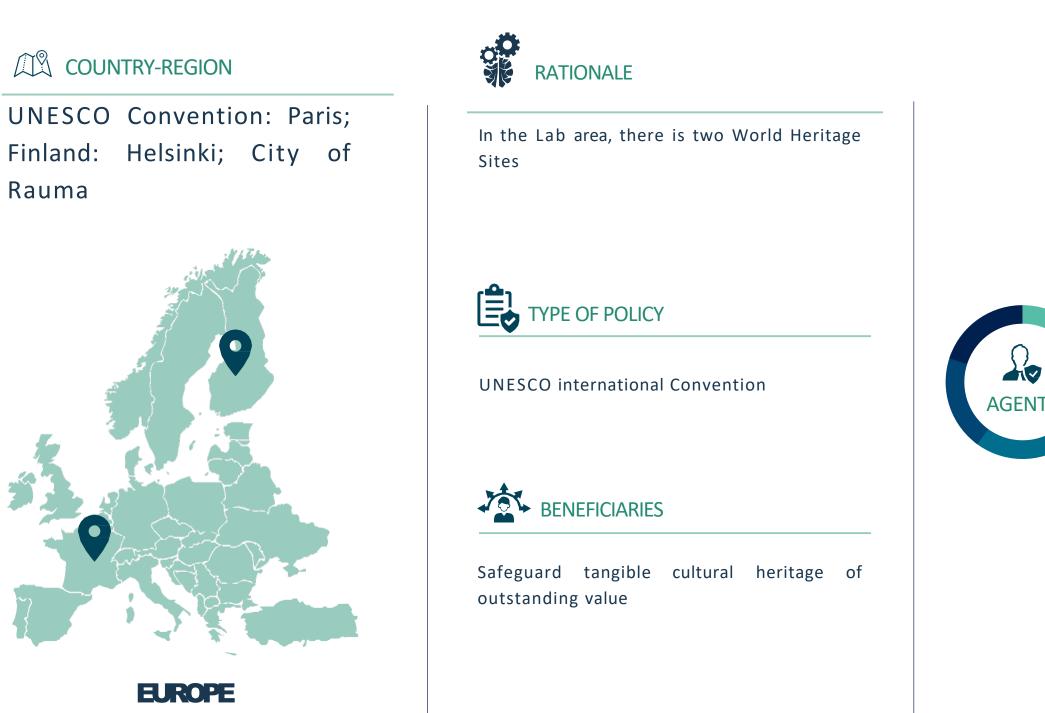
Sustainability

LINK OR REFERENCES

https://www.coe.int/en/web/culture-and-heritage/faro-convention

https://okm.fi/kulttuuriperintosopimukset

The UNESCO Convention concerning the Protection of World Cultural and Natural Heritage (1972)

Selection and nomination of world cultural and natural heritage

IN SITU place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

UNESCO Convention: Paris; Finland: Helsinki; City of Rauma

EUROPE

RATIONALE

In the Lab area, there is two World Heritage Sites

TYPE OF POLICY

UNESCO international Convention

BENEFICIARIES

Safeguard tangible cultural heritage of outstanding value

AGENT

Public

International

UNESCO; Finnish Ministry of Education and Culture; Finnish Heritage Agency; City of Rauma, Rauma Museum

KEY WORDS

Cultural heritage

Natural heritage

Tangible cultural heritage

UNESCO

Safeguarding

LINK OR REFERENCES

https://www.museovirasto.fi/en/about-us/international-activities/world-heritage-in-finland

https://icomos.fi/suomen-osasto/

https://okm.fi/en/world-heritage

https://um.fi/frontpage

https://finlandabroad.fi/web/unesco/frontpage

https://okm.fi/en/project?tunnus=OKM020:00/2021

https://whc.unesco.org/en/list/

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

Selection and nomination of world cultural and natural heritage

IN SITU
place-based **innovation** of **cultural and creative** industries in **non-urban** areas

COUNTRY-REGION

UNESCO Convention: Paris; Finland: Helsinki; City of Rauma

EUROPE

RATIONALE

In the Lab area, there is two World Heritage Sites

TYPE OF POLICY

In the Lab area, there is two World Heritage Sites

BENEFICIARIES

Safeguarding intangible cultural heritage (living heritage)

AGENT

Public

International

UNESCO; Finnish Ministry of Education and Culture; Finnish Heritage Agency; City of Rauma, Rauma Museum

KEY WORDS

Cultural heritage

Intangible cultural heritage

Tangible heritage

Society

Sustainability

LINK OR REFERENCES

https://ich.unesco.org/

https://www.aineetonkulttuuriperinto.fi/en/

https://www.museovirasto.fi/fi/ajankohtaista/aineeton-kulttuuriperintoe

https://okm.fi/kulttuuriperintosopimukset

TRANS EUROPE HALLES

TEH is a network of grassroots cultural centres with 140 members in 40 European countries which convert abandoned buildings across Europe into vibrant centres for arts and culture. By doing so, they transform communities, neighbourhoods, cities. Among other relevant topics TEH is especially focused on business innovation and the organisational development of member centres. Through various activities and projects TEH aims to amplify the voice of the cultural and creative sector in Europe by influencing policy-making processes. The network forges strategic partnerships with business, public administration and academia and get involved in events that can influence public policies. Together with like-minded networks such as OnTheMove, Res Artis, European Music Council, NEMO, etc., TEH co-signs position papers, declarations and petitions addressing policy-makers.

Policy initiative example: Consortium of 16 partners lead by TEH implemented the Creative Lenses project co-funded by the Creative Europe programme of the European Union. The project explored the issue of sustainability of European arts and cultural organisations and encompassed case studies from various localities and contexts from smaller rural areas to urban areas. In particular, Creative Lenses aimed to address the question of how might cultural organisations become more financially sustainable without compromising their missions and values.The project's vision was condensed in the tagline "stronger arts and cultural organisations for a greater social impact". Also, its mission was to empower cultural organisations with knowledge, methods and tools to become more resilient so they can better create value for society. Some of the main tasks of Creative Lenses were, therefore, to research and explore business models in the cultural sector and whether the concept of the business model was a useful tool to drive organisational change and reflection. One of the outputs of the project was a policy paper which proposes four key lessons learnt during a four-year project Creative Lenses that can be useful to policymakers to be able to support the activities of arts and cultural organisations.

COUNTRY-REGION

Sweden, Belgium, Finland, Slovakia, Italy, UK, Ireland, Greece, Spain

EUROPE

RATIONALE

The Creative Lenses project was singled out for specific policy recommendation that was the output of the project, but TEH in general represents an important initiative and network of cultural centres across Europe which aim to improve the conditions and works on development of governance and sustainability models for cultural centres and culture in general.

TYPE OF POLICY

Ideas for Policy from Creative Lenses

BENEFICIARIES

Cultural centres, cultural operators

Crative Europe

AGENT

European

Private

KEY WORDS

Culural centres

Business models

Sustainability

Resiliance

LINK OR REFERENCES

https://teh.net/

https://creativelenses.eu/