

Deliverable 3.2 (D3.2)

Case studies

Work package WP3 – Place-based planning: Assessing needs, monitoring, supporting and benchmarking of CCIs

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List of contents

1. Introduction.....	8
1.1 Objective of this report.....	8
1.2 Process, activities and partners involved.....	8
2. Community mobilisation: Speak Out sessions	11
2.1 Objectives of the Speak Outs	11
2.2 Organisation of Speak Outs in each Lab location	12
2.2.1 Azores, Portugal Lab	15
2.2.2 Western coastal region, Ireland Lab.....	16
2.2.3 Western region, Iceland Lab.....	16
2.2.4 Rauma and Eurajoki municipalities, Finland Lab	17
2.2.5 Valmiera County, Latvia Lab	18
2.2.6 Šibenik-Knin County, Croatia Lab	18
2.3 Main outcomes of the Speak Outs.....	19
3. Ecosystem activation: Horizontal Networks	22
3.1 Setting up Horizontal Networks.....	22
3.2 Main findings	26
4. Mapping and evaluation.....	27
4.1 The IN SITU survey: background and results	27
4.1.1 Background.....	27
4.1.2 Survey results	28
4.2 Evaluation and identification of two case studies in each Lab location	34
4.3 Overview of the 12 IN SITU case studies	35
4.4 Analysis of the main topics covered and common trends.....	52
5. Conclusions and next steps.....	55
5.1 Conclusions	55
5.2 Next steps	56
References.....	57

Annex 1 - Survey questionnaire 58

Annex 2 - Frequently Asked Questions document supporting respondents to the IN SITU survey . 70

List of figures

Figure 1 - Process activities that led to the identification of the IN SITU case studies..... 9

Figure 2 - Step 1: community mobilisation 11

Figure 3 - Community building approach..... 12

Figure 4 - Speak Out session – Western region, Iceland Lab 12

Figure 5 - Place-based issues in the six IN SITU Lab locations, by thematic cluster, as identified by the IN SITU Lab partners 21

Figure 6 - Step 2: ecosystem activation 22

Figure 7 - Step 3: mapping and evaluation 27

Figure 8 - Main sub-sectors of activity of respondents to the IN SITU survey 29

Figure 9 - Gender dimension of respondents to the IN SITU survey 30

Figure 10 - The most selected place-based issues - Azores, Portugal Lab (4 responses - multiple selection possible)..... 31

Figure 11 - The most selected place-based issues - Western coastal region, Ireland Lab (7 responses - multiple selection possible) 31

Figure 12 - The most selected place-based issues - Western region, Iceland Lab (4 responses - multiple selection possible)..... 32

Figure 13 - The most selected place-based issues - Rauma and Eurajoki municipalities, Finland Lab (7 responses - multiple selection possible)..... 32

Figure 14 - The most selected place-based issues - Valmiera County, Latvia Lab (11 responses - multiple selection possible)..... 33

Figure 15 - The most selected place-based issues - Šibenik-Knin County, Croatia Lab (9 responses - multiple selection possible) 33

Figure 16 - The most selected thematic strands in the IN SITU survey (42 responses - multiple selection possible)..... 34

Figure 17 - Case studies in the six IN SITU Lab locations by thematic cluster 53

List of tables

Table 1 - List of partners involved and their roles	10
Table 2 - Overview of number and format of Speak Out sessions conducted by the 6 IN SITU Labs ..	15
Table 3 - List of potential local actors to be involved in the Horizontal Networks.....	23
Table 4 - Key information on the Horizontal Networks (HN) of each IN SITU Lab.....	24
Table 5 - Case studies - Azores, Portugal Lab.....	36
Table 6 - Case studies - Western coastal region, Ireland Lab	39
Table 7 - Case studies - Western region, Iceland Lab	42
Table 8 - Case studies - Rauma and Eurajoki municipalities, Finland Lab.....	44
Table 9 - Case studies - Valmiera County, Latvia Lab.....	46
Table 10 – Case studies – Šibenik-Knin County, Croatia Lab	49
Table 11 - Main sub-topics by thematic clusters covered by the 12 case studies.....	53

Executive summary

This report (Deliverable 3.2) presents the 12 IN SITU case studies and the various activities put in place to arrive at their identification. It has been written by the European Network of Cultural Centres (ENCC) and includes contributions from all IN SITU Lab partners.

The process that led to the identification of the 12 case studies is in line with the participatory approach underlying the IN SITU project and took the form of **three main activities** in which a plurality of stakeholders were involved:

- 1. Activity 1 - 'Community mobilisation' (February-April 2023)**, consisting of the organisation of Speak Out sessions in each Lab location, a series of public forums inviting citizens to present key development and resource issues in their local contexts.
- 2. Activity 2 - 'Ecosystem activation' (February-June 2023)**, consisting of setting up Horizontal Networks in each Lab location, intended as hubs for collaborative learning and jointly discussing and exploring place-based development approaches.
- 3. Activity 3 - 'Mapping and evaluation' (May-June 2023)**, consisting of the implementation of a survey of local CCI agents and organisations, aiming at mapping, evaluating and identifying the two most relevant, impactful and innovative projects in each Lab location.

Sections 2, 3 and 4 of this report describe, respectively, the community mobilisation, ecosystem activation, and mapping and evaluation activities, including the main outcomes and findings of each set of activities.

As an end result of this three-step process, **12 case studies were identified**. The 12 case studies, two per Lab location, involve cultural and creative actors responding to place-based issues through community-engaged creative practices. They play a central role within the IN SITU project as they aim to demonstrate the innovative and transformative role of cultural and creative organisations and professionals in responding to key cross-cutting local issues in each Lab location through their regular work and/or specific projects. The case studies will be monitored over the next two years of the IN SITU project (2024-2025) through collaborative monitoring approaches.

Along with the 12 case studies, the remaining projects submitted to the IN SITU survey (i.e., those that were not identified as case studies) become part of an **open database** available to the public on the IN SITU website, with the aim to make available to other researchers, practitioners, stakeholders and the community at large a rich information base that puts the Lab regions and their cultural and creative practitioners in the spotlight.

The 12 IN SITU case studies are:

1. **Transmalhar**, Azores archipelago, Portugal;
2. **WORK IN PROGRESS**, Azores archipelago, Portugal;
3. **Art in Gort**, Western coastal region, Ireland;
4. **The Voice of Youth**, Western coastal region, Ireland;
5. **The Icelandic Santas come from the Valleys**, Western region, Iceland;
6. **CREATRIX RYMI - X**, Western region, Iceland;
7. **Maption International Projection Mapping Festival**, Rauma and Eurajoki municipalities, Finland;
8. **Footprint of a Giant**, Rauma and Eurajoki municipalities, Finland;
9. **Valmiera county manor network**, Valmiera County, Latvia;
10. **The garden as functional decorative resource in the formation of the LAUX community**, Valmiera County, Latvia;
11. **Repertoar**, Šibenik-Knin County, Croatia; and
12. **From the gig to the audience**, Šibenik-Knin County, Croatia.

In terms of the **main outcomes achieved**, it can be concluded that:

- All the IN SITU Labs have activated local residents in the process of identifying place-based issues. However, the degree of participation in public forums varies greatly from Lab to Lab, depending on multiple factors (practical issues, social issues, etc.);
- All the IN SITU Labs have mobilised their area's cultural and creative ecosystem actors and involved them in the process of discussion and identification of the case studies, with varying degrees of involvement. In general, ecosystem actors helped put discussions into perspective and place them in the broader context of the local ecosystem in which they operate. Furthermore, their knowledge of the local context greatly benefited the process of evaluating and identifying the case studies; and
- The case studies identified are in line with the macro-themes into which the place-based issues of the IN SITU Labs are classified (see section 2.3 for more information) and are very relevant to the selected place-based issues of each Lab.

1. Introduction

1.1 Objective of this report

This report (Deliverable 3.2) presents the 12 IN SITU case studies and the various activities put in place to arrive at their identification. It was written by the European Network of Cultural Centers (ENCC) and included contributions from all IN SITU Lab partners. The report has been developed within Work Package 3, *Place-based planning: Assessing needs, monitoring, supporting and benchmarking of CCIs* (WP3), which is led by the University of Galway (UG) and the European Network of Cultural Centres, with the involvement of all project partners. Within WP3, this report mainly relates to Task 3.2 - “Setting-up case studies in each Lab location” and, partially, to Task 3.1 - “Local mapping of place challenges, resources, needs, and CCI ecosystem,” as far as the organisation of the Speak Out sessions are concerned, and Task 3.3 - “Horizontal working networks for place-based development.”

The 12 case studies, two per Lab location, involve cultural and creative operators responding to issues through community-engaged creative practices. They play a central role within the IN SITU project, as they aim to demonstrate the innovative and transformative role of cultural and creative organisations and professionals in responding to key cross-cutting local issues in each Lab location through their regular work and/or specific projects. In order to achieve this goal, the 12 case studies have been identified through an open survey and a participatory evaluation process and their development and transformative effect will be monitored in the next two years of the IN SITU project (2024-2025) through collaborative monitoring approaches.

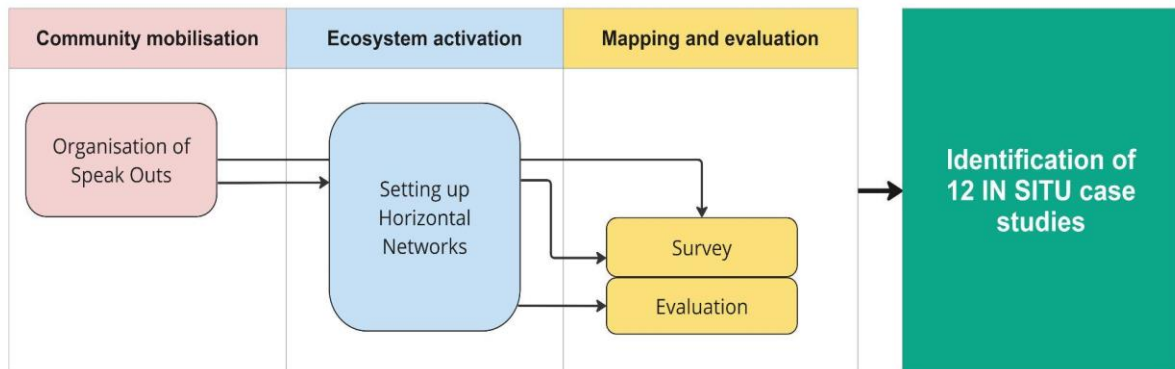
1.2 Process, activities and partners involved

One of the pillars on which the IN SITU project is based is the **participatory and collaborative action research methodology**, which considers participants as active researchers and co-producers of a plurality of knowledges. In particular, this approach aims to advance knowledge co-production and mobilisation strategies among multidisciplinary researchers, CCI practitioners, local authorities, and other stakeholders who work together in the grounded research initiatives and processes. The process that led to the identification of the 12 case studies is in line with this participatory approach and, as visually represented in Figure 1, took the form of **three main activities** in which a plurality of stakeholders were involved:

1. **Activity 1 - ‘Community mobilisation’ (February-April 2023)**, consisting of the organisation of Speak Out sessions in each Lab location, a series of public forums inviting citizens to present key development and resource issues in their local contexts.
2. **Activity 2 - ‘Ecosystem activation’ (February-June 2023)**, consisting of setting up Horizontal Networks in each Lab location, intended as hubs for collaborative learning and jointly discussing and exploring place-based development approaches.

3. **Activity 3 - 'Mapping and evaluation' (May-June 2023)**, consisting of the implementation of a survey of local CCI agents and organisations, aiming at mapping, evaluating and identifying the two most relevant, impactful and innovative projects in each Lab location.

Figure 1 - Process activities that led to the identification of the IN SITU case studies



Source: authors

Sections 2, 3 and 4 of this report describe, respectively, the community mobilisation, ecosystem activation and mapping and evaluation activities.

Table 1 presents the **list of partners involved** in the entire process and **their role** in the various activities carried out.

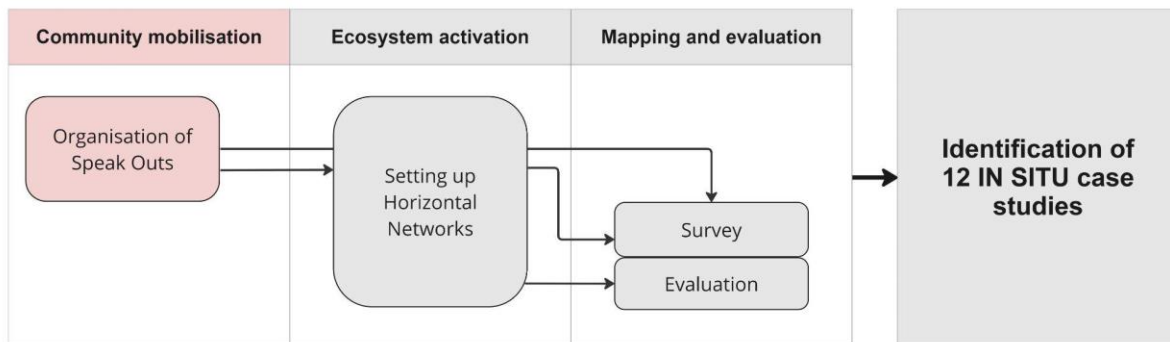
Table 1 - List of partners involved and their roles

Activity	Partner(s)	Role(s)
A1. Community mobilisation	ENCC and UG	Co-creating Speak Out guidelines, coaching Lab partners in implementing Speak Out sessions, analysing notes from Speak Out sessions for research purposes.
	CES	Assisting with preparing promotional materials about the Speak Out sessions (posters, social media graphics, etc.) in the language of each Lab area.
	Lab partners	Organising and implementing Speak Out sessions, including following up with participants.
A2. Ecosystem activation	ENCC and UG	Co-creating guidelines for setting up Horizontal Networks (HN), participating in HN meetings, analysing notes from HN meetings for research purposes.
	Lab partners	Setting up Horizontal Networks, organising meetings with HN members, continuous engagement of HN members.
A3. Mapping and evaluation	ENCC	Setting up and launching the IN SITU survey (including questionnaire, FAQ document and Privacy Information Notice document drafting), analysing survey results, co-leading evaluation process, participating and co-facilitating evaluation workshops, identifying case studies.
	CES	Reviewing survey questionnaire, FAQ document and Privacy Information Notice document, liaising with the EC project officer.
	Lab partners	Giving feedback on survey materials, co-leading evaluation process, organising and co-facilitating evaluation workshops, identifying case studies.

2. Community mobilisation: Speak Out sessions

This section presents the first step in the process: community mobilisation.

Figure 2 - Step 1: community mobilisation



2.1 Objectives of the Speak Outs

IN SITU Task 3.1. identifies the key challenges, resources and needs in each of the 6 Lab locations, and maps the CCI ecosystem in each place (i.e., organisations, venues, key cultural assets), thus establishing a baseline of data in each Lab location. In this context, a **public workshop series entitled Speak Outs** was developed, inviting citizens to present the key development and resource issues in their locale.

The Speak Outs were public forums facilitated by the IN SITU Labs, where citizens present key issues and concerns regarding local development, as well as their opinions on the future development of the region. They serve to **identify place-based problems** and **explore solutions and pathways for improvement through creative practice**. The responses to the issues identified in the Speak Outs will be activated by the 12 IN SITU case studies.

While the Speak Outs are unique to the IN SITU project, they do hold similarities to Citizen Assemblies. The Speak Outs differ in that while Citizen Assemblies invite inhabitants to participate in a direct democracy exercise (Gerwin, 2018), Speak Outs are intended for citizens to engage in place-based development by envisioning the future of their region and identifying local development concerns. The Speak Outs are also different from traditional focus groups in both scale and scope. While focus groups consist of a small, targeted set of participants from a representative group, the Speak Outs are a wider public forum and are open to whoever wishes to participate.

In general, the Speak Outs are in line with the **place-based approach** that permeates the entire IN SITU project. This is a “person-centred, bottom-up approach used to meet the unique needs of people in a particular location, working together to get the best available resources and collaborating to gain local knowledge and insight” (Munro, 2015, no page – see Figure 3). The greatest benefit of the place-

based approach consists in building a vision of things from a local perspective through the knowledge of local people.



Figure 3 - Community building approach

Source: Munro (2015)

2.2 Organisation of Speak Outs in each Lab location

In order to facilitate the organisation of the Speak Outs and to create common ground between the six Labs, common **guidelines** were created by the ENCC and the University of Galway and implemented thanks to the feedback received from all partners and especially the Lab partners. The guidelines provided information on:

- What are Speak Outs;
- Difference between the Speak Outs, the Focus Groups and the Horizontal Networks;
- Who should participate in the Speak Outs;
- How to organise Speak Outs;
- When to organise the Speak Outs and in what format;
- How to keep track of what will happen during the Speak Outs;
- Promoting the Speak Outs; and
- Legal aspects.



Figure 4 - Speak Out session – Western region, Iceland Lab

Being public forums serving the community in the broadest sense,¹ it was recommended to bring together **various groups of citizens**, representative of the demographic and social characteristics of

¹ By 'community in the broadest sense' we mean the whole population of each IN SITU Lab location.

the reference area, and not to limit the number of participants, as long as the number remained realistic and it was possible for the facilitators to handle that number of participants. It was also advised that the cultural and creative actors of the territory participate in the Speak Outs (as simple participants, facilitators and/or witnesses of creative solutions that contributed to place-based development), to strengthen the link with citizens, but also in preparation for the launch of the IN SITU survey, of which the place-based issues discussed during the Speak Outs were a central part. However, in the end, not all the Labs expressly invited the local CCIs. While some favoured the idea of pure public forums and thus only invited citizens openly, others instead directly invited local CCIs to participate (see following paragraphs for more details on sessions in each Lab).

With the aim of ensuring that Speak Out sessions include a range of different viewpoints, opinions and voices, it was recommended to follow the suggestions below to make the public promotion of Speak Outs **as inclusive as possible** and consequently make the final group of participants more balanced in terms of:

- **Diversity:** broad promotion among all social groups, in order to have equal representation of all social/ethno-cultural groups in each territory;
- **Geographical representation:** broad promotion in all geographical areas of the region, in order to ensure an equal representation of people from the various areas; and
- **Gender representation:** adoption of a promotional approach that stimulates the participation of various gender groups.

Precise indications were given on the possible steps to follow before, during and after the organisation of the Speak Outs:

Before the Speak Out:

- Define **clear goals and questions**. If results of previous public consultations or research and studies on place-based development issues and solutions are already available in the region, the Lab can use them to define questions.
- Design a **structured format and clear agenda** for the meetings. If results of previous public consultations or research and studies are available, it is preferable that organisers prepare a short presentation about this material as a starting point to guide the discussion during the Speak Out. The agenda can be structured in such a way as to have: an introduction, a discussion (with breaks) and a final phase (wrap up and conclusions by facilitators). Discussions may be conducted in small groups, e.g., according to the World Café principles, moderated by facilitators. The advantage of smaller groups is that each person has a greater chance to speak.
- Disseminate the public invitation to participate in the Speak Out through a **promotional campaign**.

- If the Lab wishes people to register for the session, it can set up a simple (anonymous) Google form or any other **registration form**. This link may be incorporated into the official communications. Experience shows that 2 weeks is a good registration period for interested residents. It is long enough to be able to consider whether one wants to participate and at the same time short enough to remember about registration.
- Registration should not be tied to participation. While registration will help gauge numbers in advance of the Speak Out people should still be able to **show up** on the day to participate.
- Prepare for **data collection and information gathering** (note taking template, role of note taker, etc.).

During the Speak Out:

- Inform participants about the **purpose of the discussion** and introduce ice breaking dynamics (have participants introduce themselves to the group or if it is a large group, have them introduce themselves to the people around them).
- Allow some time to distribute the **various forms** for data collection (information sheet, consent agreement, demographic questionnaire).
- Create a warm atmosphere and build **trust** among participants.
- Stress confidentiality and anonymity to ensure that participants' ideas and insights will be kept for the purpose of the discussion only.
- Ensure a **balance of speaking time**. Each participant should have an equal chance to speak and listen carefully to others.
- Be a **connector and facilitator**. Facilitators are responsible for creating a citizen-led shared learning experience by connecting participants and supporting them to formulate their ideas, while maintaining neutrality.
- Ensure the **credibility** of the process, by giving feedback and providing inputs (*giving and receiving*).
- Close the session with **"check-out" points**.

After the Speak Out:

- **Follow-up** with all participants. Try to inform participants (who agreed to share their contact details) of the main takeaways of the discussion and how these are being used throughout the project.
- Keep in mind the **lessons learned** for future activities.
- Maintain ongoing relationships.
- Send out the **Note Taking template** to IN SITU partners.

Given the nature of guidelines (they are not mandatory requirements), each Lab adapted them to the specificities and needs of each territory. Each Lab was autonomous in determining the number of Speak Outs to conduct, structuring the session and choosing the facilitation techniques to use, depending on their needs. However, it was strongly recommended to speak both the local language and English (for immigrants who do not speak the local language) during the session in order to increase accessibility and inclusiveness.

Table 2 presents information on the number and format of Speak Out sessions conducted by each Lab (eight in total) and is followed by an overview of the Speak Out sessions by Lab in terms of the challenges and opportunities of organising these public forums and the main topics covered.

Table 2 - Overview of number and format of Speak Out sessions conducted by the 6 IN SITU Labs

IN SITU Lab	Date of Speak Out	Format of Speak Out
Azores, Portugal	25 March 2023	Hybrid
Western coastal region, Ireland	1. 22 March 2023 2. 23 March 2023	1. Physical, held at Mick Lally Theatre, Galway 2. Physical, held at Lady Gregory Hotel, Gort
Western Region, Iceland	11 March 2023	Hybrid, held at Bifröst University and online
Rauma and Eurajoki municipalities, Finland	1. 15 March 2023 2. 29 March 2023	1. Physical, held at Vuojoki manor, Eurajoki 2. Physical, held at Lönström museum, Rauma
Valmiera County, Latvia	17 April 2023	Physical, held at Kurtuve - a temporary home of Valmiera Theater, Valmiera
Šibenik-Knin County, Croatia	5 April 2023	Physical, held in City library "Juraj Šižgorić"

2.2.1 Azores, Portugal Lab

The Azores Lab organised a workshop that brought together 19 social actors from different fields and areas of interest, including education, museology, publishing, music, cinema, design and visual arts.

The priority local issues identified by the participants were the following: poverty and socioeconomic inequality; excessive dependence of the cultural sector on the political power; illiteracy and poor

educational preparedness; low level of professionalisation in the CCIs; insufficient connection between the sector's agents and institutions/internal fragmentation and isolation; the society's indifference to cultural matters/difficult public formation; and the absence of a political strategy for the cultural and creative sector/weak intersectoral articulation.

Participants were asked to collectively find creative potential solutions to the three most voted issues/challenges. An analysis of the contributions enabled the identification of the three priority problems elected by the participants: poverty and socioeconomic inequality; excessive dependence of the cultural sector on political power; and illiteracy and poor educational preparedness. Among the ideas/solutions proposed by the participants to these top-three issues were: co-creation measures, promotion of diversity, empowerment of individuals and social groups, and the valuing of heritage and traditional knowledge as a collective asset (in response to the first issue); more opportunities for community involvement in local artistic projects and a greater bonding between the CCIs and schools (in response to the second issue); and need for greater involvement and proximity with the local community and more knowledge exchange between several sectors (in response to the third issue). All suggestions and ideas shared by participants were relevant and will serve as a basis for talks with governmental institutions and with the private and educational sectors. In general, the session was perceived as a valuable experience for the cultural agents and the community members interested in the cultural and creative sector to voice their concerns and suggestions for improving the sector.

2.2.2 Western coastal region, Ireland Lab

The Irish Lab organised two Speak Out sessions, the first in the city of Galway and the second in the city of Gort. These two events brought together more than 60 citizens and 15 speakers where a wide range of issues were addressed ranging from local transport and liveability, to heritage and the arts.

Both sessions were popular and well attended. The discussion was passionate and the audience felt engaged. In the first Speak Out, the common concern emerging among the speakers and discussion audience was the inability of local governance to address the long-standing issues and concerns that were raised by the speakers, from transport to housing issues. In the second Speak Out, the importance of community organising was a thread across all speakers. Gort residents and speakers were seriously concerned about national government proposals to build a major biogas plant on the edge of the town centre thus impacting quality of life, transport infrastructure and potential greenways, among other things.

2.2.3 Western region, Iceland Lab

The Speak Out session generated the engagement of around 30 participants, whose average age of the participants was quite high (three participants were in their 30s, but most were over 50). The discussion was structured in the form of a SWOT analysis, so the main questions to the participants focused on strengths, weaknesses, challenges and opportunities in West Iceland. Participants

communicated that they enjoyed coming together to discuss local issues. Discussions were held both in Icelandic and English to facilitate the participation of non-Icelandic-speaking immigrants.

During the session, a variety of societal issues were discussed. The region's education system, innovative use of cultural heritage and its rich cultural history were mentioned as the region's main strengths. However, many young people choose to live in more populated areas after completing their education. Discussion groups then focused on strategies for attracting and retaining young people leaving and promoting innovation. It was also mentioned that undiversified economic activity is high in the region and more innovative approaches are needed. The discussion also highlighted the lack of cooperation between towns and villages within municipalities and between municipalities within regions.

2.2.4 Rauma and Eurajoki municipalities, Finland Lab

The Finnish Lab organised two Speak Out sessions, one in the town of Eurajoki and one in Rauma, that brought together more than 50 residents to discuss their concerns and suggestions on how to improve these two areas. Both sessions were organised as workshops to work collectively on mapping emotionally and symbolically important places, their features and relevant place-based issues. In both sessions, art-based methods (artist-led walk, emotional mapping methods, artistic interventions) were used to open up and facilitate the session and in both cases they proved successful. In one of the two Speak Outs, discussion was facilitated in both Finnish and English (for those who were not proficient in the Finnish language).

During the sessions, places associated with specific emotions and tangible and intangible cultural and natural heritage were mapped and discussed. Local issues related to these places and the actions needed for them were also discussed. Preservation of natural spots was considered a topical issue in view of growth of tourist flows and risks of territorial development, in particular, industrial development. On the other hand, participants expressed a desire to attract tourists to nature, which was seen as a potential of the area. The transport accessibility of places of interest is low, reducing their capacity to receive tourists and attracting more investment by businesses in tourism infrastructure. Participants saw potential in developing water and surface hiking and walking routes and trails for tourists along historical cultural and natural sites and in developing hospitality and accommodation infrastructure. Preservation of built cultural heritage, in particular, historic buildings, was also considered as important. The issue of preservation and development of the natural and cultural sites coupled with the issue of very limited investment and funding was described as challenging. Critical comments were also expressed by local residents about the deterioration of state-owned cultural heritage sites and the progressive loss of intangible heritage due to disinterested attitudes of decision-makers. Participants felt that locals' stories, memories and environmental values were not being considered as attractive assets for cultural tourism and the creative economy.

2.2.5 Valmiera County, Latvia Lab

Many meetings and workshops involving citizens take place on a regular basis in the region and are organised by both the Valmiera municipality and the civic sector (e.g., participatory budget workshops organised by the Valmiera Development department and co-creation workshops organised by Valmiera county foundation). Given the high frequency of public forums, the Lab, together with the Valmiera Department of Culture, decided to organise a Speak Out that focused on a specific place in the centre of Valmiera called Kurtuve, a former industrial building of the city. This building is planned to become a contemporary cultural site open to different multidisciplinary activities inviting citizens to become co-curators.

According to the participants, the area needs a place/space (such as Kurtuve) that is freely accessible, shared, multifunctional and an important tourism reference point. There are unmet needs for community building, artistic self-expression, adult education, and meaningful leisure. Despite some disappointment due to the small number and variety of Speak Out attendees,² participants felt that a good conversation had begun and some possible avenues for further activity were determined. For example, participants identified an opportunity to expand the Boiler House (there are two other buildings that could be used) and create a creative quarter right in the city centre.

2.2.6 Šibenik-Knin County, Croatia Lab

The Croatian Lab brought together a small group of members of the cultural and creative sector in Šibenik-Knin County to discuss the current issues in the region and imagine future possibilities on how the creative and cultural industries sector can sustain itself over time as the community faces high seasonality and ever-growing gentrification from the effects of tourism.

Although the response rate of participants was smaller than expected,³ the discussion pointed out main issues of the region that also confirmed findings outlined in the focus groups conducted in the context of the IN SITU cultural mapping work. Depopulation and unattractiveness to young people were identified as the main issues in the region. The lack of higher education infrastructure and limited perspectives for future professional development of the people with a higher education background certainly play a role. Another issue that was outlined is the lack of strategic direction for tourism development which could be detrimental to the sustainability of the region.

² Participants speculated that there is too little familiarity with the idea that important decisions can be initiated by 'ordinary' people and therefore the event may have seemed not open to civil society.

³ There are several possible reasons for the low participation rate: the Kultura Nova Foundation is not based in Šibenik-Knin County and has not developed community connections outside the county's cultural actors; the event was scheduled in Easter week when everyone was on holiday; there were several other events on the day the Speak Out took place; the tone of voice of the communication materials was too complicated for average citizens with no cultural background.

2.3 Main outcomes of the Speak Outs

The discussions held during the Speak Outs had the main objective of **collectively identifying place-based issues** that fed into the IN SITU survey and which the IN SITU case studies will address. These discussions were complemented with a variety of local mapping and participatory approaches, including participatory cultural mapping, SWOT analysis and future studies methods. As a result of this triangulation of methods, the **place-based issues** that each Lab territory is currently facing have been identified.

Each Lab was responsible for identifying and formulating the priority place-based issues in their region, as they emerged from the Speak Outs. While some Labs formulated these issues in the form of problems to be solved, other Labs framed them in the form of needs to be tackled. Being place-based issues, they do not necessarily have a link with culture and creativity but rather concern the entire regional ecosystem and all policy domains, thus ranging from socio-economic problems to environmental issues.

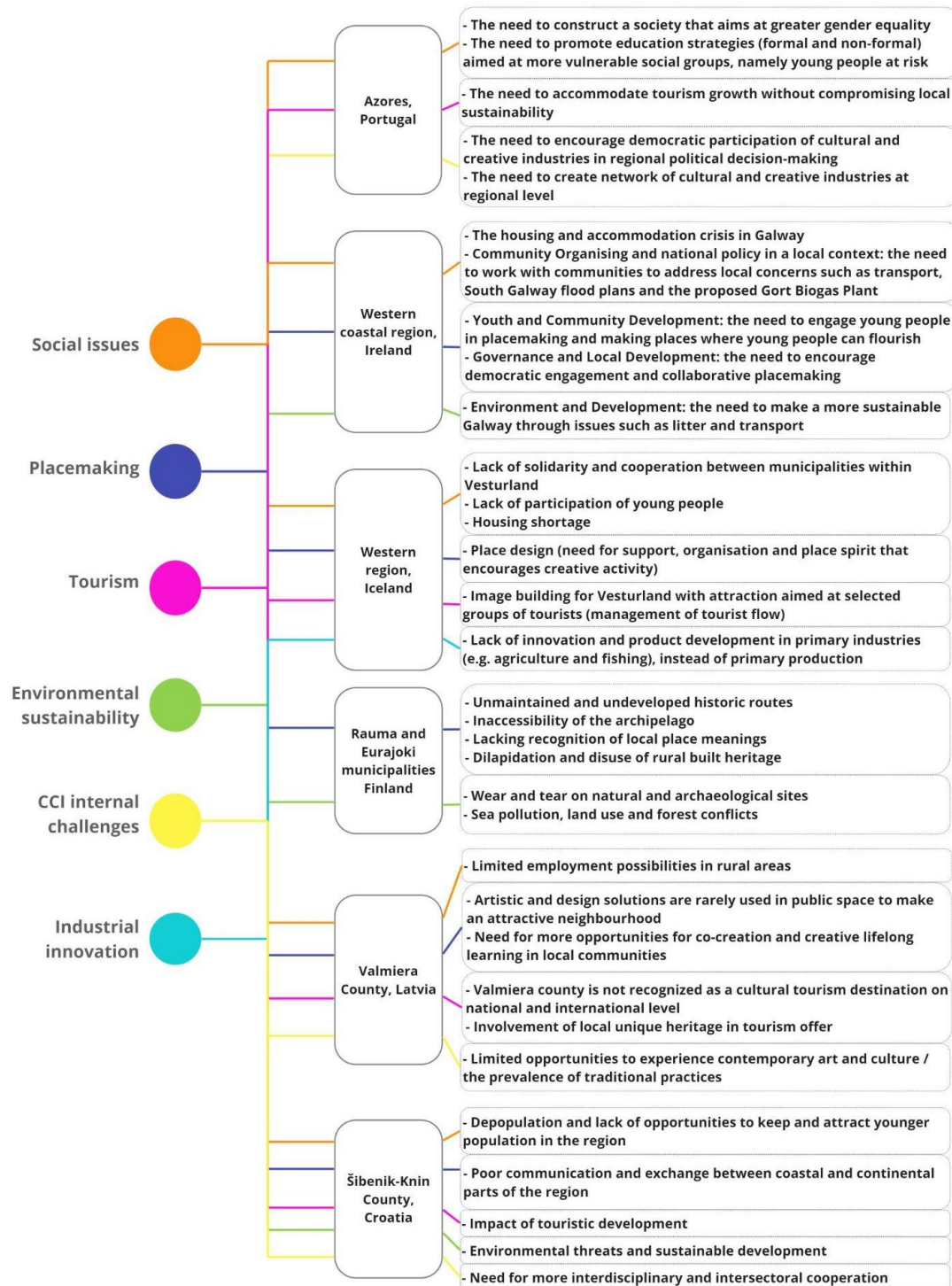
Although unique for each territory, a comparative analysis of all the place-based issues shows that there are some recurring macro-themes across the six Labs (Figure 5). These macro-themes, presented in terms of recurrence among the Labs (from the most to the least recurrent), can be categorised as follows:

- 1. Social issues:** Most of the place-based issues identified consist of issues of a social nature, namely depopulation and youth engagement and retention (Azores, Ireland, Iceland, Croatia), limited employment possibilities (Latvia, Croatia), housing shortage (Ireland, Iceland), and lack of gender equality (Azores).
- 2. Place planning:** This theme includes both practical aspects related to the planning and design of spaces and the processes to be activated. The *practical aspects of spatial planning* include issues such as a conscious use of rural built heritage and historic routes (Finland), the need for place design strategies that encourage creative activity (Iceland) and the inaccessibility of certain areas of the region (Finland). *Process-related issues* include the need to revamp place spirit and meaning (Iceland, Finland), the need to use artistic and design solutions to create attractive neighbourhoods (Latvia), the need for increased exchange, solidarity and cooperation (Iceland, Croatia) and the need for a community-based approach in place-making (Ireland).
- 3. Tourism:** In third position we find place-based issues related to sustainable tourism development and management (Azores, Iceland, Croatia) and the development of a touristic offer (Latvia).
- 4. Environmental sustainability:** Four of the place-based issues identified refer to environmental sustainability and in particular to sustainable local development (Ireland, Croatia), and wear of natural and archaeological sites, sea pollution, soil and forest use (Finland).

5. A fifth category of issues presents an inward perspective and refers to **challenges within cultural and creative sectors themselves**, such as the need for more interdisciplinary multi-stakeholder collaboration (Azores, Croatia) and the innovativeness of artistic expressions (Latvia).
6. Lastly, only one place-based issue refers to **industrial innovation** and in particular to the lack of innovation and product development in primary industries (Iceland).

Figure 5 - Place-based issues in the six IN SITU Lab locations, by thematic cluster, as identified by the IN SITU Lab partners

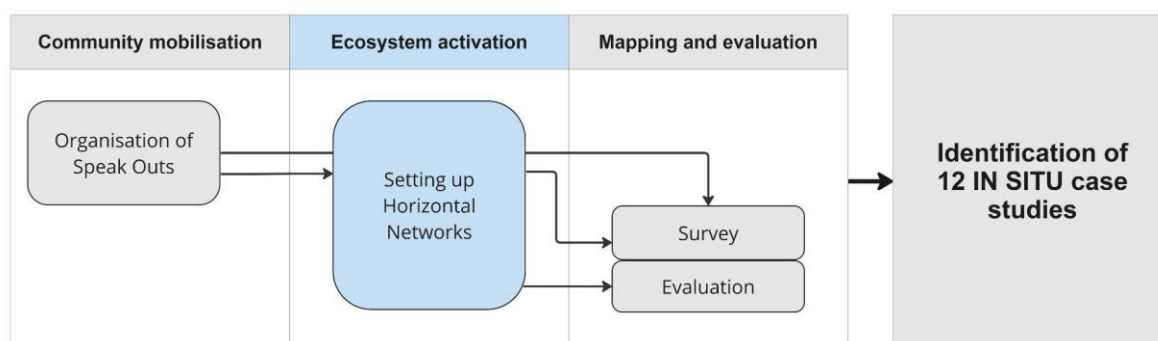
Each thematic cluster is associated with a colour. The place-based issues for each Lab are linked to the thematic cluster through colour. The coloured lines show which thematic clusters are predominant in each Lab according to the respective place-based issues.



3. Ecosystem activation: Horizontal Networks

This section presents the second step in the process: ecosystem activation.

Figure 6 - Step 2: ecosystem activation



3.1 Setting up Horizontal Networks

IN SITU Task 3.3. (Horizontal working networks for place-based development) foresees that each Lab partner is responsible for forming a network of local actors representing various spheres of society. These networks, called **Horizontal Networks (HN)**, are **hubs for collaborative learning** and **jointly discussing and exploring** place-based development approaches, the local CCI ecosystem, creative and innovation practices in each location, as well as any other matters related to the IN SITU project and its areas of focus. Moreover, the Horizontal Networks can be challenge-driven spaces that can advocate for the CCI sector in each Lab location and generate their own initiatives, events, ideas and practices, in addition to being spaces to respond to findings from IN SITU Work Packages.

As was also done for the organisation of the Speak Outs, ad hoc **guidelines** were co-created by the ENCC and the University of Galway to guide the Labs in setting up local networks. The guidelines suggested that local actors across the domains of governance, business, education and socio-culture become part of the horizontal networks (see Table 3). These local actors would have creative and cultural practice or creative and cultural development as part of their remit or work in fields adjacent to the cultural sector.

Table 3 - List of potential local actors to be involved in the Horizontal Networks

<p>Government sphere</p> <ul style="list-style-type: none"> • Local and regional authorities (from various policy departments, not only cultural) • Statutory organisations in innovation and creative sector 	<p>Educational sphere</p> <ul style="list-style-type: none"> • Creative economy • Academia and schools • Art schools/Technical schools • Local/regional development • Creative and cultural practice
<p>Business sphere</p> <ul style="list-style-type: none"> • Local and regional commercial organisations • Businesses adjacent to the creative sectors • Creative industries 	<p>Socio-cultural sphere</p> <ul style="list-style-type: none"> • Cultural and creative sectors and professionals (museums, performing arts, crafts, etc.) • Socio-cultural and community centres • Other non-profit organisations and associations (e.g., environmental)

Starting from the month of February 2023, each Lab started to get in touch with various local actors in order to present the IN SITU project and form the network. In each Lab location, initial HN members were invited by the Lab partners to take part in introductory meetings. However, these networks will be open structures during the entire duration of the IN SITU project and additional interested organisations and individuals will be invited to participate to expand the network and the impact of the project more widely in each Lab area.

With regard to the **role of Horizontal Networks in the process of evaluation and identification of case studies**, HN members have had a dual role:

- On the one hand, they acted as antennas for the dissemination and promotion of the IN SITU survey on the territory; and
- On the other hand, they actively participated in the evaluation and identification of the case studies in each Lab location by taking part in a participatory workshop where they provided feedback on the case studies pre-identified by the Lab partners and the ENCC (see section 4.2 for more information).

Table 4 presents key information on the HNs of each Lab, such as their composition, criteria for setting them up and meetings held.

Table 4 - Key information on the Horizontal Networks (HN) of each IN SITU Lab

IN SITU Lab	Composition of the HN	Criteria for selecting HN members	Date HN meetings
Azores, Portugal	1 socio-educational agent, 6 cultural and creative agents, 2 policymakers (Youth and Culture departments)	<ul style="list-style-type: none"> Representatives of several public and private bodies within the cultural and creative sector + persons/entities interested in the cultural sector Stakeholders from different sectors of society (culture, government, education) To have, at least, the three biggest islands of the Archipelago represented 	<ol style="list-style-type: none"> 15 March 2023 10 May 2023 27 June 2023
Western coastal region, Ireland	4 people active in either sustainability, community organising or the arts	<ul style="list-style-type: none"> Being people committed to and active in Galway's future, who could provide fresh voices, outside the arts and cultural 'establishment'. <p>The Lab was already in contact with three members prior to commencing the IN SITU project. The fourth person was identified through participation in the Speak Outs.</p>	21 June 2023
Western region, Iceland	5 persons from the field of education, 5 persons from regional administration, 4 cultural agents, 2 persons from the business sector, 1 hybrid profile (education and business)	<ul style="list-style-type: none"> Persons from four areas of society, education, public administration, business life, and the social and creative sectors. An emphasis was put on forming a network with a balance from the different fields, inviting people who have experience in their field and have worked for social progress in the past. <p>The network was established with the cooperation of the Association of Municipalities in West Iceland (SSV).</p>	<ol style="list-style-type: none"> 15 February 2023 11 April 2023 15 June 2023

IN SITU Lab	Composition of the HN	Criteria for selecting HN members	Date HN meetings
Rauma and Eurajoki municipalities, Finland	2 cultural agents, 1 hybrid profile (culture and education), 1 policymaker, 3 researchers	<ul style="list-style-type: none"> Representation of the Rauma or Eurajoki municipality Professional belonging to the spheres of cultural management, arts, creative economy Recognised experience and authority in the local field Absence of the conflict of interests Systemic view on the field of culture and creative economy (provided by the experience in the field as well as position in the local networks) Multisectorality (HN participants represent municipal bodies, universities, NGOs, individual artists) 	<ol style="list-style-type: none"> 5 May 2023 20 June 2023
Valmiera County, Latvia	3 policymakers, 2 researchers, 3 hybrid profiles (policymaking and business sector)	<ul style="list-style-type: none"> Representatives of several public bodies interested in the development of creative industries in Valmiera Stakeholders from different sectors of society (culture, government, education, business development) 	<ol style="list-style-type: none"> 28 February 2023 15 May 2023 16 June 2023
Šibenik-Knin County, Croatia	3 policymakers, 11 cultural agents (institutions and associations)	<ul style="list-style-type: none"> Representatives of different institutions which operate in the Šibenik-Knin County and offer support and cooperation to the actors in CCI, as well as other CCI actors To cover all the sectors (public administration; public institutions; CSOs and commercial operators) 	<ol style="list-style-type: none"> 12 May 2023 26 June 2023

3.2 Main findings

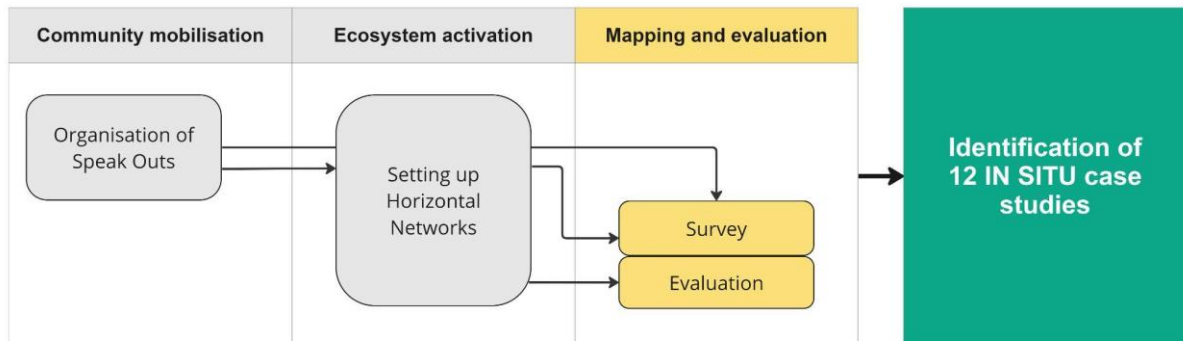
Within the IN SITU project, the **concept of cultural and creative ecosystem** is predominant. This is defined as a complex, adaptive system composed of cultural and creative actors, as well as other actors and institutions operating across multiple economic, cultural and social domains, contributing to a vibrant environment that supports creative activities, intangible community value, and place identity. The concept of ecosystem allows for the inclusion in the cultural/creative value chain of actors and institutions operating in multiple economic, cultural and social fields. It is a model that recognizes a **more inclusive and participatory approach to value generation** and that allows to broaden policy understanding beyond linear approaches to the sector and its development. At the heart of this ecosystem approach is the idea that cultural and creative sectors operate within these ecosystems and work in an inter-twined way with different sectors adjacent to their own, or with completely different sectors, and also in a cross-sectoral way, thus contributing to catalysing the crossover innovations (Barker, 2019; de Bernard, Comunian, and Gross, 2022).

On the basis of this theoretical assumption, Horizontal Networks (HNs) have been formed involving various players in the area. The composition, boundaries and interconnections of these networks have been established by each Lab in relation to the specificities of each locality. Although the work of these networks is only in its initial stage and will have to be monitored throughout the entire project, it can already be acknowledged that the role of the HNs was crucial to put discussions and activities into perspective and place them in the broader context of the local ecosystem in which they were carried out. The connections between Labs and HN actors have **stimulated new insights and potential opportunities** related to cultural and creative experiences for local communities, stakeholders and residents through the identification of local case studies. For now, these insights have mainly emerged from the case study evaluation process where the knowledge of the local context by the HN members has greatly benefited the identification of the case studies. In particular, during the evaluation process the HN members thematically linked the projects presented to the present and future local policy priorities. Furthermore, they shared important information on the relationship between the organisations and professionals who presented projects and the local ecosystem, a relationship that in most cases already exists.

4. Mapping and evaluation

This section presents the third and last step in the process: mapping and evaluation and, finally, identification of the 12 IN SITU case studies.

Figure 7 - Step 3: mapping and evaluation



4.1 The IN SITU survey: background and results

4.1.1 Background

As anticipated in the introduction, IN SITU Task 3.2 ‘Setting-up case studies in each Lab location’ foresees that a survey of local CCI agents and organisations is implemented in each Lab location, following up from the community-engaged process to identify local issues (Task 3.1) and focusing on ways in which local CCIs can address these issues creatively.

Findings from the Speak Out sessions were incorporated into the survey. In fact, each project entered in the survey had to be related to one or more of the place-based issues identified through the public forums in each Lab location. The participatory process of drafting the survey questionnaire was led by the ENCC and involved the project leader (CES), all the Lab partners and the other WP leaders (in particular, WP4). Following this process, the IN SITU survey was launched on May 8, 2023 and closed on June 7, 2023. Its purpose was twofold:

1. **To map** projects proposing cultural and creative responses to key place-based issues in the six IN SITU Lab locations;
2. **To identify** the two most relevant, impactful and innovative projects in each Lab location, in order to become IN SITU case studies.

The survey was open to all those who simultaneously met the following **three requirements**:

1. Being professionally active in one of the IN SITU Lab locations;
2. Being active (as an organisation or self-employed person) in one or more cultural or creative fields (advertising, animation, architecture, book and publishing, craft, design, fashion, film, games and multimedia, intangible cultural heritage, IT and computer science, libraries, museums & archives, music, performing arts, photography, radio, socio-culture, television, visual arts); and
3. Running or being involved in a project that is related to one or more of the most pressing local issues in the corresponding Lab location (see section 2 for the complete list of place-based issues), identified through the Speak Out sessions.

In addition, the project entered by the respondent could be linked to one or more **thematic strands**, intended as horizontal topics related to the themes covered by the IN SITU project and common to all Labs. The project could be linked to the thematic strands in various ways (objectives, activities, partners, results, other). The thematic strands⁴ proposed in the survey, jointly identified by IN SITU partners (including Lab partners), were the following:

- **Cross-sectoral collaboration:** in addition to CCIs, the project involves various business sectors (e.g., retail, mobility, energy, etc.) not directly related to the cultural and creative sphere;
- **Intra-sectoral collaboration:** the project involves various cultural and creative sub-sectors;
- **Activating communities:** the project engages with community groups to collaboratively shape action;
- **Sustainability** (human, social, environmental, economic, artistic): the project is somehow linked to one or more of these five dimensions of sustainability⁵;
- Other (to be specified).

For a complete reading of the survey questionnaire and of the *Frequently Asked Questions* document, please refer to Annexes 1 and 2.

4.1.2 Survey results

This section presents the results of the IN SITU survey, in terms of respondent profile (including sub-sectors and gender dimension) and place-based issues and thematic strands covered.

Overall, 42 people responded to the survey entirely, while 87 started the survey but did not complete it, and 16 people were screened out because they did not meet the survey requirements. Given the very specific scope of the survey, the overall reach can be considered high, namely 1.4k views of the

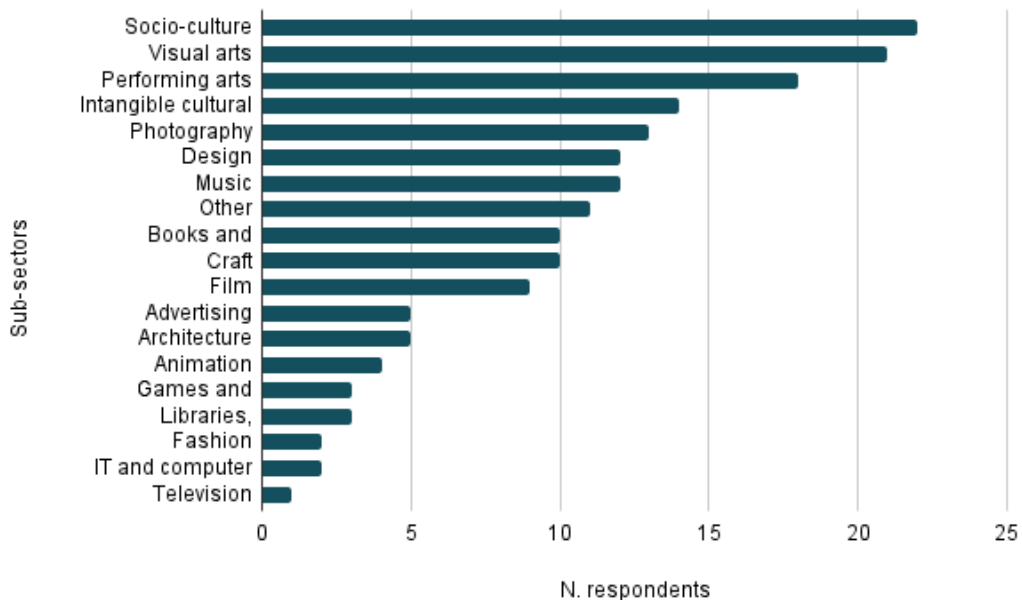
⁴ Two potential thematic strands were proposed in the original work plan, which were altered and expanded in discussions with the Lab Partners during this implementation process.

⁵ This categorisation was proposed in the Perform Europe (<https://performeurope.eu/resources>) and Rewiring the Network (<https://www.ietm.org/en/projects/rewiring-the-network-for-the-twenties/final-report>) projects. Human refers to individual sustainability (personal wellbeing, etc.) while social refers to social dimensions of sustainability, concerning diversity, inclusion, equality, etc.

survey start page. The majority of respondents (57%) represent an organisation,⁶ while the remaining 43% are self-employed professionals.⁷

As for the **cultural and creative sub-sectors** in which the respondents are most active, 95% of the respondents are active in multiple sub-sectors at the same time and only in a small number of cases, the respondent works in just one cultural or creative sub-sector. The hybrid and multifaceted nature of the work activities of the survey respondents concerns both self-employed workers and organisations. As Figure 8 illustrates, the three sub-sectors in which respondents are most active are: socio-culture (including community-based practices that are not usually captured by official CCI categorisations), visual arts and performing arts, which are then followed by intangible cultural heritage, photography, design and music.

Figure 8 - Main sub-sectors of activity of respondents to the IN SITU survey

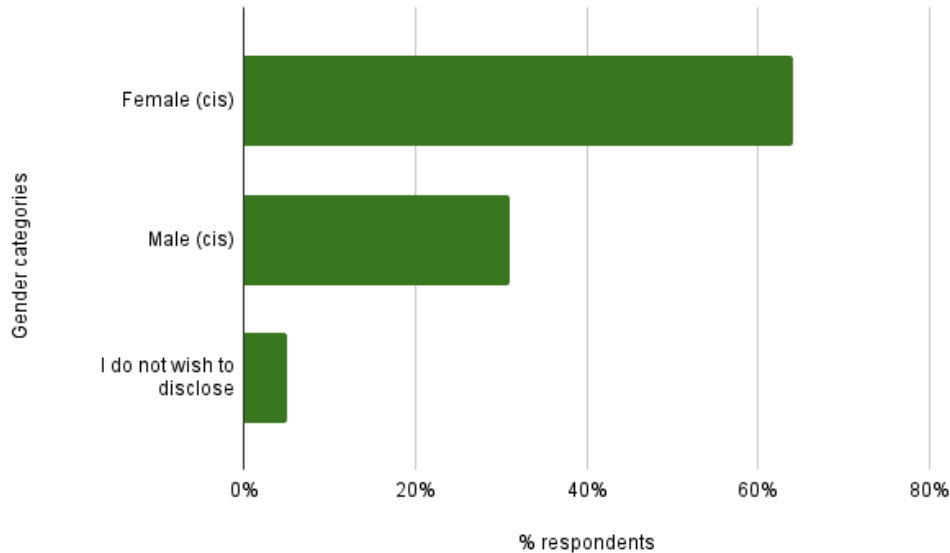


As regards the **gender dimension** of respondents, Figure 9 shows that a large part of the respondents are cis-female (67%), followed by 31% cis-male, while 5% of respondents do not wish to disclose their gender.

⁶ Organisations include any entity (institution, non-profit organisation, for-profit organisation, social enterprise, artistic company, other) comprising more than one person.

⁷ By self-employed person we mean an independent worker who does not work for a specific employer. This also includes 'sole proprietorship' (you own and operate a business alone).

Figure 9 - Gender dimension of respondents to the IN SITU survey



Going beyond the profile of the respondents, the analysis of survey results also provides indications of the place-based issues (per Lab) to which the projects entered in the survey mostly respond. Figures 10 to 15 present the **most represented place-based issues per IN SITU Lab**.

An aggregated analysis shows that in most Labs:

- The majority of projects are related to **place-based issues of a social nature**. This is the case for the Azorean, Irish and Latvian Labs, where the prevailing themes are respectively gender equality/education strategies, youth and community development and co-creation in local communities.
- To the same extent, **placemaking** is the other most recurring theme, with issues such as youth engagement in placemaking, image building/place design, recognition of local meanings and artistic experience at the local level, represented in the Irish, Icelandic, Finnish and Latvian Labs respectively.
- **Tourism** is the second most represented thematic cluster and is present in three Labs, namely the Finnish, Latvian and Croatian Labs.
- Finally, the theme of **CCI internal challenges** is represented in the Croatian Lab, where the most chosen place-based issue was interdisciplinary and/or intersectoral cooperation, as well as in the Azorean Lab, where the need to create a network of CCIs at the regional level was also selected as a place-based issue.

Figure 10 - The most selected place-based issues - Azores, Portugal Lab (4 responses - multiple selection possible)

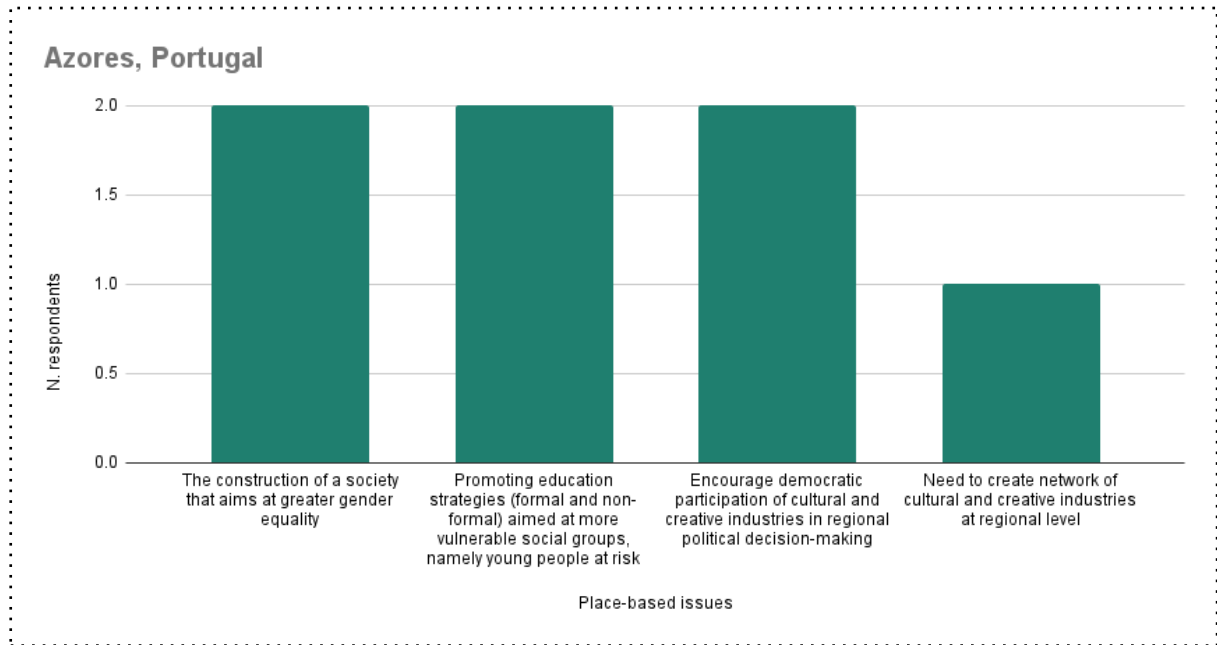


Figure 11 - The most selected place-based issues - Western coastal region, Ireland Lab (7 responses - multiple selection possible)

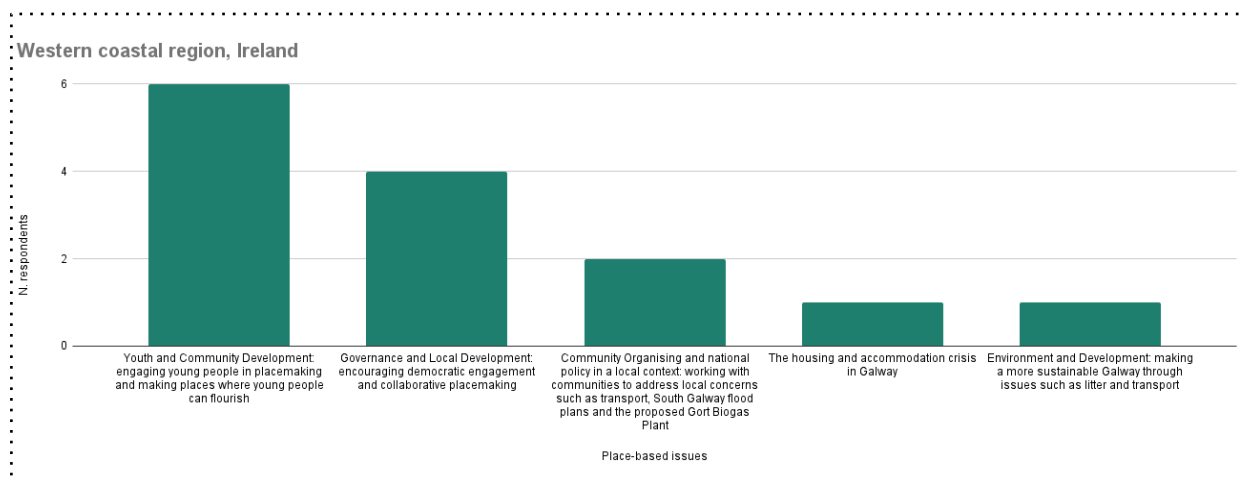


Figure 12 - The most selected place-based issues - Western region, Iceland Lab (4 responses - multiple selection possible)

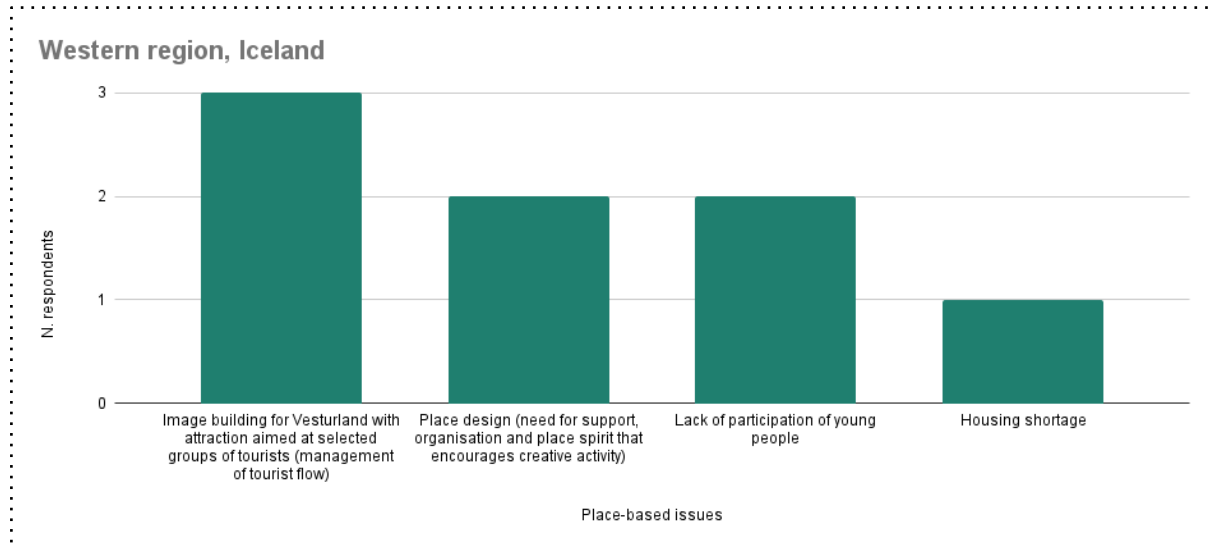


Figure 13 - The most selected place-based issues - Rauma and Eurajoki municipalities, Finland Lab (7 responses - multiple selection possible)

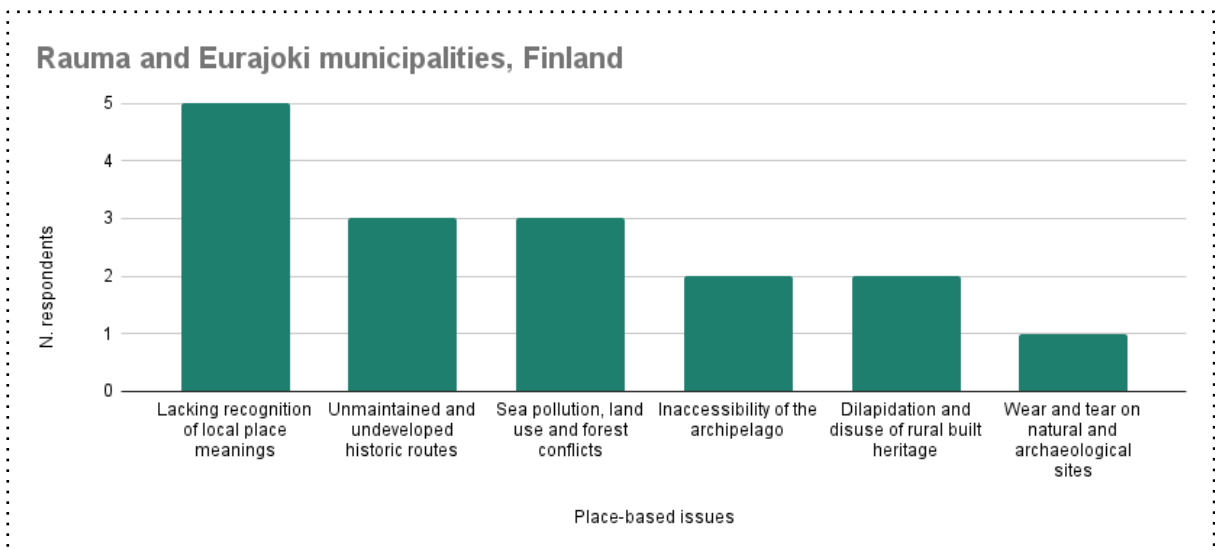


Figure 14 - The most selected place-based issues - Valmiera County, Latvia Lab (11 responses - multiple selection possible)

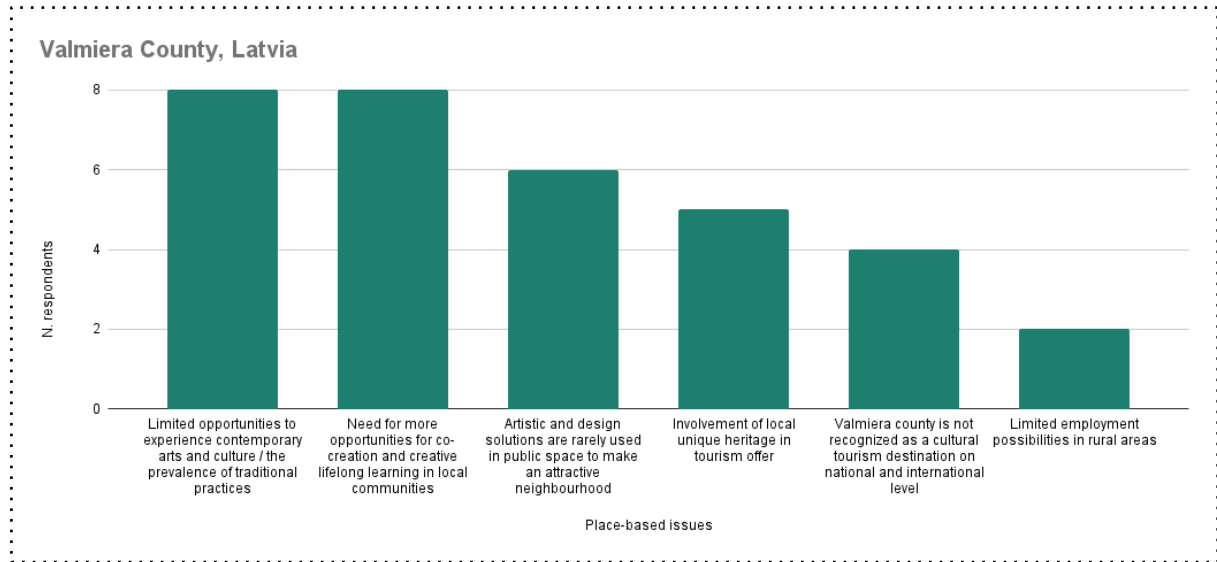
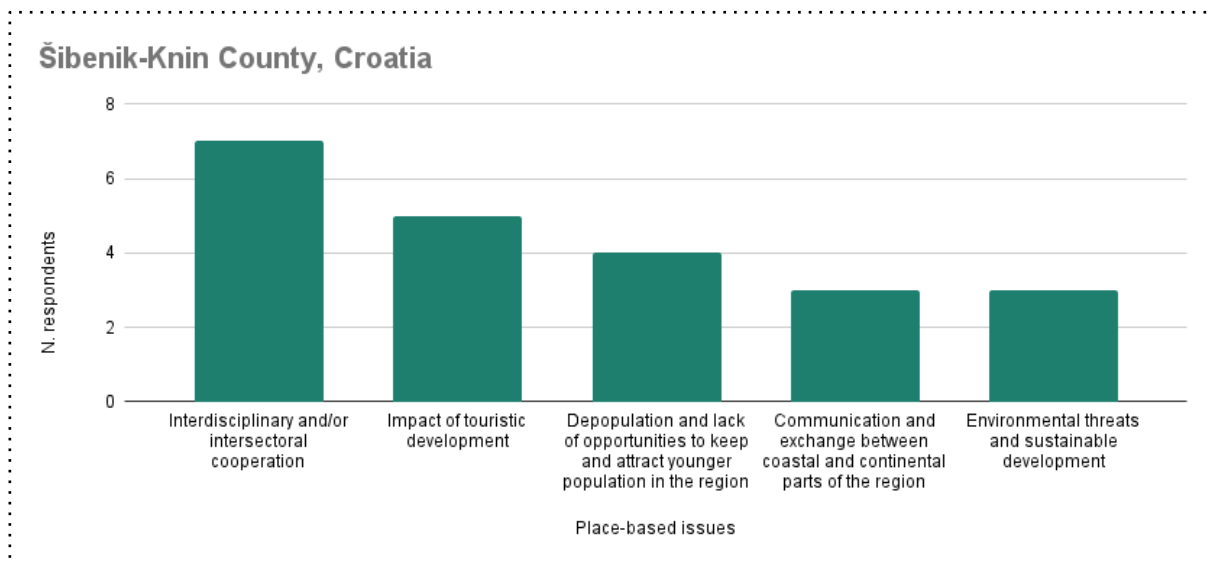
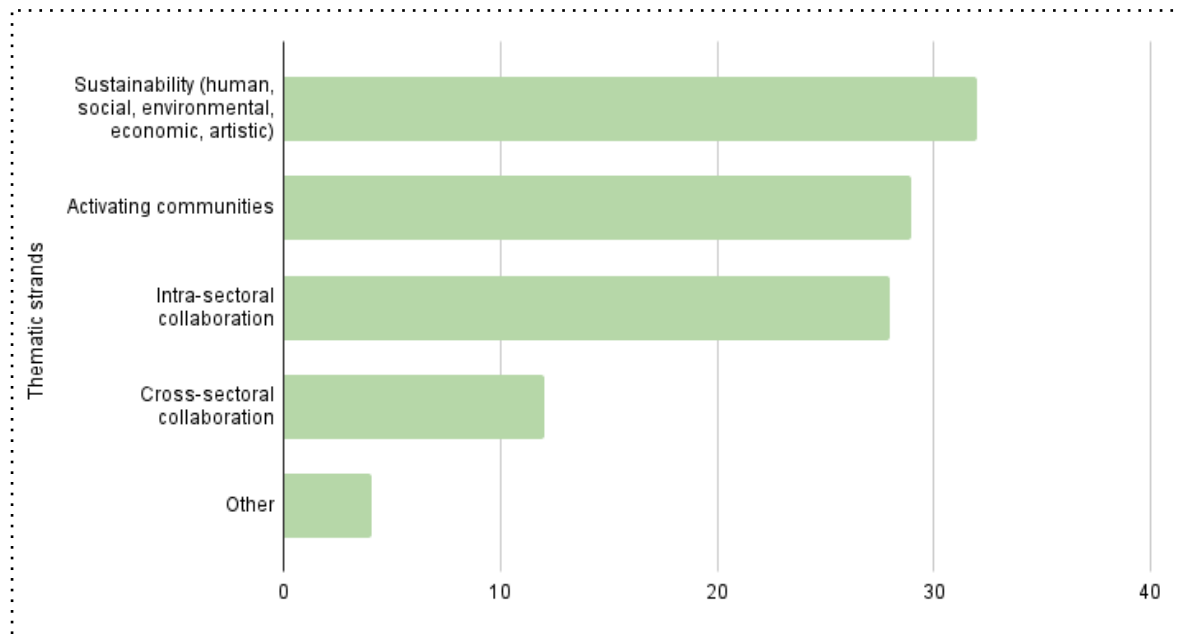


Figure 15 - The most selected place-based issues - Šibenik-Knin County, Croatia Lab (9 responses - multiple selection possible)



With regard to the **most selected thematic strands**, sustainability is the strand represented by most of the projects submitted in the survey (32), followed by community activation (29) and intra-sectoral collaboration (28), as shown in Figure 16.

Figure 16 - The most selected thematic strands in the IN SITU survey (42 responses - multiple selection possible)



4.2 Evaluation and identification of two case studies in each Lab location

A structured **evaluation process** was set up to identify the two most relevant, impactful and innovative projects per Lab location as IN SITU case studies. Guidelines for Lab partners were created by the ENCC in order to support them in (co-)carrying out the evaluation process for the identification of the case studies. In each Lab, the evaluation panel that participated in the identification of the case studies was composed of the Lab partner, the members of the local Horizontal Network and the ENCC. Each Lab partner was in charge of the evaluation process in their Lab location and involved Horizontal Network members⁸ in the process. The ENCC was co-responsible for the evaluation and identification of case studies in all Lab locations and facilitated the whole evaluation process.

The evaluation process took place in June 2023 and was divided into three main phases:

1. **Stage 1 - Eligibility check:** After the closure of the survey, the ENCC carried out an eligibility check to ensure that all proposals met the main requirements (being professionally active in one of the Lab locations and in one or more cultural or creative fields). Afterwards, a list of all eligible projects was created. Although all eligible projects can be part of the IN SITU open

⁸ The Horizontal Networks were involved in this task instead of 'selected CCIs from the locale' as initially proposed to avoid potential issues of conflict of interest and to gain a wider plurality of perspectives in the process.

database, only projects with a duration until at least October 2025 could be identified as case studies (the main objective of case study identification is their monitoring over time, so projects with a limited duration could not be chosen).

2. **Stage 2 - Screening and assessment:** All eligible applications were carefully read by each Lab partner and the ENCC and assessed against the following three criteria:
 - **Relevance:** the extent to which the project objectives are relevant to the selected place-based issues and thematic strands and the extent to which the project activities are clearly explained and are relevant to achieve the project objectives.
 - **Impact:** the extent to which the project has the potential to positively impact the regional territory and its communities.
 - **Innovativeness:** the extent to which the project is likely to produce results that will be innovative for the geographical context in which the project is implemented and with regard to the selected place-based issues. The innovative dimension of a project can relate to the content of the outputs produced by the project, and/or to the processes and working methods applied, and/or to the organisations and persons involved or targeted, etc.
3. **Stage 3 - Final participatory discussion and case study identification:** in this final phase, the members of the Horizontal Network were consulted and, through a participatory workshop, were given the possibility to provide feedback on the pre-identified case studies. Based on this feedback, the case study identification was revised and finalised.

4.3 Overview of the 12 IN SITU case studies

As an end result of the long process described above, which included public forums, ecosystem activation, a survey and an evaluation process, **12 case studies were identified**. As anticipated in the introduction, the 12 case studies involve cultural and creative operators responding to local issues through community-engaged creative practices. They aim to demonstrate the innovative and transformative role of cultural and creative organisations and professionals in responding to key place-based issues in each Lab location through their regular work and/or specific projects. The case studies will be monitored in the next two years of the IN SITU project (2024-2025) through collaborative monitoring approaches.

Along with the 12 case studies, the remaining projects submitted via the IN SITU survey that have not been identified as case studies will become part of an **open database** available to the public on the IN SITU website,⁹ with the aim to make available to other researchers, practitioners, stakeholders and the community at large a rich information base that puts the Lab regions and their CCIs in the spotlight. The main reasons why these projects were not chosen as case studies were the following: partial

⁹ Only projects that gave their explicit consent will be published in the database.

alignment with the selected place-based issues and/or partial responses and/or ineligibility in terms of project duration.

Below we present the final **list of case studies** and a summary of the **main characteristics of each case study** by Lab (Tables 5 to 10),¹⁰ followed by an analysis of the main topics covered and common trends.

The 12 IN SITU case studies are:

1. **Transmalhar**, Azores archipelago, Portugal;
2. **WORK IN PROGRESS**, Azores archipelago, Portugal;
3. **Art in Gort**, Western coastal region, Ireland;
4. **The Voice of Youth**, Western coastal region, Ireland;
5. **The Icelandic Santas come from the Valleys**, Western region, Iceland;
6. **CREATRIX RYMI - X**, Western region, Iceland;
7. **Mapsion International Projection Mapping Festival**, Rauma and Eurajoki municipalities, Finland;
8. **Footprint of a Giant**, Rauma and Eurajoki municipalities, Finland;
9. **Valmiera county manor network**, Valmiera County, Latvia;
10. **The garden as functional decorative resource in the formation of the LAUX community**, Valmiera County, Latvia;
11. **Repertoar**, Šibenik-Knin County, Croatia;
12. **From the gig to the audience**, Šibenik-Knin County, Croatia.

Table 5 - Case studies - Azores, Portugal Lab

Azores, Portugal
<p>Case study 1: <i>Transmalhar</i></p> <ul style="list-style-type: none"> • Cultural/creative organisation: Anda&Fala associação cultural • Place-based issues covered: 1. the construction of a society that aims at greater gender equality; 2. promoting education strategies (formal and non-formal) aimed at more vulnerable social groups, namely young people at risk • Thematic strands covered: 1. cross-sectoral collaboration; 2. activating communities; 3. sustainability

¹⁰ This information was provided directly by the case study providers by responding to the IN SITU survey. The authors of this report have summarised information where necessary, but have not altered the answers of the case study providers.

- **Objectives:** This pilot project aims to co-create and test a non-formal education methodology that promotes literacy in the territory through artistic and community practices, with the following objectives: 1—promote the sense of belonging, conscious civic participation and creative, critical and transdisciplinary thinking; 2—demonstrate how local community and natural, tangible and intangible heritage can be the content and educational context to promote academic success; 3—contribute to self-knowledge and other-knowledge through theories and methods of corpography, psychogeography and psychology empower young people and stakeholders; 4—promote work logics based on the principles of democracy, citizenship and equality, contributing to the sense of community and the construction of inclusive, accessible, intergenerational and intercultural social spaces. The project envisages two phases: co-creation (Sep 23—Sep 24) and essay (Oct 24—Sep 25), including weekly meetings (approx. 2h) with 15 students, 12 co-creation sessions, 6 transposition laboratories, 4 assemblies in motion experience, and a public presentation of the process at the kick-off of the Walk&Talk Biennial in June 2024, among others.
- **Potential transformative effects:** Greater recognition of education through art as a tool for the socio-cultural development of children and young people; more use of “place-based” education methodologies as mediators for reducing early school leaving, poverty, illiteracy, and a more active, engaged and prominent generation in decision-making about eventual transformations in their territory; fewer young NEETs [Not in Education, Employment, or Training]; greater proximity between people and local contemporary artistic practices, as spectators, actors and professionals; more use of contemporary cultural and community practices; more transdisciplinary cooperation and partnerships between cultural and creative sector entities and other sectors of activity; more professionals in the CCIs; making this sector a “flagship” in the sustainable development strategies of a community.
- **Innovation potential:** While imagining greater literacy in the territory through community artistic practices and partnerships with cross-sectoral civil society agents, the project aims at a more informed and participatory transformation of the public space, encouraging young people to advocate more for their territory in everyday life. This transdisciplinary work process revealed the need to design a common methodology to achieve a fruitful dialogue between heterogeneous practices.

Reason for selection: The project addresses very well the selected place-based issues which are linked to the project objectives in a very clear way, especially for the promotion of education strategies (formal and non-formal) directed at more vulnerable social groups, namely young people at risk. The project will instigate a sense of belonging, civic participation, creative thinking and transdisciplinarity. The project objectives are very relevant for the selected thematic strands, and the link between them is explained in a very clear and convincing way. For example, this is evidenced in the objectives defined for the thematic strand “activating communities” through the engagement

of different groups of young people at risk of socio-economic exclusion, but also with other intergenerational and intercultural groups. The foreseen activities are clearly explained and will allow the project objectives to be achieved. The description of the activities provides all the information needed. The expected transformative effects within the educational and socio-economic development of many children and young people, especially those in risk of exclusion are high. The way of doing it through informal educational methodologies and co-creative artistic practices provides the preliminary information needed about the impacts of the project. The project is expected to produce innovative results, as already explained. Aiming to achieve a greater literacy of the territory through artistic practices, the project provides a clear idea about the innovative results sought within the geographical context.

Case study 2: *WORK IN PROGRESS*

- **Cultural/creative organisation:** Advogado do Diabo, Lda
- **Place-based issues covered:** 1. need to create network of cultural and creative industries at regional level
- **Thematic strands covered:** 1. intra-sectoral collaboration; 2. sustainability
- **Objectives:** WORK IN PROGRESS is a television series based on the following concept: what if television revolted against itself? Or at least against the idea they have of it, that it is a fast means of consumption, where everything passes and everything is forgotten? A guest artist stars in each episode in which she/he accepts the challenge of producing a work of art (10 episodes, 10 artists from different areas of the Azores, 10 different cultural fields, maximum duration 30 minutes for each episode). The main objective of the second season is to promote the work of performers who operate in the ultra-periphery, especially in a territory where it is particularly urgent to create networks among cultural and creative industries (given its dispersion: 9 islands organised into 3 groups and separated by a total distance of around 600 km). The project has established partnerships with two regional entities that are multifaceted in their cultural fields of activity: Estúdio 13, in São Miguel, and MiratecArts, in Pico, which will be fundamental allies to be able to diversify the network of artistic producers to whom the project wants to bring light on.
- **Potential transformative effect:** The benefits for the appreciation and dissemination of Azorean Culture, and even the impact on tourism in the Region, are expected to be remarkable. WORK IN PROGRESS promotes - simultaneously - an audiovisual work with all kinds of artistic productions potentially existing in a Region made of 6 centuries of resisting the weather, distance and lack of knowledge. It creates a potential network of artists throughout the territory, promotes them and encourages their creation.

- **Innovation potential:** The program has the innovative concept of producing a completely new artistic piece while informing about the creation of that same piece. It constitutes an enticing challenge for guest authors and dignifies the television vehicle itself, which becomes - thus - a means of transport for art itself.

Reason for selection: “Work in Progress” is a TV series project with very relevant objectives to the selected place-based issue. It aims to promote a CCIs network within the archipelago which the project outline allows to achieve. It addresses well the thematic strands selected as it is clear about the intra-sectoral collaboration, perhaps more than business sectors not directly related to the cultural and creative sphere. The project activities are explained very clearly and allowed to achieve the project objectives. There are expected transformative effects within the regional audiovisual sector for the continued creative enterprise in the artistic and cultural field. The answer provides all the information and evidence needed regarding the project’s innovative results.

Table 6 - Case studies - Western coastal region, Ireland Lab

Western coastal region, Ireland

Case study 3: *Art in Gort (Art Inse Guaire)*

- **Cultural/creative organisation:** [Gort Arts](#)
- **Place-based issues covered:** 1. youth and community development: engaging young people in placemaking and making places where young people can flourish; 2. governance and local development: encouraging democratic engagement and collaborative placemaking
- **Thematic strands covered:** 1. activating communities; 2. intra-sectoral collaboration
- **Objectives:** In the short term, the project aims to work with the local diverse community, especially young people, in the activation of public underused spaces through festivals/actions, mural projects, workshops, and exhibitions. In the long term, the project works towards the creation of a permanent space for local creatives to channel their talents and connect with the community, hopefully to enrich the town and make Gort a more desirable place to visit and live. The project also seeks to set an organisational example with a highly transparent and directly democratic model which has proven effective and will aid future success.
- **Potential transformative effect:** Having polled locals, looked at similar case studies, and pooled collective knowledge, the project is based on the principle that arts lead

transformation. The project aspires to invigorate and inspire people through art by working together and making these practices visible, while working side by side with other community members. The project understands that working with local communities is a formula for success and will be a win-win for creatives, residents, and businesses alike.

- **Innovation potential:** As artists, the case study providers think of themselves as naturally innovative. In the context of Gort and Ireland, they see the project as providing much needed leadership. On one hand, this is simply by brightening up a few neglected corners, and by doing. But, on the other hand, Gort represents a unique set of circumstances with an amazingly diverse and working population, stunning architecture, well-positioned regionally, and a place to shop, but also has been left out of other regional developments, has a large number of vacancies, and is witnessing a changing population. As such, they see this as the perfect opportunity for artists to lead in its future. This context presents an ideal place for growth, creativity, and innovation. The project acknowledges the widespread creative activity in the region and hopes to foster its growth. They are bringing in new collaborations from the range of artistic knowledge of their members. Importantly, the project also actively seeks out connections to businesses in town to help with both practical support, and to 'buy in' to their efforts and successes. The project also works with and maintains healthy relationships with other organisations and bodies in Gort.

Reason for selection: This project supports an artist collective in Gort, County Galway. Its short-term aim is to work with diverse community members including Brazilian churches and young people in the activation of underused spaces in the town through a range of activities including events, murals and exhibitions. Its long-term aim is to establish a permanent creative space in Gort that connects creative practitioners with the community. At the core of the project is better use of space and infrastructure, support for artists in rural areas and initiating community-engaged creative practices. Gort is a small town with a population of 3,000 and has been left out of other regional development schemes. Art Inse Guaire is an opportunity for artists to take a lead in its future.

Case study 4: *The Voice of Youth (Guth na Hóige)*

- **Cultural/creative organisation:** [Shane O'Malley Artist](#)
- **Place-based issues covered:** 1. Youth and Community Development: engaging young people in placemaking and making places where young people can flourish
- **Thematic strands covered:** 1. activating communities
- **Objectives:** The project uses art as a medium to highlight changes young people feel are needed to create a better future from their perspective and gives the youth a platform to

verbalise their perspective to their community and a platform to be expressive and question elements of their world through a creative lens. The project uses mural art and street art as a medium to improve the quality of public spaces and the lives of the people who will experience the finished mural. The mural's theme will come from workshops with the youth group and will aim to give a voice to young people, create a sense of place and build community through creative collaboration. During the workshops, a number of core questions that the group wants to explore will be developed. They will then be used to help establish a narrative for a future final large-scale mural.

- **Potential transformative effect:** This project will help youth in the community explore their voice and empower them to stand up and be heard. The final mural will transform the visual landscape of an area that currently has little to no murals and street art. This is expected to have a positive effect for the wider community as they will have access to public art and a sense of ownership of the mural which was developed from members of their community.
- **Innovation potential:** The project will use mural art to convey the voice of the youth, using colour, form and symbols applied at a large scale to create maximum impact. Taking paintings out of galleries and onto walls making art more accessible to our community.

Reason for selection: This project engages young people in placemaking through the medium of a collective mural. The mural will be the output of a series of workshops with a youth group in an identified area. These workshops will be a space for youth to identify changes they feel need to happen in their locale in order to create a better future. The completion of the mural will serve to improve the quality of public space and transform the visual landscape. The site of the mural and workshop has yet to be determined but will take place in an area that has little access to public art and few creative avenues for youth. Shane O'Malley, who will lead the project, is a Galway-based artist and has a track record of producing striking public murals. One of the strengths of Shane O'Malley's project is that it will involve a set of participatory workshops with young people in deprived areas that would be scheduled throughout the length of the monitoring period. These workshops will be based around placemaking and their vision for the future of the area. It directly relates to one of the place-based issues in the survey which was engaging youth in community development. Another key aspect is that Shane O'Malley has a project partner, the graffiti artist Marcus O'Connor, so this will be a collaborative project at every stage.

Table 7 - Case studies - Western region, Iceland Lab

Western region, Iceland

Case study 5: *íslensku jólasveinarnir koma úr Dölnum (The Icelandic Santas come from the Valleys)*

- **Cultural/creative organisation:** Kruss ehf.
- **Place-based issues covered:** 1. image building for Vesturland with attraction aimed at selected groups of tourists (management of tourist flow)
- **Thematic strands covered:** 1. cross-sectoral collaboration; 2. activating communities; 3. intra-sectoral collaboration; 4. sustainability
- **Objectives:** The project is going to connect Jóhannes úr Kátlar's verses about Santa Claus, with business life in the Valleys, food production, tourism, handicrafts and the history of the Valleys. The Santa Clauses will be handed out around the district and in every place with information about them. There will also be information about local characteristics in each place, information about place names in the vicinity and history, and in addition there will be QR codes on the signs that point to further information, etc.
- **Potential transformative effect:** Increased tourism flow, increased income generation, cooperation of parties within all the districts in Däly, increased social thinking through mobilisation of local inhabitants.
- **Innovation potential:** The project introduces the characters of local legends and connects them to modern food production, local economy, tourism and family fun. It brings together several local actors such as food producers, artists, tourism operators, artisans, residents and benefactors who will work together to strengthen the economy in the Valleys.

Reason for selection: This is an exciting project connecting heritage, the Icelandic Santa Clauses, with different aspects of business in Dalir, such as food production, tourism, crafts, and local history. Dalir is primarily an agricultural region with a strong craft tradition and a cluster project brings together different artists and various parties in Dalir. Various food producers, tourism providers, artisans, residents, and benefactors of Dalir can participate in the project and collaborate to promote business and tourism. The project has a clear place-based focus and offers a contribution to the image building for West Iceland. There is a clear link between the objectives and thematic strands of cross-sectoral collaboration, and it has innovative qualities in the geographical context. The project is still in its early stages, so it offers great potential for developing innovative place-based products and services and is led by an experienced producer with a marketing background that references Icelandic food culture and its uniqueness.

Case study 6: *CREATRIX RÝMI – X (Creatrix SPACE – X)*

- **Cultural/creative organisation:** [Creatrix ehf.](#)
- **Place-based issues covered:** 1. place design (need for support, organisation and place spirit that encourages creative activity); 2. lack of participation of young people; 3. housing shortage
- **Thematic strands covered:** 1. cross-sectoral collaboration; 2. activating communities; 3. intra-sectoral collaboration; 4. sustainability
- **Objectives:** “Creatrix SPACE – X” stands for space for creativity. The idea is to create a platform for the participation of individuals in diverse creative work and conversation and to offer inspiring gatherings and events that support creative thinking and innovation. The intention is to connect individuals, companies, educational and cultural institutions with the aim of promoting local participation in diverse creative work which hopefully leads to increased social innovation, increases the number of opportunities for creative work, promotes local culture, promotes creative work in schools and creates new experiences and knowledge in society.
- **Potential transformative effect:** The expected results of “Creatrix RÝMI – X” are increased local culture and creative work, business support for arts and cultural life, increased opportunities for creative work for individuals, greater social innovation within the municipality and new knowledge and experience resulting from research.
- **Innovation potential:** This is a grassroots project initiated by a small company in Borgarbyggð. The project is based on the idea of mobilising networks, knowledge and experience that exist in the community in order to promote social innovation, promote cultural activities and creative industries.

Reason for selection: The concept to create a platform for individuals to engage in diverse creative work and conversations and to inspire creative thinking and innovation through inspiring gatherings and events is in accord with a need for creative spaces in the West Iceland region. Through this initiative, individuals, companies, educational and cultural institutions can be linked, promoting local participation in diverse creative activities that encourage social innovation, creating more opportunities for creative work, promoting local culture, promoting creative work in schools, and expanding society's knowledge and experience. The project's focus promotes interdisciplinary collaboration, cross-sectoral collaboration, community mobilisation, youth engagement, and sustainability connectivity. The aim of the project to promote regional creative activity through the diverse cooperation of individuals, schools, cultural institutions, and companies is very coherent to

the expressed need of furthering cooperation. The project has a clear and structured concept, specified goals, builds on existing partnerships, and has solid and professional leadership.

Table 8 - Case studies - Rauma and Eurajoki municipalities, Finland Lab

Rauma and Eurajoki municipalities, Finland

Case study 7: *Mapsion International Projection Mapping Festival*

- **Cultural/creative professional:** [Niko Tiainen](#)
- **Place-based issues covered:** 1. unmaintained and undeveloped historic routes; 2. lacking recognition of local place meanings
- **Thematic strands covered:** 1. cross-sectoral collaboration; 2. activating communities; 3. intra-sectoral collaboration
- **Objectives:** The purpose of the project is to promote autumn tourism and the recognition of local tourist destinations in the Eurajoki area, to bring new international innovative know-how and the public to the area, to create a new kind of future continuum for the use environment and presentation of old architecture, to connect and bring to the fore local entrepreneurs and operators, and to build the sense of community and visibility of local children and young people.
- **Potential transformative effect:** The purpose of the project is to create a new kind of cultural tourism in the area and make it a permanent art event. The project is also intended to create new content for the local cultural path, develop regional art education, develop local sense of community, bring out the expertise of local operators, create continuity for the historical tourist destination and create new traditions in the area.
- **Innovation potential:** The project is innovative in its field as it is the first international video mapping event organised in Finland, and it has been selected as part of several national and international art networks. The project increases tourism in the quieter autumn season (mapped through ad-hoc indicators) and brings experience and know-how to organising other similar events. The project also aims to combine the cooperation of different sectors (the project has brought together local municipal services, companies, third sector operators and children's and youth culture).

Reason for selection: The project has strong relevance to both the development of cultural routes and the acknowledgement of local place meanings as place-based issues. Cross- and intra-sectoral

collaborations are already in place. Communities to be activated are the municipality of Eurajoki, the Vuojoki Manor tourism operator, and local children and young people. Sustainability is based on reviving viable rural cultural tourism in Vuojoki Manor and its vicinity. The plan is robust and professionally presented, building on experience from an earlier event and demonstrating added value on top of it, with indicators provided for measuring visibility and tourism impact. This impact would be important to both the municipality and Vuojoki Manor, still suffering from the effect of Covid-19 on domestic tourism. The timing of the event also addresses the challenge of tourism concentrating on the summer months in Finland. Wide co-operation and continuity with earlier events increase the likelihood of recurring. The project represents creative industries, mixing traditional cultural tourism based on rural heritage with a novel media art concept.

Case study 8: *Footprint of Giant (Jättiläisen jalanjälki)*

- **Cultural/creative professional:** [Maija Esko](#)
- **Place-based issues covered:** 1. unmaintained and undeveloped historic routes; 2. wear and tear on natural and archaeological sites; 3. inaccessibility of the archipelago; 4. lacking recognition of local place meanings; 5. dilapidation and disuse of rural built heritage; 6. sea pollution, land use and forest conflicts
- **Thematic strands covered:** 1. cross-sectoral collaboration; 2. activating communities; 3. intra-sectoral collaboration; 4. sustainability
- **Objectives:** The goal of this multidisciplinary project is to make visible the rich and layered history and present day of the villages of Eurajoki Rikantila and Luta and other nearby areas. Lutanjärvi, which still draws the shoreline of the ancient seashores, is in the middle of the villages. It is connected with the story of a giant's footprint, which the shape of the lake mistakenly resembles. In this project, a path is built for the culture of the region, the purpose of which is to make the environment visible, to deepen the meanings of the place, and to strengthen commitment to the place. The path realised through the means of art is understood symbolically, it can be partly physically travelled and partly reachable in other ways. Along the path, the purpose is not only to present the prehistory of the area, but how it extends from recent history to the present day.
- **Potential transformative effect:** The goal of the project is to make the area existing, visible and common. The purpose is to bring the interesting, hidden history of the area to the fore and enable new meaningful layers to be built on top of it. The everyday life of the sparsely populated area has weakened the identity of the area. The continuum of events, the historical significance and value of the area are hidden due to the passing traffic and

isolation. Art will enable a quiet conversation in the environment, which offers new perspectives on strengthening the story and identity of the area.

- **Innovation potential:** The project is implemented in cooperation with operators and associations in the area. Multi-professional expertise enables the background of the project, implementation and location-bound implementation. The goal is to find new opportunities for cooperation and build new knowledge. The project will proceed at its own pace on the terms of the place and its inhabitants. Moreover, working in people’s environments, in one’s own territories, on land and in forests requires special sensitivity and especially the experience of building together needs time and an innovative, moment-responsive approach.

Reason for selection: The project is evidently relevant to the place-based issues of cultural route development and the acknowledgement of local place meanings. Cross-sectorality and activation of communities are likely to occur. Clearly elaborated plan presents successive phases for organising a temporary cultural route based on local stories and memories. Local impact will be achieved by strengthening place identity and external image of the target area. The permanence of the cultural route will depend on whether the event can be recreated. The innovativeness lies within the participatory art process envisaged in the plan, not entirely novel in rural Finland though. There could be interesting potential in expanding the route idea by joining forces with the neighbouring areas sharing similar tangible and intangible heritage. No partners are reported but strong local co-operation is known to have taken place in the village community before.

Table 9 - Case studies - Valmiera County, Latvia Lab

Valmiera County, Latvia

Case study 9: *Valmiera county manor network (Valmieras novada muižu tīkls)*

- **Cultural/creative organisation:** [Valmiermuiža Cultural Society](#)
- **Place-based issues covered:** 1. limited employment possibilities in rural areas; 2. Valmiera county is not recognized as a cultural tourism destination on national and international level; 3. limited opportunities to experience contemporary arts and culture / the prevalence of traditional practices; 4. need for more opportunities for co-creation and creative lifelong learning in local communities; 5. involvement of local unique heritage in tourism offer; 6. artistic and design solutions are rarely used in public space to make an attractive neighbourhood

- **Thematic strands covered:** 1. activating communities; 2. intra-sectoral collaboration; 3. sustainability.
- **Objectives:** The creation of a network of manors is a self-created concept, including the ideas and desire to cooperate of the enthusiasts, employees, owners and active residents of Valmiera region manors, castles and cultural heritage objects. Together, they have identified the interests, needs, necessary assistance, problems and opportunities for cooperation of the involved parties in order to develop a functional network in the long term. For network members, it will be a tool and support for solving problems, challenges, improving missing knowledge and skills. The network of manors will be created for leisurely enjoyment of culture and nature, stimulating the interaction of history and modernity. By developing the functionality and usability of historical buildings, the creation of new jobs in the rural region will be promoted. Publicity activities of the network of manors and creation of a regular tourism and cultural offer will promote national and international visibility not only for the network, but for Valmiera county as a tourist destination. By learning and developing the interests, focus and planned cultural offer of each member of the manor network, both the traditional practices will be balanced and the contemporary art and culture offer in the region will be updated. Regular networking will contribute to the development of opportunities for co-creation and creative lifelong learning in the community.
- **Potential transformative effect:** Manor complexes of Valmiera county are important cultural-historical architectural evidence that do not appear in other areas of construction within the county. Since the historic manor centres have lost their original function, they are an important place of economic activity to which the entire surrounding road system also leads, so it is essential to find new functions for the manor complexes and to bring the same high-quality innovations of modern life as it was in the times of manor management. Manor complexes, which have strong and long-lasting values, can become providers of culture and social life in the Valmiera region.
- **Innovation potential:** The owners, managers and enthusiasts of the cultural heritage of Valmiera region do not have a single platform for exchanging information and solving current issues, so the idea of the manor network is an innovation in the region to unite, promote cooperation, share experience and develop historical heritage. It is important that the network will bring together the private sector, individuals, non-governmental organisations and the municipality. To strengthen and advance a common network of manors in Valmiera region in order to create a story that a manor is a place to gain knowledge and skills, realise long-term values, gain positive emotional pleasure, experience content and form, spiritual and physical harmony.

Reason for selection: The project has long term cooperation goals among private and municipal institutions taking care for cultural heritage buildings – manor houses in Valmiera county and trying to fulfil these historic buildings with contemporary functions working together with local communities and developing new creative tourism destinations. The project has wide coverage in the whole county, involving many stakeholders in the CCIs field. An important part of the project is knowledge transfer regarding both heritage preservation and creative business development. Better use of existing infrastructure is very important thinking about sustainable development, and highlighting a unique heritage strongly supports place-based approach to local development. The project has a very clear concept, concrete goals, and an already established good cooperation network and leadership.

Case study 10: *The garden as a functional decorative resource in the formation of the LAUX community (Dārzs kā funkcionāli dekoratīvs resurss LAUX kopienas veidošanā)*

- **Cultural/creative organisation:** [SIA LAUX](#)
- **Place-based issues covered:** 1. Need for more opportunities for co-creation and creative lifelong learning in local communities; 2. Artistic and design solutions are rarely used in public space to make an attractive neighbourhood
- **Thematic strands covered:** 1. Cross-sectoral collaboration; 2. Sustainability
- **Objectives:** The main goal of the project is to aesthetically connect the commercial and recreational functions of the LAUX garden, ensuring a sufficient volume of production for raw materials, while at the same time becoming a pleasant destination for visitors. LAUX aims to become a place where creative intelligence, wherever it comes from, can meet and recharge outside the city. As the garden develops, it will become an environment that will provide not only resources for production and processing activities, but also for recreation. The format will be different – from an Easter egg hunt trail and a long table where guests can get to know each other and make connections, to seminars in the future plant house or walking trips for seniors. The goals of the project are directly related to the creation of an unusual garden environment where social and economic factors converge, giving space for creative discussions and impulses. Among the various activities, a seedling house will be built from used, glazed wooden window frames, which will also serve as a venue for events. Once completed, the building will also serve as one of LAUX’s visual identity tools. From July 2024, on certain days, the garden will be open to visitors for an entrance fee.
- **Potential transformative effect:** On the surface, the project will put another mark on the tourism map, but the most important thing is that it would be able to promote the territory and encourage as many people as possible to follow their dreams and dip their toes into

business. The project also aims to contribute to creating more well-being in the Valmiera region.

- **Innovation potential:** This project is not so much innovative as complex. Learning plant knowledge and garden design, interweaving photography, storytelling, design and product development is a niche that LAUX has stepped into. Through the creation of a garden, they aim to create a virtual community, the existence of which aspires to contribute to increase self-confidence and local attachment of neighbouring communities. Along with the implementation of the project, the amount of harvest and processed products from the garden will increase, which will be realised by creating and increasing the flow of visitors with the garden as a destination – a recreational object to explore.

Reason for selection: The project is unique as it combines agriculture with creative activities (design, photography, crafts, advertising, gastronomy). LAUX is built as a sustainable organic farming enterprise that processes what it grows and sells it with added value, while at the same time developing LAUX into a lifestyle brand. Taking example from the garden ecosystem LAUX wants to transfer this conceptual approach to wider community building LAUX ecosystem of relations with engaged clients. LAUX uses a sustainable approach growing and selling its products. The project is innovative in its business and creative marketing approach. As the project is only in its starting phase, it has a great potential for the further development of creative place-based products and services.

Table 10 – Case studies – Šibenik-Knin County, Croatia Lab

Šibenik-Knin County, Croatia

Case study 11: *Repertoar*

- **Cultural/creative organisation:** Kolektiv 4B
- **Place-based issues covered:** 1. Impact of touristic development; 2. Communication and exchange between coastal and continental parts of the region; 3. Interdisciplinary and/or intersectoral cooperation; 4. Environmental threats and sustainable development
- **Thematic strands covered:** 1. Cross-sectoral collaboration; 2. Activating communities; 3. Intra-sectoral collaboration; 4. Sustainability
- **Objectives:** The project is intended for the community, event organisers, artists and tourists. The goals of the project are to: 1. Establish cooperation and communication

between stakeholders in culture; 2. Create and update a database of resources (portal) of the cultural offer of Šibenik; and 3. Establish channels of information and promotion of cultural events to audiences. The external part of the portal is intended for the domestic audience and tourists for searching and information. The background part is intended for the stakeholders of the cultural offer to create a resource base, information, mutual communication and coordination. In order to achieve regular communication and involvement of stakeholders and the audience, during the project, their needs will be examined and comprehensive and inclusive content of the portal will be designed. This includes a series of activities and workshops for the creation of strategic documents in the development phase of the project, as well as regular meetings, events and joint promotional campaigns after the platform is established.

- **Potential transformative effect:** The project can mobilise and bring together the dispersed and unbalanced offer of cultural and artistic programs in the community by creating a simple and accessible place for online collaboration that develops the potential for better production and presentation of cultural and artistic programs in the local community. Also, the project reduces the risk of a lack of visibility of contents that are not in larger urban areas, which can mobilise audiences and create more uniform visibility and attendance of cultural and artistic programs outside the urban centres of the county. A more uniform schedule, greater availability of information about locations, organisers and programs in the community can encourage event organisers to develop new programs according to the needs of the community. By providing a free database in one place, with the possibility of direct communication and cooperation, a community is created whose synergistic effect could transform and raise the quality of the county's cultural and artistic offer.
- **Innovation potential:** The innovativeness of the project is reflected in its process and output (community workshops and online platform) which facilitates and enables cooperation and networking beyond the usual face-to-face contacts, thus responding to issues such as uneven dispersion of events, hyperproduction, invisibility of the cultural offer in a congested atmosphere, events aimed exclusively at tourists that encourage the production of an 'ornamentalist' local experience. The project acknowledges that the audience is an important stakeholder in the cultural offer of the region. What distinguishes Repertoar is the provision of a tool and database available to all as a necessary prerequisite for effective cooperation and the gathering of the audience and stakeholders in one place, which transfers the entire cultural and social community into an organised, transparent and visible online space with the possibility of direct mutual contact. This also enables the participation of those stakeholders outside the urban centres of the county, which in this way are brought to a more equal position and create opportunities to promote cultural and artistic activities

in non-urban areas, which contributes to the development of the entire regional community.

Reason for selection: The project Repertoar aims to establish cooperation and communication between stakeholders in culture in two directions. The first one is focused on creating a virtual platform for exchange, coordination and communication among cultural actors in the Šibenik-Knin County, while the second is directed towards creating community and strengthening relations between them. The project clearly elaborates how it will address selected place-based issues (impact of touristic development; communication and exchange between coastal and continental parts of the region; interdisciplinary and/or intersectoral cooperation; environmental threats and sustainable development), as well as thematic strands (cross-sectoral collaboration; activating communities; intra-sectoral collaboration and sustainability). Proposed activities provide a sound base for realising the aimed impact and prove innovative approaches to overcoming boundaries detected through the mapping process.

Case study 12: *From the gig to the audience (Od svirke do publike)*

- **Cultural/creative organisation:** [ATRIBUT](#)
- **Place-based issues covered:** 1. depopulation and lack of opportunities to keep and attract younger population in the region; 2. interdisciplinary and/or intersectoral cooperation
- **Thematic strands covered:** 1. activating communities; 2. sustainability
- **Objectives:** The project is being implemented in the city of Knin, another city that suffered a large population outflow, which also affected the quality of life in the community of residents who are still there. One of the goals of the project is to create a quality audience for future cultural events in Knin and the Republic of Croatia, as well as to create future leaders of the city's cultural scene. In fact, the musical taste formed in early youth and teenage days, especially among those who have tried their hand at playing music, has a long-term effect on formation of attitudes towards culture. For the implementation of this project, ATRIBUT connected with school institutions and achieved excellent cooperation. Another goal of the project is to make it possible for all children to try playing a musical instrument, free of charge, in an informal way.
- **Potential transformative effect:** The project has already started strengthening the community through musical education of children and has already generated initial positive effects on children's development. This project is also expected to play a certain influence on the retention of residents in the community, as these workshops contribute to increasing the quality of life in the city of Knin. The project also contributes to the reduction of the risk of social exclusion of children and young people.

- **Innovation potential:** The innovativeness of the project is reflected in the availability of informal music education to all children in the community completely free of charge and in the possibility to also borrow musical instruments so that they can practise independently at home, thanks to the collaboration of multiple stakeholders in the region. Moreover, the children's progress is monitored and recorded very carefully.

Reason for selection: The project offers children in the Knin area free, non-formal education in playing different instruments. Formal musical education in underdeveloped small communities, such as Knin, is often unavailable for children whose parents are not able to provide such education or buy instruments. The organisation Atribut has already established cooperation with public schools, while presenting activities animate and strengthen the community by bringing new content and value, and increase the quality of life by enabling children from Knin to participate in creative processes and culture. The impact of the project is underlined by the contribution to developing children's potential to become future audiences and frontrunners of the cultural scene in the Knin area. The project very clearly explains how it contributes to the selected place-based issues (depopulation and lack of opportunities to keep and attract younger population in the region; interdisciplinary and/or intersectoral cooperation) as well as the chosen thematic strands (activating communities; sustainability).

4.4 Analysis of the main topics covered and common trends

The thematic analysis of the case studies shows that the topics mostly covered by the cases (in terms of objectives and expected transformative effect), are quite in line with the trends by Lab in terms of most chosen place-based issues and thematic strands. In fact, as shown in Figure 17, most of the case studies deal with **issues of a social nature** and with **placemaking-related topics**, followed by the topics of **tourism** and, lastly, **innovation within the CCI ecosystem**. Table 11 highlights the main sub-topics by thematic clusters covered by the 12 case studies.

Figure 17 - Case studies in the six IN SITU Lab locations by thematic cluster

Each thematic cluster is associated with a colour. In Figure 5, the place-based issues for each Lab were linked to the thematic cluster through colour. In this figure, the coloured lines show which thematic clusters are predominant in the case studies.

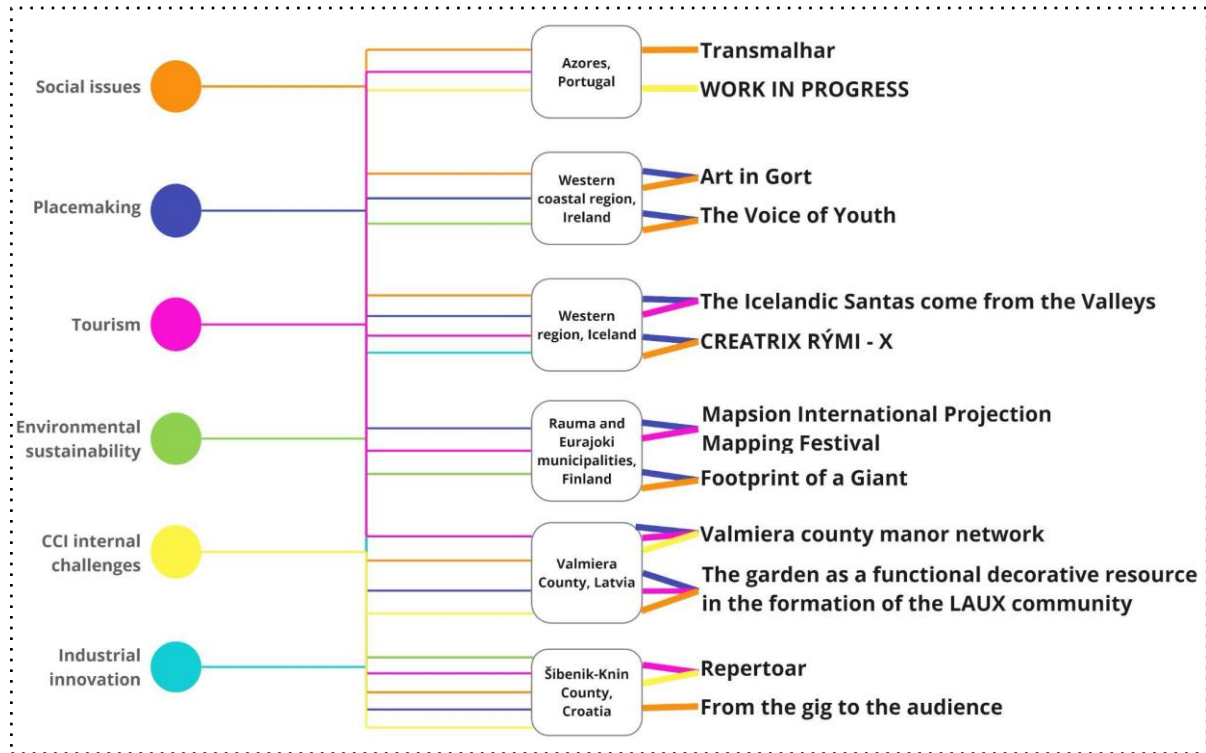


Table 11 - Main sub-topics by thematic clusters covered by the 12 case studies

Case study	Sub-topics by thematic cluster
Transmalhar	Social issues: Promotion of education strategies, creation of a sense of belonging, civic participation, creative thinking and transdisciplinarity, development of children and young people, literacy of the territory through artistic practices.
WORK IN PROGRESS	CCI internal challenges: Creation of a CCIs network within the archipelago, continued creative enterprise in the artistic and cultural field.

Case study	Sub-topics by thematic cluster
Art in Gort	<p>Placemaking: Activation of underused spaces in the town, establishment of a permanent creative space in Gort that connects creative practitioners with the community.</p> <p>Social issues: Working with diverse community members, community-engaged creative practices for local development.</p>
The Voice of Youth	<p>Placemaking: Engagement of young people in placemaking, quality of public space and transformation of the visual landscape.</p> <p>Social issues: Youth activation and participation.</p>
The Icelandic Santas come from the Valleys	<p>Placemaking: Image building in West Iceland, local cooperation and mobilisation.</p> <p>Tourism: Tourism flow, income generation, collaboration between tourism operators and other actors (artists, artisans, food producers, residents, benefactors).</p>
CREATRIX RÝMI - X	<p>Placemaking: Creation of creative spaces for individuals in West Iceland to engage in diverse creative work and conversations, collaboration between individuals, companies, educational and cultural institutions.</p> <p>Social issues: Community mobilisation, youth engagement, sustainability connectivity.</p>
Maption International Projection Mapping Festival	<p>Placemaking: Acknowledgement of local place meanings, place revitalisation.</p> <p>Tourism: Development of tourism offer, measurement of tourism impact, represents creative industries, mixing traditional cultural tourism based on rural heritage with a novel media art concept.</p>
Footprint of Giant	<p>Placemaking: Cultural route development and the acknowledgement based on local stories and memories, strengthening place identity and external image of the target area.</p> <p>Social issues: Participatory art process, local cooperation in the village community.</p>

Case study	Sub-topics by thematic cluster
Valmiera county manor network	<p>Placemaking: Better use of existing heritage infrastructure, involvement of local communities in the process of giving a new contemporary function to historic buildings.</p> <p>Tourism: Development of new creative tourism destinations.</p> <p>CCI internal challenges: Knowledge transfer regarding both heritage preservation and creative business development, CCI collaboration.</p>
The garden as a functional decorative resource in the formation of the LAUX community	<p>Placemaking: Creation of a (creative) garden ecosystem combining agriculture with creative activities.</p> <p>Tourism: Business creation, creative marketing approach, development of tourism offer.</p> <p>Social issues: Community building, income generation.</p>
Repertoar	<p>Tourism: Development of cultural tourism.</p> <p>CCI internal challenges: Establishment of cooperation and communication between stakeholders in culture through the creation of a virtual platform.</p>
From the gig to the audience	<p>Social issues: Non-formal arts-based education for developing children's potential, social wellbeing.</p>

5. Conclusions and next steps

5.1 Conclusions

This report presented the main steps implemented to identify the 12 IN SITU case studies, including a process and thematic analysis. The **three-phase process** was conceived in line with the concept of community-engaged research that permeates the entire IN SITU project and proved to be effective in identifying case studies that were not only in line with the most pressing local issues in each Lab territories, but which are supposed to have a high transformative effect on these territories. This was made possible thanks to the activation of local citizens, who contributed to the identification of the place-based issues themselves, and to the mobilisation of various ecosystem actors, who actively participated in the evaluation and identification of case studies. In terms of **main outcomes achieved**, it can be concluded that:

- All the IN SITU Labs have activated local residents in the process of identifying place-based issues. However, the degree of participation in public forums varies greatly from Lab to Lab, depending on multiple factors (practical issues, social issues, etc.);
- All the IN SITU Labs have mobilised the ecosystem actors and involved them in the process of discussion and identification of the case studies, with varying degrees of involvement. In general, ecosystem actors helped put discussions into perspective and place them in the broader context of the local ecosystem in which they operate. Furthermore, their knowledge of the local context greatly benefited the process of evaluating and identifying the case studies; and
- The case studies identified are in line with the macro-themes into which the place-based issues of the IN SITU Labs are classified and are very relevant to the selected place-based issues of each Lab.

5.2 Next steps

In terms of next steps, each case study will participate in a **participatory monitoring process**, through which the IN SITU project aims to map and analyse the transformative effects of each project on the territory, in relation to the reference place-based issues. The framework for this monitoring process will be presented in Deliverable D3.3. The monitoring process, which will make use of reflexive monitoring as a framework, will be divided into multiple stages over the next two years and will be marked by two milestones, namely the **submission of two monitoring reports** (the first in 2024, the second in 2025) from each case study. To this end, the organisation linked to each case study will be subcontracted and will receive a remuneration for this monitoring work.

In addition, each case study will receive **mentoring support** from IN SITU partners, and in particular Lab partners, and **tailored training** on specific topics that have been identified through the IN SITU survey. Each case study provider will also be able to access local and international **networking opportunities** with other cultural and creative professionals, as well as researchers and policymakers, and participate in the **documentation** of their work.

References

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Annex 1 - Survey questionnaire

[IN SITU - Place-based innovation of cultural and creative industries in non-urban areas](#) is a 48-month-long research project developed by a Consortium of 13 partners, started in July 2022. IN SITU is exploring how cultural and creative practices can help tackle place-based issues in six non-urban areas representing the six IN SITU Labs: Azores, Portugal; Western coastal region, Ireland; Western region, Iceland; Rauma and Eurajoki municipalities, Finland; Valmiera County, Latvia; Šibenik-Knin County, Croatia.

The **purpose** of this survey is twofold. On the one hand, we want to **map projects** proposing cultural and creative responses to key place-based issues in the six IN SITU lab locations. On the other hand, we want to **identify the two most relevant, impactful and innovative projects in each Lab location**, in order to become the case studies of the IN SITU project. For each case study project, an individual or organisation will be subcontracted to provide two monitoring reports on the development of the project, upon signature of a subcontracting agreement (value EUR 5000) (see FAQ document below for more info).

You can **answer this survey** if you meet the following 3 requirements:

Your cultural or creative practice is legally registered in one of the IN SITU lab locations (see above); AND

You are active in one or more cultural or creative fields; AND

You run or are involved in a project that is related to one or more of the most pressing local issues in your region. Consult the FAQ document below to know the place-based issues in your region.

These two documents below will help you answer this survey:

- [Frequently Asked Question Document](#)
- **Survey questionnaire:** have a look at the questionnaire before starting the survey. This will allow you to work off-line on your answers and then copy and paste them into the survey system.

You have until **Friday 2 June 23h59 CET** to respond to this survey ([calculate your timezone](#)). You can email martina.fraioli@encc.eu (in English) for any questions and issues.

Please read carefully the [Privacy Information Notice](#) to know how your personal data will be processed.



The IN SITU project has received funding from the European Union's Horizon Europe programme under Grant Agreement No 101061747.



Instructions

By clicking on the 'Pause' button in the lower central part of the survey page, you can stop filling out the survey at any time and resume it later. You will then receive a URL that you can save and use later to return to the survey.

All fields marked with an asterisk (*) are mandatory. Please make sure to fill them out.

By clicking the 'Back' button, you can go back to an earlier page without losing your responses.

A progress bar in the lower right part shows how much of the survey you have completed and how much you still need to complete.

When you click 'Submit' to the last question, your answers will be definitively recorded.

Profile characteristics

Please fill in information relating to your location, professional activity and contact details.

1. Where are you based?*

* based = the place where your activity is legally registered

- Azores, Portugal
- Western coastal region, Ireland
- Western region, Iceland
- Eurajoki municipality, Finland
- Šibenik-Knin County, Croatia
- Rauma municipality, Finland
- Valmiera County, Latvia
- None of the above

Go to **alternative thank-you page** if

1. *Where are you based?** based = the place where your activity is legally registered
is None of the above

2. In which of the following cultural and creative fields do you work? (Multiple choice is possible)

- | | |
|--|--|
| <input type="checkbox"/> Advertising | <input type="checkbox"/> Animation |
| <input type="checkbox"/> Architecture | <input type="checkbox"/> Books and publishing (including literature) |
| <input type="checkbox"/> Craft | <input type="checkbox"/> Design |
| <input type="checkbox"/> Fashion | <input type="checkbox"/> Film |
| <input type="checkbox"/> Games and multimedia | <input type="checkbox"/> Intangible cultural heritage |
| <input type="checkbox"/> IT and computer science | <input type="checkbox"/> Libraries, museums and archives |
| <input type="checkbox"/> Music | <input type="checkbox"/> Performing arts |
| <input type="checkbox"/> Photography | <input type="checkbox"/> Radio |
| <input type="checkbox"/> Socio-culture (community-based cultural and artistic practices) | <input type="checkbox"/> Television |
| <input type="checkbox"/> Visual arts | <input type="checkbox"/> Other, please specify |
| <input type="checkbox"/> None of the above | |

Go to **alternative thank-you page** if

2. In which of the following cultural and creative fields do you work? (Multiple choice is possible)

is None of the above

3. You are replying to this survey as:*

* Organisations include any entity (institution, non-profit organisation, for-profit organisation, social enterprise, artistic company, other) comprising more than one person. If you are an employee working for an organisation, please complete the survey on behalf of the organisation.

* A self-employed person is an independent worker who does not work for a specific employer. This also includes 'sole proprietorship' (you own and operate a business alone).

- | | |
|---------------------------------------|--|
| <input type="radio"/> An organisation | <input type="radio"/> A self-employed person |
|---------------------------------------|--|

Page 5 - Details

4. Name of your organisation:

* 5. Your first and last name:

* 6. Your role in the organisation:

* 7. Your first and last name:

8. Name of your business/association/other (if different from your first and last name):

* 9. Briefly describe your organisation and its activities:

(Max 2000 characters)

* 10. Briefly describe your professional activity:

(Max 2000 characters)

* 11. Place where your professional activity takes place:

Please indicate the exact location (village, town, city, other)

*** 12. Your gender:**

- Female (cis)
- Transgender male
- Non-binary/Genderqueer
- Other, please specify
- Male (cis)
- Transgender female
- I do not wish to disclose

13. Your website (if available):

14. Your social media channels (if available):
Please enter a URL

- Facebook
- Instagram
- LinkedIn
- Telegram
- Twitter
- Other

*** 15. Your email address:**

Place-based issues

In this section, we present a number of place-based issues in your region that have been identified in the first phase of IN SITU. The project you enter in this survey has to be linked to one or more of these place-based issues. It can be linked to one or more of these issues in various ways (objectives, activities, partners, results, other).

*** 16. Which of the following regional place-based issues (Azores region) does your project address? (Multiple choice is possible - please select only the most relevant to your project)**

- Need to accommodate tourism growth without compromising local sustainability
- Promoting education strategies (formal and non-formal) aimed at more vulnerable social groups, namely young people at risk
- Need to create network of cultural and creative industries at regional level
- The construction of a society that aims at greater gender equality
- Encourage democratic participation of cultural and creative industries in regional political decision-making

*** 17. Which of the following regional place-based issues (Western coastal region, Ireland) does your project address? (Multiple choice is possible - please select only the most relevant to your project)**

- The housing and accommodation crisis in Galway
- Environment and Development: making a more sustainable Galway through issues such as litter and transport
- Community Organising and national policy in a local context: working with communities to address local concerns such as transport, South Galway flood plans and the proposed Gort Biogas Plant
- Youth and Community Development: engaging young people in placemaking and making places where young people can flourish
- Governance and Local Development: encouraging democratic engagement and collaborative placemaking

*** 18. Which of the following regional place-based issues (Western region, Iceland) does your project address? (Multiple choice is possible - please select only the most relevant to your project)**

- Lack of solidarity and cooperation between municipalities within Vesturland
- Image building for Vesturland with attraction aimed at selected groups of tourists (management of tourist flow)
- Lack of participation of young people
- Lack of innovation and product development in primary industries (e.g. agriculture and fishing), instead of primary production
- Place design (need for support, organisation and place spirit that encourages creative activity)
- Housing shortage

*** 19. Which of the following regional place-based issues (Rauma and Eurajoki municipalities, Finland) does your project address? (Multiple choice is possible - please select only the most relevant to your project)**

- | | |
|--|--|
| <input type="checkbox"/> Unmaintained and undeveloped historic routes | <input type="checkbox"/> Wear and tear on natural and archaeological sites |
| <input type="checkbox"/> Inaccessibility of the archipelago | <input type="checkbox"/> Lacking recognition of local place meanings |
| <input type="checkbox"/> Dilapidation and disuse of rural built heritage | <input type="checkbox"/> Sea pollution, land use and forest conflicts |

*** 20. Which of the following regional place-based issues (Valmiera County, Latvia) does your project address? (Multiple choice is possible - please select only the most relevant to your project)**

- | | |
|--|--|
| <input type="checkbox"/> Limited employment possibilities in rural areas | <input type="checkbox"/> Valmiera county is not recognized as a cultural tourism destination on national and international level |
| <input type="checkbox"/> Limited opportunities to experience contemporary arts and culture / the prevalence of traditional practices | <input type="checkbox"/> Need for more opportunities for co-creation and creative lifelong learning in local communities |
| <input type="checkbox"/> Involvement of local unique heritage in tourism offer | <input type="checkbox"/> Artistic and design solutions are rarely used in public space to make an attractive neighbourhood |

*** 21. Which of the following regional place-based issues (Šibenik-Knin County, Croatia) does your project address? (Multiple choice is possible - please select only the most relevant to your project)**

- | | |
|--|---|
| <input type="checkbox"/> Depopulation and lack of opportunities to keep and attract younger population in the region | <input type="checkbox"/> Impact of touristic development |
| <input type="checkbox"/> Communication and exchange between coastal and continental parts of the region | <input type="checkbox"/> Interdisciplinary and/or intersectoral cooperation |
| <input type="checkbox"/> Environmental threats and sustainable development | |

Thematic strands

In this section, we present a set of thematic strands common to all IN SITU labs. The project you enter in the survey may be linked to one or more thematic strands in various ways (objectives, activities, partners, results, other).

*** 22. What thematic strands is your project related to? (Multiple choice is possible)**

- Cross-sectoral collaboration: your project involves various business sectors (e.g. retail, mobility, energy, etc.), not directly related to the cultural and creative sphere.
- Activating communities: your project engages with community groups to collaboratively shape action.
- Other, please specify
- None of the above
- Intra-sectoral collaboration: your project involves various cultural and creative sectors, different from yours.
- Sustainability (human, social, environmental, economic, artistic): your project is somehow linked to one or more of the five principles of sustainability

Your project

In this section, we ask you to provide information about your project.

*** 23. What is the status of your project?**

- Recently closed (= closed between July 2022 and May 2023)
- In progress - other duration
- In conception stage (it will start before October 2023)
- In progress - duration until at least October 2025
- In conception stage (it will start after October 2023)
- Other, please specify

*** 24. Has your project received EU funding?**

- Yes
- No
- Other, please specify

* 25. Name of your project:

* 26. What are the objectives of your project and how are they linked to the place-based issues you selected earlier?

Max 2000 characters

* 27. How are the project objectives linked to the thematic strands you selected earlier (if applicable)?

Max 2000 characters

* 28. What activities are foreseen in your project and how do they allow to achieve the project objectives?

Max 2000 characters

* 29. What kinds of transformative effects do you think your project could have in your territory?

Max 2000 characters

*** 30. Why is your project innovative? * Max 2000 characters**

** The project is likely to produce results that will be innovative for the geographical context in which the project is implemented and with regard to the selected place-based issues. The innovative dimension of a project can relate to the content of the outputs produced by the project, and/or to the processes and working methods applied, and/or to the organisations and persons involved or targeted, etc.*

Page 10

*** 31. Do you have partners in your project?***

* By partner we mean any organisation or self-employed person other than you who is formally or informally involved in the project.

- Yes, I have partners Not yet, but I plan to
 have partners in the future No, I implement the project myself

Page 11

Show page if

*31. Do you have partners in your project?** *By partner we mean any organisation or self-employed person other than you who is formally or informally involved in the project...*

is Yes, I have partners

*** 32. Please indicate your partners:**

Page 12

What's next?

Your project will become part of an IN SITU **open database of inspiring practices** which will be published on the IN SITU website. In this way, we hope to make available to other researchers, practitioners, stakeholders and the community at large a rich information base that puts the Lab regions and the CCIs that are part of them in the spotlight, thus placing their activities and their innovative potential on the map. Moreover, **all respondents** to the survey can **access free training** opportunities organised by the IN SITU partners.

In case your project is selected as an IN SITU case study:

You will receive:

- A remuneration of EUR 5000 for the service you will provide as a case study (two monitoring reports of your project)
- Mentoring support (on demand) from the IN SITU partners
- Visibility and promotion of your project at international and national level through meetings, conferences, the IN SITU documentary, etc.
- Access to networking opportunities at local and international level with other cultural and creative professionals, as well as researchers and policy makers.

You will be asked to:

- Deliver two monitoring reports of your project (an IN SITU monitoring team will support this task) respectively in 2024 and 2025 (exact dates to be defined after selection)
- Take part in informal meetings with the IN SITU lab coordinator and local actors in your region for exchange and networking purposes
- Participate in the documentation of the activities you carry out (an IN SITU documentation team will support this process). This material will be given visibility on the IN SITU channels (subject to consent) and, in case of videos, they will be part of the official IN SITU documentary.

In order to design a targeted training programme, please answer the following question related to your training needs.

*** 33. In which of the following subjects would you like to have training? (Multiple choice is possible - max 6 choices)**

- | | |
|---|--|
| <input type="checkbox"/> Visual and written storytelling as a marketing and innovation tool | <input type="checkbox"/> Audience engagement and development |
| <input type="checkbox"/> Strategic management and planning | <input type="checkbox"/> Project management issues and practices |
| <input type="checkbox"/> Social and business entrepreneurship | <input type="checkbox"/> Business models |
| <input type="checkbox"/> Risk management | <input type="checkbox"/> Financing and fundraising |
| <input type="checkbox"/> Applying digital technologies in your practices | <input type="checkbox"/> Eco-sustainable management |
| <input type="checkbox"/> Applying for EU funding | <input type="checkbox"/> Understanding and applying local cultural policies |
| <input type="checkbox"/> Networking and partnership building at the local level | <input type="checkbox"/> Leadership |
| <input type="checkbox"/> Visual concept design | <input type="checkbox"/> Innovation: business, social, open, disruptive, crossover, etc. |
| <input type="checkbox"/> Envisioning innovation and problem-solving through science fiction | <input type="checkbox"/> Other, please specify |

Page 13

Processing of your personal data

Please read carefully the [Privacy Information Notice](#) before answering the following question.

- * 34. I have read and understood the processing of my personal data according to the Privacy Information Notice, including the use of my personal data and the measures/procedures taken to protect and rectify them.

Yes

- * 35. Do you agree to publish information about your project in a public database available on the IN SITU website?

Yes, I agree to share all information about my project (country, organisation, place-based issues and thematic strands covered, objectives and activities), including my e-mail address

No, I do not agree to share any information about my project

Yes, I agree to share all information about my project (country, organisation, place-based issues and thematic strands covered, objectives and activities), excluding my e-mail address

- * 36. Do you agree to being contacted by IN SITU partners to invite you to training sessions?

Yes, I agree

No, I do not agree

- * 37. Do you agree to being contacted by IN SITU partners to receive clarifications on your project, if needed for selection purposes?

Yes, I agree

No, I do not agree

Page 14

- * 38. Do you want to subscribe to the IN SITU newsletter and receive updates about the project, its events and new resources (twice per year)?

Yes, I want to subscribe

No, I do not want to subscribe

Thank you, your responses have been registered!

If you wish, follow IN SITU on: [Twitter](#), [Instagram](#), [Facebook](#), [LinkedIn](#), [YouTube](#).

Annex 2 - Frequently Asked Questions document supporting respondents to the IN SITU survey

About the IN SITU project

Q: What's the IN SITU project about?

A: [*IN SITU - Place-based innovation of cultural and creative industries in non-urban areas*](#) is a research project funded by the European Commission through the Horizon Europe programme (project no. 101061747). IN SITU started in July 2022 with 48 months of duration, thus ending in June 2026. It is developed by a Consortium of 13 partners, namely: Centre for Social Studies (CES), Portugal - Coordinator; Bifrost University (BI FROST), Iceland; European Network of Cultural Centres (ENCC), Belgium; Kultura Nova Foundation (KNF), Croatia; Latvian Academy of Culture (LKA), Latvia; Mondragon Innovation & Knowledge (MIK), Mondragon University, Spain; National Academy of Theatre and Film Arts "Kr. Saratov" (NATFIZ), Bulgaria; National Institute for Agriculture, Food and Environment (INRAE), France; University of Galway (UG), Ireland; University of Hildesheim (SUH), Germany; University of the Azores (UAc), Portugal; University of Turku (UTU), Finland; and Utrecht University (UU), The Netherlands."

IN SITU combines research and experimental actions to advance the innovation-related practices, capacities and potential of cultural and creative industries based in non-urban areas of the EU, a sector which has grown in visibility and importance in the last decade in Europe and internationally but which is still vulnerable at local level due to the lack of attention of research and policy to its needs, characteristics and potential.

The IN SITU project aims to provide an in-depth understanding of the direct and indirect effects, cross-sectoral connections and spillovers, innovative strategies and systems, and needs of practitioners in cultural and creative industry sectors in an array of non-urban areas in different parts of Europe. Complementary to this, the project also aims to advance the multi-level policy and planning frameworks that contextualise and can enable this work. Furthermore, IN SITU will aid in the development of new place-based models of development and provide both conceptual and pragmatic guidance on how to approach it differently.

Q: What are IN SITU Labs?

A: A core defining aspect of the project is its aim to interlink research and practice through place-based [**IN SITU Labs**](#): creative collaborative incubators, which comprise hubs for new projects, training, and networking initiatives. The six IN SITU Labs are located in **non-urban areas** in countries located on the "periphery" of Europe, with three located on the western side of Europe, and three on the eastern side, and encompassing countries in both the south and north of Europe:

- Azores archipelago (9 islands), Portugal;
- Western coastal region, Ireland;

- Western region, Iceland;
- Rauma and Eurajoki municipalities, Finland;
- Valmiera county, Latvia;
- Šibenik-Knin County, Croatia.



Q: Who coordinates the six IN SITU labs?

A: The six IN SITU labs are coordinated by the **following partners**:

- Azores, Portugal: coordinated by [University of the Azores \(UAc\)](#);
- Western coastal region, Ireland: coordinated by the [National University of Ireland, or NUI Galway \(NUIG\)](#);
- Western region, Iceland: coordinated by [Bifröst University \(BIFROST\)](#);
- Rauma and Eurajoki municipalities, Finland: coordinated by the [University of Turku \(UTU\)](#);
- Valmiera County, Latvia: coordinated by the [Latvian Academy of Culture \(LKA\)](#);
- Šibenik-Knin County, Croatia: coordinated by [Kultura Nova Foundation \(KNF\)](#).

About the IN SITU survey

Q: What is the purpose of this survey?

A: The **purpose** of this survey is twofold. On the one hand, we want to **map projects** proposing cultural and creative responses to key place-based issues in the six IN SITU lab locations. On the other hand, we want to **identify the two most relevant, impactful and innovative projects in each Lab location**, in order to become the case studies of the IN SITU project. Each case study will be then subcontracted and will receive a remuneration of EUR 5000 in exchange for the provision of two monitoring reports (see FAQ document below for more info).

Q: What is the deadline to answer this survey?

A: You have until **Friday 2 June at 23.59 CET** to answer this survey ([calculate your timezone](#)).

Q: Is it possible to read the questionnaire in advance and work off-line before starting the survey and sending the answer officially?

A: Yes. You can read and download the questionnaire via [this link](#). This will allow you to have a look at the questionnaire before starting the survey, work off-line on your answers and then copy and paste them into the survey system.

Q: Who can answer this survey?

A: You can answer this survey if you meet the following 3 requirements:

- 1.** Your **cultural or creative practice is legally registered in one of the IN SITU lab locations:** Azores, Portugal - Western coastal region, Ireland - Western region, Iceland - Rauma and Eurajoki municipalities, Finland - Valmiera County, Latvia - Šibenik-Knin County, Croatia; **AND**
- 2.** You are **active in one or more of the following cultural and creative fields:** advertising, animation, architecture, book and publishing (including literature), craft, design, fashion, film, games and multimedia, intangible cultural heritage, IT and computer science, libraries museums & archives, music, performing arts, photography, radio, socio-culture (community-based cultural and artistic practices), television, visual arts; **AND**
- 3.** You run or are involved in a **project that is related to one or more of the most pressing local issues in your region.** These issues have been identified through public forums and focus groups where citizens presented key issues and concerns regarding local development, as well as their opinions on the future development of the region. A specific question in the survey will ask you to choose one or more place-based issues to which your project is related in some way. Your project can be linked to one or more place-based issues in various ways (objectives, activities, partners, results, other).

Below you can take a look at the place-based issues per lab that will be proposed to you in the survey (keep in mind that you will have to link your project to one or more place-based issues **ONLY** of the region in which you are based).

IN SITU Lab	Place-based issues
Azores, Portugal	<ul style="list-style-type: none"> - Need to accommodate tourism growth without compromising local sustainability - The construction of a society that aims at greater gender equality - Promoting education strategies (formal and non-formal) aimed at more vulnerable social groups, namely young people at risk - Encourage democratic participation of cultural and creative industries in regional political decision-making

IN SITU Lab	Place-based issues
Western coastal region, Ireland	<ul style="list-style-type: none"> - Need to create network of cultural and creative industries at regional level - The housing and accommodation crisis in Galway - Youth and Community Development: engaging young people in placemaking and making places where young people can flourish) - Environment and Development: making a more sustainable Galway through issues such as litter and transport - Community Organising and national policy in a local context: working with communities to address local concerns such as transport, South Galway flood plans and the proposed Gort Biogas Plant - Governance and Local Development: encouraging democratic engagement and collaborative placemaking
Western region, Iceland	<ul style="list-style-type: none"> - Lack of solidarity and cooperation between municipalities within Vesturland - Lack of innovation and product development in primary industries (e.g. agriculture and fishing), instead of primary production - Image building for Vesturland with attraction aimed at selected groups of tourists (management of tourist flow) - Place design (need for support, organisation and place spirit that encourages creative activity) - Lack of participation of young people - Housing shortage
Rauma and Eurajoki municipalities, Finland	<ul style="list-style-type: none"> - Unmaintained and undeveloped historic routes - Wear and tear on natural and archaeological sites - Inaccessibility of the archipelago - Lacking recognition of local place meanings - Dilapidation and disuse of rural built heritage - Sea pollution, land use and forest conflicts
Valmiera County, Latvia	<ul style="list-style-type: none"> - Limited employment possibilities in rural areas - Valmiera county is not recognized as a cultural tourism destination on national and international level - Limited opportunities to experience contemporary art and culture / the prevalence of traditional practices - Need for more opportunities for co-creation and creative lifelong learning in local communities - Involvement of local unique heritage in tourism offer - Artistic and design solutions are rarely used in public space to make an attractive neighbourhood
Šibenik-Knin County, Croatia	<ul style="list-style-type: none"> - Depopulation and lack of opportunities to keep and attract younger population in the region - Impact of touristic development - Communication and exchange between coastal and continental parts of the region - Interdisciplinary and/or intersectoral cooperation - Environmental threats and sustainable development

Q: What should be the timeframe of the project you enter in the survey?

A: The project you enter in the survey has to:

- be **recently closed** (= closed between July 2022 and May 2023), OR
- be **in progress**, OR
- **start soon** (= start no later than October 2023).

All projects that meet at least one of the above conditions can be entered in the survey and be part of the IN SITU open database. However, only projects with a duration until at least October 2025 can be identified as case studies. The main objective of case study identification is their monitoring over time, so projects with a limited duration cannot be identified as case studies.

Q: What are thematic strands and how should your project be related to them?

A: Thematic strands are **horizontal topics** related to the themes covered by the IN SITU project and are common to all labs. Your project may be linked to one or more thematic strands in various ways (objectives, activities, partners, results, other). The thematic strands that we will propose to you in the survey are the following:

- Cross-sectoral collaboration: your project involves various business sectors (e.g. retail, mobility, energy, etc.), not directly related to the cultural and creative sphere
- Intra-sectoral collaboration: your project involves various cultural and creative sectors, different from yours
- Activating communities: your project engages with community groups to collaboratively shape action
- Sustainability (human, social, environmental, economic, artistic): your project is somehow linked to one or more of the five principles of sustainability
- Other, please specify.

Q: Is it possible for the same respondent to enter multiple projects in the survey?

A: Yes, it is possible for the same respondent to enter multiple projects in the survey. This can be done by answering the survey multiple times (one submitted response = one project).

Q: Do you have to have project partners or can you be the only organisation/self-employed person involved in the project?

A: Yes, you can be the only organisation/self-employed person involved in the project you enter in the survey. The presence of partners is not mandatory. However, when we will be identifying the case studies, we will assign 4 additional points to projects where partners are involved or will be involved in the future.

Q: What are the evaluation criteria of the case studies?

A: As stated above, only projects with a **duration until at least October 2025** can be identified as case studies. The main objective of case study identification is their monitoring over time, so projects with

a limited duration cannot be identified as case studies. This precondition is the first requirement on the basis of which we will make a first selection.

All projects with a duration until at least October 2025 will be assessed against the following **three evaluation criteria**:

- 1. Relevance** (max 20 points): the extent to which the project objectives and activities are clear and are relevant to the selected place-based issues and the extent to which the project is linked to the proposed thematic strands.
- 2. Impact** (max 8 points): the extent to which the project has the potential to positively impact the regional territory and its communities.
- 3. Innovativeness** (max 8 points): the extent to which the project is likely to produce results that will be innovative for the geographical context in which the project is implemented and with regard to the selected place-based issues. The innovative dimension of a project can relate to the content of the outputs produced by the project, and/or to the processes and working methods applied, and/or to the organisations and persons involved or targeted, etc.

Four additional points are given to projects in which multiple partners are involved.

The two projects per lab (for a total of 12 projects) with the highest scores will be identified as case studies.

Q: Who will evaluate and identify the case studies?

A: Each **lab coordinator** is in charge of the evaluation process in its lab. The **European Network of Cultural Centers** is co-responsible and actively participates in the evaluation process. Each lab coordinator will involve in the evaluation process the members of a **network of Local Actors** from the spheres of education, government, commercial and social sectors. These local networks were formed in each lab in the first phase of the IN SITU project, with the aim of jointly discussing and exploring place-based development approaches, creative and innovation practices in each location, as well as any other issues related to IN SITU project and its areas of intervention.

Through a participatory workshop, local actors will provide their feedback on the projects. The final case studies will be identified through the combination of the vote assigned to each project idea by the IN SITU lab partner and the feedback given by the members of the local Horizontal Network.

Q: What if your project is not identified as an IN SITU case study?

A: In case your project is not identified as a case study, it will still be part of the **IN SITU open database** of all projects collected through the survey and published on the IN SITU website (see last question on the data processing rules). In this way, we hope to make available to other researchers, practitioners, stakeholders and the community at large a rich information base that puts the Lab regions and the

CCIs that are part of them in the spotlight, thus placing their activities and their innovative potential on the map.

Moreover, even if your project will not be identified as a case study, you will still have **free access to training opportunities** organised by IN SITU partners. For this purpose, you will be contacted when we will organise the training, via the email address you indicate in the survey.

Q: What will you receive if your project is identified as an IN SITU case study?

A: In case your project is identified as an IN SITU case study, you will receive:

- A remuneration of EUR 5000 as subcontractor, in exchange for the provision of two monitoring reports of your project (an IN SITU monitoring team will support this task)
- Mentoring support (on demand) from the IN SITU partners
- Visibility and promotion of your project at international and national level through meetings, conferences, the IN SITU documentary, etc.
- Access to networking opportunities at local and international level with other cultural and creative professionals, as well as researchers and policy makers.

Q: What is a subcontract and what are your duties if your project becomes a case study?

A: Subcontracting means that an action task (related, in this case, to the IN SITU project) is outsourced to an external third party (in this context, to each identified case study). Therefore, subcontracting differs from a grant or a prize because it is linked to the **realisation of a task** and presupposes the **issuance of an invoice for the service provided** on behalf of the third party hired.

In our case, this task consists of preparing and **delivering two monitoring reports** of the project that has been identified as an IN SITU case study (the project monitoring team will support you in the execution of this task by briefing you and providing you with a framework and a template). The two reports have to be delivered respectively in 2024 and 2025 (exact dates to be defined).

Upon execution of this task, the selected organisations/self-employed persons will receive a remuneration of EUR 5000. The payment will be organised in two instalments (a first payment immediately after signing the contract and a second payment upon submission of the second and last monitoring report).

The nature of the tasks and the obligations and rights of the parties will be included in a contract that the parties will sign after the identification of the case studies. In general, the contract regulates the obligations concerning the correct implementation of the task, the prevention of conflicts of interest, confidentiality and security, ethics, acknowledgement of EU support for the development of the assignment, information, record keeping and any audits.

As the official subcontractor agent, the **European Network of Cultural Centres (ENCC)** assures that the identified case studies offer the best value for money according to its own [internal Policy on](#)

[Procurement and Subcontracting](#), as well as national and European law. "Best value" here means the purchase of the services of the project that best fits the evaluation criteria established by the IN SITU Consortium and which is deemed to have adequate resources to best meet the monitoring needs arising from its position as a case study of the IN SITU project.

Q: What will you be asked for if your project is identified as an IN SITU case study?

A: In case your project is identified as an IN SITU case study, you will be asked to:

- Deliver two monitoring reports of your project (see question above)
- Take part in informal meetings with the IN SITU lab coordinator and local actors in your region for exchange and networking purposes
- Participate in the documentation of your work (an IN SITU documentation team will support this process), by providing short videos of the activities you carry out. These videos will be given visibility on the IN SITU channels (subject to consent) and will be part of the official IN SITU documentary.

Q: What are the rules relating to the processing of your personal data?

A: Please read carefully the [Privacy Information Notice](#) to know how your personal data will be processed.

Q: Who can you contact for any information relating to the IN SITU project or the survey?

A: You can contact the following persons:

<p>IN SITU Project Coordinator</p> <p>Nancy Duxbury Centre for Social Studies, University of Coimbra Colégio de S. Jerónimo, Apartado 3087 3000-995 Coimbra, Portugal E-mail: in-situ@ces.uc.pt Phone: +351 239 855 570</p>	<p>IN SITU Survey Coordinator</p> <p>Martina Fraioli European Network of Cultural Centres (ENCC) Rue des Alexiens 16 B, 1000 Bruxelles, Belgium E-mail: martina.fraioli@encc.eu</p>
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