

IN SITU Conference Guidebook

CONFERENCE

Horizons of Sustainability: The Power of Creative Innovation for Transformation of Rural and Non-Urban Futures

25-27 September 2024

Šibenik, Croatia



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Welcome message



Dear Participants,

The Kultura Nova Foundation, the Centre for Social Studies (CES), and the IN SITU partners welcome you to Šibenik, Croatia, to the "[Horizons of Sustainability: The Power of Creative Innovation for Transformation of Rural and Non-Urban Futures](#)" conference.

The conference programme explores the potential, synergies, and challenges involved in reshaping social, economic, environmental, and cultural sustainability with attention to showcasing and analysing place-based innovation and creativity as forces in transformative processes.

We hope you will enjoy the programme and feel free to give us feedback at any time!

In this document you can find a brief overview of the IN SITU project, the detailed schedule of the conference, and some practical information helpful during your stay in Šibenik.

Thank you for attending and being part of the conference!

With kind regards,

Dea Vidović

Director of Kultura Nova Foundation

Nancy Duxbury

Senior Researcher and Coordinator at CES

Overview

About the IN SITU project

[IN SITU – Place-based Innovation of Cultural and Creative Industries in Non-urban Areas](#) is a four-year project that combines research and experimental actions to advance the innovation-related practices, capacities, and potentials of cultural and creative industries (CCIs) based in non-urban and rural areas of the EU. The IN SITU project consortium comprises 13 Full Partners from 12 countries, consisting of 11 research institutions, a European-wide CCIs network, and a national cultural foundation.

What is the rationale behind IN SITU?

The non-urban constituency of the cultural and creative sector has grown in visibility and significance over the last decade in Europe and internationally but is still vulnerable due to the lagging attention of research and policy to its needs, characteristics, and potential. In parallel, a small but growing body of research is pointing to innovation taking place outside of cities, and emerging ideas and observations indicate that how innovation processes occur in rural areas differ from those in cities.

What are our objectives?

The IN SITU project aims to better understand the forms, processes, and governance needs of CCIs located in non-urban areas of Europe and to advance the ability of non-urban CCIs to act as drivers of innovation, competitiveness, and sustainability for the locales in which they are located. A core defining aspect of IN SITU is the **interlinking of research and practice through place-based IN SITU Labs** – hubs for networking, training and capacity building, and monitoring case studies in six non-urban regions across Europe, located in **Portugal, Ireland, Iceland, Finland, Latvia, and Croatia**.

Involving both Europe-wide research and place-based experimentation, we aim to provide an in-depth knowledge of the direct and indirect effects, cross-sectoral connections and spillovers, innovative strategies and systems, and the needs of CCI practitioners in non-urban areas. We plan to generate new empirical and conceptual insights of value to academics, CCIs, and policymakers. We also aim to contribute to a more informed and enabled future for practitioners in cultural and creative industries based in non-urban areas.

If you wish to stay up-to-date about IN SITU activities, please subscribe to our Newsletter (at the bottom of the page of our [website](#)) and/or follow our social media (we are on [Facebook](#), [Instagram](#), [Twitter/X](#) and [LinkedIn](#)).

About the conference

The conference takes a broad and forward-looking perspective, envisioning a future that unlocks the potential for positive, lasting changes in less urbanised areas through creative and cultural initiatives. In a world recovering from the COVID-19 pandemic and facing severe crises, ranging from climate change and wars to energy challenges, migration, and inflation, the need for significant positive transformations has reached an unprecedented urgency.

The conference focuses on rural and non-urban communities that are especially vulnerable in times of crisis due to limited resources and often facing depopulation challenges. Recent policy trends reflect a growing focus on the well-being and sustainability of extra-metropolitan communities in non-urban and rural territories. These communities exhibit a creative capacity for responses to contemporary challenges. Many scholars have highlighted the role of cultural actors across Europe, illustrating how they focus on place-based innovations, injecting a fresh energy and novel insights for the sustainability of their communities.

Sustainability needs creative, place-based innovation. In today's complex global landscape, sustainability has matured into an all-encompassing paradigm spanning climate, energy, finance, food, health, education, heritage, culture, and numerous other domains. Achieving a lasting and balanced utilisation of resources is integral to sustainability, which demands economic, technological, soft, and social innovations to propose creative solutions tailored to local communities' specific characteristics and needs.

The conference explores the potential, synergies, and challenges involved in reshaping social, economic, environmental, and cultural sustainability with attention to showcasing and analysing place-based innovation and creativity as forces in this transformative process. In non-urban and rural settings, these place-based innovations are particularly significant. They can effectively address local challenges and remarkably enhance the quality of life, vitality, and the overall sustainability of communities and territories.

A particular thematic focus of the conference will be care and children and youth's creative engagement within these communities, recognising them as pivotal components of sustainable and resilient rural and non-urban societies.

One of the crucial aspects of place-based innovation of cultural and creative actors is defining their commitment to care – for children, the elderly, common goods, resource sharing, and so forth. Care is gaining prominence in sustainability discussions, with some theorists and advocates proposing it as an organising principle for society and the economy. Over the past decade, care has also become more relevant in political discourse, shifting from traditional family relations to a broader perspective focusing on reshaping and revitalising communities. Culture, as a space for dialogue, plays a central role in supporting the transition to a “society of care.” It has the power to identify various strategies and tactics to engage citizens, contribute to the democratisation of societies, and raise awareness about urgent issues and the need to create equitable and sustainable societies. For culture to fulfil this role, it must be accessible financially, geographically, and socially and serve as a space for dialogue and participation based on principles of cultural democracy, ensuring that every voice is heard and engaged.

A shared concern that resonates in various rural and non-urban territories across Europe is the depopulation of these areas, which stands out as a critical threat to their sustainable future. In this scenario, the pivotal role of children and youth in cultural life and their contribution to creative innovations emerges as one of the most significant issues. This international conference is held in Šibenik – dubbed the “City of Children” for its longstanding Festival of Children dating back to the 1960s – and aims to shed light on children’s creative and engaging role in innovation for transforming rural and non-urban futures. This emphasis arises from the imperative to rejuvenate ageing communities in these territories and the sincere intent to actively involve new generations in discussions and actions shaping our collective future. In this regard, culture poses itself as the most persuasive strategy and means to encourage their engagement.

From all these points of view, the conference strives to open discussion on place-based innovation of culture and creativity and its transformative potential in preserving intrinsic values and contributing to the well-being of communities and societies. This approach evokes the need to encourage transformative cultural policy and a holistic approach to all public policies which regards culture as a connective tissue for social processes – an experimental, innovative, and creative realm for sustainable solutions in the public interest of local communities in rural and non-urban landscapes.

The “**Horizons of Sustainability: The Power of Creative Innovation for Transformation of Rural and Non-Urban Futures**” Conference, held in Šibenik, Croatia, from 25 to 27 September 2024, is organised within the project *IN SITU – Place-based Innovation of Cultural and Creative Industries in Non-urban Areas*. This event is co-organised by the Centre for Social Studies of the University of Coimbra and the local partner Kultura Nova Foundation from Zagreb in cooperation with the partners of the IN SITU project. It is supported by the European Union’s Horizon Europe Research and Innovation Programme (Grant Agreement no. 101061747) and the Central European Initiative.

Organising Committee

Ana Jaleco, Centre for Social Studies, University of Coimbra, Portugal

Antonija Letinić, Kultura Nova Foundation, Croatia

Dea Vidović, Kultura Nova Foundation, Croatia

Inês Costa, Centre for Social Studies, University of Coimbra, Portugal

Marta Jalšovec, Kultura Nova Foundation, Croatia

Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal

Paola Di Nunzio, Centre for Social Studies, University of Coimbra, Portugal

Sílvia Silva, Centre for Social Studies, University of Coimbra, Portugal

Tamara Zamelli, Kultura Nova Foundation, Croatia

Scientific Committee

Andrè Torre, INRAE – Agroparistech, France

Beate Kegler, University of Hildesheim, Germany

Bergsveinn Þórsson, Bifröst University, Iceland

Bjarki Þór Grönfeldt Gunnarsson, Bifröst University, Iceland

Daniela Soares, University of the Azores, Portugal

Dea Vidović, Kultura Nova Foundation, Croatia (co-chair)

Helena Walther, University of Hildesheim, Germany

Hugo Pinto, Centre for Social Studies, University of Coimbra; University of Algarve, Portugal

Ieva Zemite, Latvian Academy of Culture, Latvia

Ilona Kunda, Latvian Academy of Culture, Latvia

Isabel Albergaria, University of the Azores, Portugal

Jon Aldazabal, Mondragon Innovation & Knowledge, Mondragon University, Spain

Josune Prieto, Mondragon Innovation & Knowledge, Mondragon University, Spain

Julius Heinicke, University of Hildesheim, Germany

Lidia Varbanova, National Academy of Theatre and Film Arts “Kr. Sarafov”, Bulgaria

Maria Leonor Sampaio, University of the Azores, Portugal

Mark Justin Rainey, University of Galway, Ireland

Martina Fraioli, European Network of Cultural Centres, Belgium

Maryline Filippi, INRAE – Agroparistech, France

Milene Tessarin, Utrecht University, Netherlands

Nancy Duxbury, Centre for Social Studies, University of Coimbra, Portugal (co-chair)

Nicola Cortinovis, Utrecht University, Netherlands

Oleksandra Nenko, University of Turku, Finland

Pauliina Latvala-Harvilahti, University of Turku, Finland

Pilar Damião de Medeiros, University of the Azores, Portugal

Piotr Michalowski, European Network of Cultural Centres, Belgium

Yana Dzharova-Karakoleva, National Academy of Theatre and Film Arts “Kr. Sarafov”, Bulgaria

Thank you!

Schedule

At a glance

WEDNESDAY, SEPT. 25

HOUSE OF ART ARSEN	08.30 – 09.00	REGISTRATION
	09.00 – 09.45	Plenary: <i>The Future Belongs to Them: Initiatives from Šibenik</i>
	09.45 – 10.15	<i>Welcome to the Horizons of Sustainability Conference</i>
	10.15 – 10.45	Plenary: <i>The Corners of European Horizons: What is the IN SITU Project?</i>
	10.45 – 11.15	COFFEE BREAK
	11.15 – 12.00	Plenary: <i>Kaleidoscope of the IN SITU Lab Regions</i>
	12.00 – 13.00	Plenary: <i>Global Experiences of Creative Agency Towards Sustainable Non-Urban Communities</i>
	13.00 – 14.30	LUNCH BREAK
ST. JOHN'S FORTRESS	14.30 – 16.00	<i>Paper Presentations Sessions</i>
	16.00 – 16.15	COFFEE BREAK
	16.15 – 17.45	<i>Paper Presentations Sessions</i>
ST. MICHAEL'S FORTRESS	18.00 – 18.45	<i>Law of Creativity - Decanonisation, Alchemy and Wisdom</i> (Inspirational Interview with Adama Sanneh, Moleskine Foundation, Italy)
	18.45 – 20.00	<i>Creative Practitioners from Rural Areas Across Central and Eastern Europe</i> <i>Showcase I: Decentralizing Creative Sparks</i>
	20.00 – 21.00	WELCOME DINNER
	21.00 – 22.00	CONCERT
		ARACATACA, Šibenik

THURSDAY, SEPT. 26

STUDY VISITS	08.30 – 09.00	GET TOGETHER Meeting Point: House of Art Arsen
	09.00 – 13.00	<i>Exploratory Wanderings – Study Visits in Šibenik-Knin County</i> 1) Faust Vrančić Memorial Centre, Prvić Luka 2) Croatian Coral Centre, Zlarin
	13.00 – 14.30	LUNCH BREAK

ST. JOHN'S FORTRESS	14.30 – 16.00	<i>Paper Presentations Session IN SITU Case Studies Monitoring Session</i>
	16.00 – 16.15	COFFEE BREAK
	16.15 – 17.45	<i>Paper Presentations Session IN SITU Case Studies Monitoring Session</i>
	17.45 – 18.00	COFFEE BREAK
	18.00 – 20.00	<i>Creative Practitioners from Rural Areas across Central and Eastern Europe</i> <i>Showcase II: Creating Community (Infra)structure</i>

FRIDAY, SEPT. 27

HOUSE OF ART ARSEN	09.00 – 09.45	Plenary: <i>Rural is the New Creative Centre</i> Presentations of the IN SITU Case Studies
	09.45 – 10.30	Plenary: <i>Rural is the New Creative Centre</i> Talk with IN SITU Case Studies
	10.30 – 11.00	COFFEE BREAK
	11.00 – 12.30	Plenary: <i>Funders' Role in Rural and Non-urban Prosperity through Creativity and Innovation</i>
	12.30 – 14.30	WORKING LUNCH Group discussions
	14.30 – 16.00	FREE TIME
	16.00 – 17.00	<i>City Walks – Personalized group tours of Šibenik</i> MEETING POINT: House of Art Arsen
ST. MICHAEL'S FORTRESS	17.00 – 17.45	<i>Baba Residency – Rural is the New Oasis</i> (Inspirational Interview with Yanina Taneva. Ideas Factory, Bulgaria)
	17.45 – 19.00	<i>Creative Practitioners from Rural Areas across Central and Eastern Europe</i> <i>Showcase III: Inspired by Local Customs and Cultural Wealth</i>
	19.00 – 19.30	<i>Closing Remarks – Conference Conclusions</i>
	19.30 – 21.00	FREE TIME
AZIMUT CLUB	21.00	CONCERT HEADROOM 2024

Conference venues

CONFERENCE VENUE	ADDRESS
HOUSE OF ART ARSEN	Obala hrvatske mornarice 1
ST MICHAEL'S FORTRESS	Zagrađe 21
ST JOHN'S FORTRESS	Put Tanaje 29
AZIMUT	Obala palih omladinaca 2



Detailed

Day 1, Wednesday, 25th September 2024

HOUSE OF ART ARSEN	08.30 – 09.00	REGISTRATION
	09.00 – 09.45	<p>Plenary: <i>The Future Belongs to Them: Initiatives from Šibenik</i></p> <p>Speakers: Magdalena Šetka Jelković (Kolektiv 4B), Mate Škugor (Superval), Tara Šolić (Aracataca) and Anamaria Kulušić (Highschool Jukebox/Fortress of Culture Šibenik)</p> <p>In cooperation with Š.U.M. (Šibenska udruga mladih/Šibenik Youth Association)</p>
	09.45 – 10.15	<p><i>Welcome to the Horizons of Sustainability Conference</i></p> <p>Speakers: Nancy Duxbury (CES, Portugal), Dea Vidović (KNF, Croatia), Marko Jelić (Šibenik-Knin County, Croatia) and Gorana Barišić Bačelić (Fortress of Culture Šibenik, Croatia)</p>
	10.15 – 10.45	<p>Plenary: <i>The Corners of European Horizons: What is the IN SITU Project?</i></p> <p>Speakers: Nancy Duxbury (CES, Portugal), Mark Rainey (UG, Ireland), Martina Fraioli (ENCC, Belgium), Julius Heinicke (SUH, Germany) and Andrè Torre (INRAE, France)</p>
	10.45 – 11.15	COFFEE BREAK
	11.15 – 12.00	<p>Plenary: <i>Kaleidoscope of the IN SITU Lab Regions</i></p> <p>Speakers: Erna Kaaber and Anna Hildur Hildibrandsdóttir (BIFROST, Iceland), Mark Rainey (UG, Ireland), Isabel Albergaria, Daniela Soares and Leonor Sampaio (UAc, Portugal), Oleksandra Nenko, Siivonen Katriina and Pauliina Latvala-Harvilahti (UTU, Finland), Ieva Zemite (LKA, Latvia) and Antonija Letinić (KNF, Croatia)</p> <p>Moderator: Martina Fraioli (ENCC, Belgium)</p>
	12.00 – 13.00	<p>Plenary: <i>Global Experiences of Creative Agency Towards Sustainable Non-Urban Communities</i></p> <p>Speakers: Avril Joffe (Wits School of Arts, University of the Witwatersrand, Republic of South Africa), Sylvia Amann (Inforelais, Austria), and Patrick Brouder (Thompson Rivers University, Canada)</p> <p>Moderators: Antonija Letinić (KNF) and Paola Di Nunzio (CES)</p>
	13.00 – 14.30	LUNCH BREAK

Paper Presentations Session 1A
Room Roberto

Vernacular Arts, Crafts, Music and Placemaking

Return to the local: Music-making and place in the Scottish rural creative economy, **Simon McKerrell**, Glasgow Caledonian University, UK

Sound soils: Exploring the cultural fabric of three villages in the northern-Netherlands, **Rosie Taekema-Torfi**, Hanze University, Groningen, Netherlands

Crafting rural places: The Borris lace project, **Samantha Morris**, TU Dublin, Ireland

Place-based creative writing: telling stories to reinforce affective bonds with place and culture, **Maria Leonor Sampaio**, University of the Azores, Portugal

Moderator: **Ilona Kunda**, Latvian Academy of Culture, Latvia

14.30 – 16.00

Paper Presentations Session 1B
Room Faust

Within and Beyond the Cultural Sector: Sustainability, Policy and Funding

Insights on developing sustainable and innovative creative ecosystems (ECOCRIN), **Jarna Heinonen**, University of Turku, School of Economics, Finland

Odemira Criativa - Creative Odemira: Fostering the local artistic ecosystem through public funding in southwestern Portugal, **Catarina Barata**, Municipality of Odemira; Institute of Social Sciences of the University of Lisbon, Portugal

Revitalising and Sustaining Small Villages | Case study: Gavalochori, Crete (Greece), **Rosalyn Benjamin**, Foss-Radich Foundation for Gavalochori, Greece

Innovation and CCIs in European regional and territorial policies towards non-urban areas. A first analysis of projects and measures, **André Torre¹, Maryline Filippi², and Tongjin Wang³**, ¹University Paris-Saclay, INRAE; ²Bordeaux Sciences Agro, University Paris-Saclay; ³Utrecht University, France and Netherlands

Moderator: **Katriina Siivonen**, University of Turku, Finland

16.00 – 16.15

COFFEE BREAK

Paper Presentations Session 1C
Room Roberto

Rural Tourism, Cultural Heritage, and Building Local Capacities

*Repair communities: Paving the way for innovative transformation in rural areas, Sara Albino¹, Carlos Alcobia², and Elisabete Tomás³,
¹CiTUR –Center for Tourism Research, Development and Innovation, CIDEHUS - University of Évora; ²CIDEHUS – University of Évora, Buinho Creative Hub; ³DINÂMIA'CET-ISCTE- University Institute of Lisbon; Portugal*

SPARSE Plus: Rural touring, Ralph Lister, Take Art, UK

Manor Network for sustainable revitalization of cultural heritage in Valmiera county in Latvia, Ilona Asare and Sabine Vandana, Latvian Academy of Culture, Latvia

Moderator: **Milene Tessarin**, Utrecht University, Netherlands

16.15 – 17.45

Paper Presentations Session 1D
Room Faust

Participatory Approaches in Cultural Revitalization and Rural Development

Motivation, participation, and sustainability. A comparative study of rural art projects in China, Fang Hua, Arts Administration Department, Shanghai Conservatory of Music, China

Little steps fostering village progression, David Seidler, Faculty of architecture, CTU in Prague, Czechia

Speak Out!: Connecting place-based development and creative practice in Galway, Ireland, Mark Justin Rainey, School of Geography, Archaeology and Irish Studies, University of Galway, Ireland

Moderator: **Yana Dzharova-Karakoleva**, National Academy of Theatre and Film Arts “Kr. Sarafov”, Bulgaria

ST. MICHAEL'S FORTRESS	18.00 – 18.45	<p><i>Law of Creativity - Decanonisation, Alchemy and Wisdom</i></p> <p>Inspirational Interview with Adama Sanneh (Moleskine Foundation, Italy)</p> <p>Interviewer: Dea Vidović (KNF, Croatia)</p>
	18.45 – 20.00	<p><i>Creative Practitioners from Rural Areas across Central and Eastern Europe</i></p> <p><i>Showcase I: Decentralizing Creative Sparks</i></p> <p>Presenters:</p> <ul style="list-style-type: none"> • Natalia Oszkó-Jakab (Arts for Rural Development Foundation, Hungary) • Jitka Smolíková (“Plan B(roumov)” – Broumov-City of Culture Foundation, Czechia) • Alina Georgiana Teodorescu (In Context, Romania) • Mirela Trepanić (Amateur Theatre Gračanica, Bosnia and Herzegovina) <p>Moderator: Marta Jalšovec (KNF, Croatia)</p>
	20.00 – 21.00	WELCOME DINNER
	21.00 – 22.00	<p>CONCERT</p> <p>ARACATACA, Šibenik</p> <p>In cooperation with Š.U.M. (Šibenska udruga mladih/Šibenik Youth Association)</p>

Day 2, Thursday, 26th September 2024

STUDY VISITS	08.30 – 09.00	GET TOGETHER Meeting Point: House of Art Arsen
		<i>Exploratory Wanderings – Study Visits in Šibenik-Knin County</i>
	09.00 – 13.00	1) Faust Vrančić Memorial Centre, Prvić Luka 2) Croatian Coral Centre, Zlarin
	13.00 – 14.30	LUNCH BREAK

ST. JOHN'S FORTRESS		<i>IN SITU Case Studies Monitoring Session (internal)</i> Room Roberto
		<i>Paper Presentations Session 2A</i> Room Faust
	14.30 – 16.00	<i>Rural-Urban Connections, Independent Art, and Community Embeddedness: Impacts and Critical Challenges</i> <i>The Cultural Impact of Creative Ex-Urban Communities in Southwestern Turkey,</i> Gökçe Sanul Diner , Universiteit van Amsterdam, Netherlands <i>Reset! Atlas of Independent Culture and Media. Volume IV. Challenging Dominance: Independent initiatives countering territorial imbalances in culture and media,</i> Manon Moulin, Zaina Shreidi, Lóránt Bódi, Zsolt Miklósvölgyi, Giulia Gotti, and Axel Simon , Reset! Network, France-based, Europe-focused (Presenter: Branislav Jovančević) <i>New European Bauhaus: Impact through and with communities,</i> Ilona Puskas , EIT Community New European Bauhaus / EIT Climate-KIC, Netherlands <i>Gender equality in the European independent art scene?,</i> Helena Walther and Julius Heinicke , University of Hildesheim, Germany Moderator: Josune Prieto , Mondragon Innovation & Knowledge, Spain
16.00 – 16.15	COFFEE BREAK	

ST. JOHN'S FORTRESS	<p><i>IN SITU Case Studies Monitoring Session (internal)</i> Room Roberto</p> <p><i>Paper Presentations Session 2B</i> Room Faust</p> <p>Community-Based Socio-Cultural Innovation and Policymaking</p> <p><i>Catalysts for change: How socio-cultural centres drive just sustainability transitions, Anna Maria Ranczakowska, European Network of Cultural Centres, Belgium</i></p> <p><i>The Ostuni Rural Living Lab: A model for community-driven cultural social innovation, Giusy Sica, Alessandra Micozzi, Maria Palazzo, and Maria Antonella Ferri, Universitas Mercatorum, Italy</i></p> <p><i>Cultural policy development on a regional level: The case of Iceland, Erna Kaaber and Anna Hildur Hildibrandsdóttir, Bifröst University, Iceland</i></p> <p>Moderator: Maryline Filippi, INRAE – Agroparistech, France</p>
	<p>16.15 – 17.45</p>
	<p>17.45 – 18.00</p> <p>COFFEE BREAK</p>
<p><i>Creative Practitioners from Rural Areas across Central and Eastern Europe</i> <i>Showcase II: Creating Community (Infra)structure</i></p> <p>Presenters:</p> <ul style="list-style-type: none"> • Kaća Dimitrijević (Alternative Cultural Centre Gnezdo, Serbia) • Aleksandra Miladinović (Village Cultural Center Markovac, Serbia) • Maksuma Topalović (Creative Innovation Centre Kakanj, Bosnia and Herzegovina) • Goran Ristovski (INKA – Initiative for Independent Cultural Activism, North Macedonia) • Rusanda Alexandru Curca (Arta Azi, Moldova) • Alan Crapanzano (Viso a Viso, Italy) <p>Moderator: Marta Jalšovec (KNE, Croatia)</p>	
<p>18.00 – 20.00</p>	

Day 3, Friday, 27th September 2024

HOUSE OF ART ARSEN	09.00 – 09.45	<p>Plenary: <i>Rural is the New Creative Centre</i> Presentations of the IN SITU Case Studies:</p> <ul style="list-style-type: none"> • Udruga kreativnog alternativnog razvoja kulture 'ATRIBUT' (Croatia) • Kolektiv 4B (Croatia) • Maija Esko (Finland) • Niko Tiainen Co. (Finland) • Kruss Ehf (Iceland) • Creatrix Ehf (Iceland) • Gort Arts (Ireland) • Shane O'Malley Artist & Marcus O'Connor – West Murals (Ireland) • SIA LAUX (Latvia) • Valmiera County Manor Network (Latvia) • Advogado do Diabo, Lda (Portugal) • anda&fala Associação Cultural (Portugal)
	09.45 – 10.30	<p>Plenary: <i>Rural is the New Creative Centre</i> Talk with IN SITU Case Studies</p> <p>Speakers: Rita Serra e Silva and Helena Oliveira (Transmalhar, Azores, Portugal), Sabine Vandana (Valmiera Manor, Valmiera, Latvia), Þorgrímur Einar Guðbjartsson (Yule Lads, Iceland), Agnes Andradóttir (Creatrix, Iceland), Krešimir Grubić (Kolektiv 4B, Croatia) and Katarina Gugo (A3but, Croatia)</p> <p>Moderator: Lidia Varbanova (NATFIZ)</p>
	10.30 – 11.00	COFFEE BREAK
	11.00 – 12.30	<p>Plenary: <i>Funders' Role in Rural and Non-urban Prosperity through Creativity and Innovation</i></p> <p>Speakers: Paul Bristow (Arts Council England, United Kingdom), Jiří Sýkora (International Visegrad Fund) & Aristi Stathakopoulou (Stavros Niarchos Foundation, Greece)</p> <p>Moderator: Ilaria d'Auria (Philea)</p>
	12.30 – 14.30	<p>WORKING LUNCH</p> <p>Group discussions – themes:</p> <p>a) post-covid impacts on cultural actors in non-urban areas b) cross-disciplinary and cross-sectoral practices c) the gender dimension of non-urban cultural and creative work</p>
14.30 – 16.00	FREE TIME	
16.00 – 17.00	<p><i>City Walks – Personalized group tours of Šibenik</i> MEETING POINT: House of Art Arsen</p>	

ST. MICHAEL'S FORTRESS	17.00 – 17.45	<p><i>Baba Residency – Rural is the New Oasis</i></p> <p>Inspirational Interview with Yanina Taneva (Ideas Factory, Bulgaria)</p> <p>Interviewer: Dea Vidović (KNF, Croatia)</p>
	17.45 – 19.00	<p><i>Creative Practitioners from Rural Areas across Central and Eastern Europe</i></p> <p><i>Showcase III: Inspired by Local Customs and Cultural Wealth</i></p> <p>Presenters:</p> <ul style="list-style-type: none"> • Vivien von Abendorff (Balkan Retreat, Serbia) • Irina Sardarova (Mountain Land Northern Montenegro, Montenegro) • Ilaria d'Auria (Nouva Libbaneria Mediterranea, Italy) • Alexandra Stepanova (Акколада – Accolada Centre, Moldova) • Markéta Hrdlička Málková (REZI.DANCE, Czechia) <p>Moderator: Marta Jalšovec (KNF, Croatia)</p>
	19.00 – 19.30	<p><i>Closing Remarks – Conference Conclusions</i></p> <p>Speakers: Nancy Duxbury (CES, Portugal) and Dea Vidović (KNF, Croatia)</p>
	19.30 – 21.00	FREE TIME

AZIMUT CLUB	21.00	<p>CONCERT HEADROOM 2024</p> <ul style="list-style-type: none"> • ARACATACA, Šibenik • GRADSKÉ BITANGE, Valpovo • TERET, Zagreb • AUDIOCLOT, Pula <p>In cooperation with Š.U.M. (Šibenska udruga mladih/Šibenik Youth Association)</p>
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CONFERENCE VENUE	ADDRESS
HOUSE OF ART ARSEN	Obala hrvatske mornarice 1
ST MICHAEL'S FORTRESS	Zagrade 21
ST JOHN'S FORTRESS	Put Tanaje 29
AZIMUT	Obala palih omladinaca 2

Conference practical information

Venues and maps

 See here the online [CONFERENCE MAP](#)

 Conference venues

Programme Venues	Address
House of Art Arsen	Obala hrvatske mornarice 1 , Šibenik
St Michael's Fortress	Zagrađe 21 , Šibenik
St John's Fortress	Put Tanaje 29 , Šibenik
Azimut	Obala palih omladinaca 2 , Šibenik

Study visit Venues	Address
Croatian Coral Centre Zlarin	Niz Bebana 16 , Zlarin Island
Faust Vrančić Memorial Centre	I. Ulica 1a, Prvić Luka , Prvić Island

How to get to... Transportation from nearby airports to Šibenik

 Buses to Šibenik

Split Airport to Šibenik

- The airport shuttle "Pleso prijevoz" operates between the Split Airport and Split Central Bus Terminal every 30 minutes. The timetable is available at: <https://www.ak-split.hr/en/arrivals-to-split/#>).
- From the Split Central Bus station, you can take a bus to Šibenik. The timetable and ticket purchase information are available at: <https://www.ak-split.hr/en/>.

Zadar Airport to Šibenik

- There is a bus line from Zadar Airport to Zadar Central Bus Station. The timetable is available at: <https://www.zadar-airport.hr/index.php/en/public-transport>.
- From the Bus Station you can take a bus to Šibenik. The timetable is available here: <https://www.zadar-airport.hr/index.php/en/public-transport>.

Zagreb Airport To Šibenik

- The airport shuttle "Pleso prijevoz" operates between the Zagreb Airport and Zagreb Central Bus Terminal every 30 minutes. The timetable is available at: <https://plesoprijevoz.hr/en/zagreb-croatia/>.
- Buses timetable from Zagreb Bus Station to Šibenik is available here: <https://www.akz.hr/en>.

Private transfers to Šibenik

The following providers offer a private transfer from Split, Zadar or Zagreb airport to Šibenik:

- [Connecto transfers](#)
- Taxi Božo Mijić, mail: kenzozoik@gmail.com, mob: 00385 916644. When booking, mention the IN SITU conference to ensure you receive a fair and accurate fare.

Study visits

As part of the program, the Conference plans a study visit on its second day of activities to understand more deeply different relationships between cultural and natural resources and the community(ies) that live with and sustain them. There will be two options. You were asked to choose one of them in the registration form. Limited places are available for each option.

Information on study visit options:

[Faust Vrančić Memorial Center](#) (1551-1617) on the Prvić island dedicated to the figure, work and legacy of the great Croatian inventor, lexicographer, polyglot, philosopher, theologian and polyhistor who was the first to design the construction of the parachute and is most well-known for the prototype of *homo volans*.

[The Croatian Coral Center Zlarin](#) presents the story of the centuries-old tradition of coral cultivation on a small island in the Šibenik archipelago. Coral harvesting is the most important cultural heritage of the island. With the opening of the Coral Center, red coral became the driver of the island's development in a completely different way. Instead of exploitation, red coral's attractiveness and status became the basis of the narrative about the need to preserve biodiversity.

Meeting point

The meeting point for both study visits (*Croatian Coral Centre Zlarin* and *Faust Vrančić Memorial Centre*) is at the [House of Art Arsen](#) at 08.30 – 09.00.

Transportation

Individual tickets have been pre-purchased for the conference participants and will be delivered to them on site, on Thursday, Sept. 26. For reference, here are the timetables:

Jadrolinija Passenger Ship Line 505

- Ship line 505's route includes the following stops: Šibenik – Zlarin – Prvić Luka – Prvić Šepurine – Vodice. The ticket purchased for travel on the catamaran and boat lines is

tied to a selected departure time. For easier use, find the sailing timetables with highlighted departures from Šibenik to Prvić Luka and vice versa bellow. The entire sailing schedule is available [here](#).

DIRECTION FROM: Šibenik to → Zlarin – Prvić Luka – Prvić Šepurine – Vodice								
		Monday – Saturday				Sunday, holiday		
Šibenik	departure	09:30	13:30	15:30	19:30	09:00	19:30	
Zlarin – Croatian Coral Centre	arrival	09:55	13:55	15:55	19:55	09:25	19:55	
	departure	10:00	14:00	16:00	20:00	09:30	20:00	
Prvić Luka – Memorial Centre Faust Vrančić	arrival	10:10	14:10	16:10	20:10	09:40	20:10	
	departure	10:15	14:15	16:15	20:15	09:45	20:15	
Prvić Šepurine	arrival	10:25	14:25	16:25	20:25	09:55	20:25	
	departure	10:30		16:30	20:30	10:00	20:30	
Vodice	arrival	10:45		16:45	20:45	10:15	20:40	

DIRECTION FROM: Vodice to → Prvić Šepurine – Prvić Luka – Zlarin – Šibenik								
		Monday – Saturday				Sunday, holiday		
Vodice	departure	04:45		12:00	18:00	07:15	15:00	18:00
Prvić Šepurine	arrival	04:53		12:08	18:08	07:25	15:08	18:08
	departure	04:55	06:30	12:10	18:10	07:30	15:10	18:10
Prvić Luka – Memorial Centre Faust Vrančić	arrival	05:05	06:40	12:20	18:20	07:40	15:20	18:20
	departure	05:10	06:45	12:25	18:25	07:45	15:25	18:25
Zlarin – Croatian Coral Centre	arrival	05:20	06:55	12:35	18:35	07:55	15:35	18:35
	departure	05:25	07:00	12:45	18:40	08:00	15:40	18:40
Šibenik	arrival	05:55	07:35	13:20	19:15	08:30	16:05	19:15

Jadrolinija Ferry Line 532

- Ferry line 532's route includes the following stops: Šibenik – Zlarin – Obonjan – Kaprije – Žirje. You can use it to reach the study visit to Croatian Coral Centre Zlarin. The sailing schedule is available [here](#).

What to do if you stay longer in Šibenik

Museums, landmarks and events

Civitas Sacra - The interpretation Centre of the St. James Cathedral

Exhibition summarizes the rich history of the Šibenik Diocese and tells visitors the story about specific manner in which Šibenik's cathedral was constructed.

Address: [Kralja Tomislava street 10](#)

Working hours: Monday – Saturday: 08:00 a.m. to 08:00 p.m. The Museum is closed on Sundays and holidays. Last admission is half an hour before closing time.

Website: <https://civitassacra.hr/en>

Šibenik City Museum

Housed in the 13th and 14 century Rector's Palace on Šibenik's waterfront, the museum has 150,000 items in its collection of archaeological, cultural, historical and ethnographical works of importance to Šibenik's heritage, and a department of recent history, conservation and restoration workshop.

Address: [Gradska vrata 3](#)

Working hours: Monday – Friday: 08:00 a.m. to 08:00 p.m, Saturday: 10:00 to 8:00 pm. The Museum is closed on Sundays and holidays. Last admission is half an hour before closing time.

Website: <http://muzej-sibenik.hr/hrv/>

St. Nicholas' Fortress

St Nicholas' Fortress is a unique monument of the world's architectural heritage and in 2017 it was inscribed on the UNESCO World Heritage List.

Visit: available only by boat trip organized by the Public Institution Nature of the Šibenik-Knin County. Boat schedule is available [here](#).

Website: <https://www.kanal-svetog-ante.com/en/home>

obrt net multidisciplinary dance festival 2024

Performances by:

- Zrinka Užbinec "Dolls and Goats", Saturday, Sept-28 at 20:00 h, [St. John's Fortress](#)
- Jonathan Burrows and Matteo Fargion "Both Sitting Duet and Rewriting", Sunday, Sept-29 at 20:00 h, [House of Art Arsen](#)

Website: <https://obrt.net.com/>

Handmade, local and craft products

Deni Design – jewellery – [google maps](#) | [Instagram](#)

Grubić Design – jewellery – [google maps](#) | [Instagram](#)

Charlie Design – clothes – [google maps](#) | [Instagram](#)

Koke shop – clothes – [google maps](#) | [Instagram](#)

Sapunoteka shop – cosmetic products – [google maps](#) | [Instagram](#)

Gallery Juraj Dalmatinac – art gallery – [google maps](#) | [Instagram](#)

Obrt Studio – art studio – [google maps](#) | [Instagram](#)

Abstracts and bios from concurrent sessions

Paper Presentations Session 1A

Vernacular Arts, Crafts, Music and Placemaking

Simon McKerrell

Glasgow Caledonian University, UK

Return to the local: Music-making and place in the Scottish rural creative economy

This paper argues that one of the results of continuing globalization and digitalization of society is a return to local, place-based communities and that musical communities in rural areas are becoming increasingly sustainable because of this movement. The paper uses ethnographic interview evidence from a case study in the Highlands and Islands of Scotland, to discuss the relationship(s) between rural place, individual musical activity, income and sustainability to theorize the place of music in the rural creative economy now, and into the future. The paper brings forward case studies that examine the new ubiquity of social media, models of born-digital live music-making that have emerged into the mainstream since the pandemic, and other musical activity to show how monetization of place-based capital is facilitating rural musical careers. The paper also suggests that rural place, has particular implications for place-based policy and practice including a more inclusive approach to music-making, greater potential for capital exchange, higher cross-sectoral potential for collaboration and crucially, different affordances for different genres of music through their historical association with rural place. The paper concludes by suggesting that in the era of state retreat from cultural policy in the UK, that rural festivals, musicians, luthiers and educators offer some innovative models for the sustainability of musical lives that goes beyond any state-funding, in a return to more community-based practice that is being facilitated by globalization and digitalization.

Biographical note

The author was born in 1963 in Bangladesh. After pursuing higher education in Agriculture, he came to tourism 26 years ago. Apart from teaching in college and university, he has trained many common people and many members of the tourist police of Bangladesh. He has participated in many conferences on various topics of tourism at many universities and also has written a total of 13 books on tourism. He created statements on tourism philosophy as 'Tourism, throughout the life' and 'Tourism creates life'. The author believes that research on the multidisciplinary aspects of community-based rural tourism is the need of the contemporary age.

Rosie Taekema-Torfi, Hanze University

Hanze University, Groningen, Netherlands

Sound soils: Exploring the cultural fabric of three villages in the northern-Netherlands

Sound Soils is a practice-oriented research initiative aimed at exploring opportunities for musicians to contribute to rural life in the Northern Netherlands, with a specific emphasis on participatory music practices. Grounded in Participatory Action Research methodology and ethnographic forms of data collection, this project seeks to lay the groundwork for further action-oriented research. Amidst evolving landscapes and contemporary pressures affecting both the arts and rural living, policymakers and artists alike are directing more attention to non-urban cultural practices. Participatory art forms, such as music, offer a unique potential to (re)connect people with each other and their surroundings by fostering reflection and reshaping societal perspectives. However, attempting to integrate into rural communities can pose challenges for artists coming from outside these locales. There is a notable absence of clear and sustainable pathways for artists to engage in collaborative practices within rural settings, and research on this subject is limited. To begin to understand the unique qualities and cultural/community engagement of villages in our region, we conducted immersive visits to three villages (representing each of the three northern provinces) to speak to locals about the existing cultural fabric of their village, as well as the current concerns and wishes of their inhabitants. Alongside providing other insights into village life in our region, our findings help us to identify potential avenues for musicians aiming to run participatory projects in rural communities in ways that would fit in with local interests and community life. In this way, we focus not only on ways to initiate such projects but also how to make them sustainable through collaboration and embedment into existing community structures. At this conference, I will present the preliminary findings and methodologies of this small-scale study, explain the particular questions and context that led us to conduct it, and discuss our plans for the follow-up research-in-practice collaborating with music students and professionals at our institution to pilot participatory music projects in a couple of the villages studied and others like them.

Biographical note

Born in the UK, Rosie Taekema-Torfi studied and now lives and works in the north of the Netherlands. For the past couple of years, she has been working as a researcher with the Music in Context research group of Hanze University's Art & Society research centre in Groningen. Her main research topics currently revolve around investigating the processes and practical pathways (or barriers) for musicians aiming to initiate and sustain participatory practices within specific communities, such as those in rural and migration contexts. Rosie has a master's degree in Arts, Policy and Cultural Entrepreneurship from the University of Groningen and a Bachelor of Music from the Prince Claus Conservatory.

Samantha Morris

TU Dublin, Ireland

Crafting rural places: The Borris lace project

Literature shows that vernacular crafts and place are intrinsically linked. Drawing on the use of local materials, regional skills and often on local cultural traditions vernacular crafts are a representation of where they are made, and as such ‘tied to the phenomena of time, space and location’ (Bodenham, 2018, p. 288). Vernacular crafts and crafts in general are as UNESCO tells us ‘are probably the most tangible of intangible heritage’ as such crafts not only require technical knowledge and skill, but they also represent ‘the socio-historic content of the communities and regions in which they are, or were, practiced... and are part of the history and economic life of the regions and communities in which they flourish’ (Zabulis et al., 2020, pp. 2-3). Following the above this paper will focus on a project I am working on as part of my PhD, with Borris Lacemakers in Borris, Co. Carlow, Ireland. Using cultural mapping, walking interviews, Pop-up Museum workshops and audio-visual material, this project aims collecting various memories, traditions, stories, values and future aspirations around the theme of Borris Lace. The project has two main aims; 1. to investigate if craft can help us understand the various meanings of a place, 2. To examine if craft can help build a sense of place for communities. It is hoped that the data gathered during this project will be used in the development of a Borris Lace Craft Trail which will help generate tourism to the area. This project is funded by the Irish Research Council.

Biographical note

Samantha Morris is a PhD candidate at TU Dublin. Her research investigates the role craft plays in helping us understand the multiple meanings of a place. She has a Ba (Hons) in Culture and Heritage Studies and a Masters by Research in Food Tourism. Her PhD is funded by the Irish Research Council under the Government of Ireland Postdoctoral Fellowship Programme.

Maria Leonor Sampaio

University of the Azores, Portugal

Place-based creative writing: telling stories to reinforce affective bonds with place and culture

Place-based storytelling is a writing practice that draws on landscape, local history and literature, folklore, oral testimony, photos, monuments and heritage sites or artworks as a driver for the narrative process. The outcome can be a piece of creative writing offering a fictional recreation of the past, highlighting historical or geographical aspects, bringing visibility to unknown/anonymous persons, and the addition of value for sites and visual objects. Whatever the motivation for writing and intended goal, this technique develops an awareness of place by establishing an aesthetic and emotional bond between readers and their surroundings; at the same time, it builds knowledge both for the local community and the external population, triggering interest about the past while reinforcing its significance in the present and contributing to cultural sustainability.

The presentation will explore the interplay between narrative and space, including the various components that make it a place of belonging. After recalling the definition of ‘place’ and the importance of place-based values (Artelle, 2018; Hitchin, 2019) and the main aspects of literary storytelling (Bell & Magrs, 2001; Campbell, 2008; Storr, 2019), the focus will fall upon practical examples on how Azorean landscape and culture has been and can be used to tell stories that update the cultural legacy, thus contributing to keep memory alive and to reinforce the affective bond of the Azorean population with insular places.

Biographical note

Leonor Sampaio da Silva, PhD, was born in the Azores and lives in Ponta Delgada. She is Associate Professor at the University of the Azores, where she teaches Cultural Studies, Writing and Translation. A member of the IN SITU Project Azores Lab team, she tries to balance her teaching and research activities with her passion for literary writing. As a writer, she was awarded the Daniel de Sá Humanities prize for a book of short stories, and short-listed for the 2023 LeYa literary Prize with a novel entitled *Passagem Noturna [Overnight Passage]*.

Paper Presentations Session 1B

Within and Beyond the Cultural Sector: Sustainability, Policy and Funding

Jarna Heinonen

University of Turku, School of Economics, Finland

Insights on developing sustainable and innovative creative ecosystems (ECO-CRIN)

The paper presents the research approach and some preliminary findings of the ongoing ECO-CRIN (Sustainable and innovative creative ecosystems – Ecological approach to policy innovation in creative sectors in Finland) project, which addresses the need to ‘unleash’ the potential of creative sectors for growth and innovation. An ecological approach to cultural and innovation policy unfolds in our research as a systemic policy innovation that considers the planetary boundaries. We lack bottom-up knowledge on how creative actors in the creative sectors create value and how the creative ecosystems within and beyond creative sectors function. For precision policies it is important for policy makers to identify which stakeholders are needed, how and when they interact and what kinds of contents and resources ecosystems are built on. Empirically ECO-CRIN draws partly from (by re-analysing for the purpose of ECO-CRIN) unique national and European qualitative and quantitative research data on creative economies through recent DISCE (Developing Inclusive and Sustainable Creative Economies, <https://disce.eu/>) H2020 project, which provides insight into the needs of creative professionals and entrepreneurs as well as the related policy challenges. As data collection methods ECO-CRIN also organizes different types of futures workshops, focus groups discussions and conducts some complementary interviews. In the paper the preliminary findings of the two work packages are presented: the ecosystem mapping and the needs of creative ecosystems when striving for growth and sustainability. Finally, ECO-CRIN will produce and combine new perspectives, knowledge and models to renew innovation and cultural policies that unleash the potential of creative sectors in Finland. The main beneficiaries are policy actors, regions and cities, third sector organization, industries and companies, and creative professionals and their networks striving for growth and internationalisation, which are the desired outcomes of joint efforts within creative ecosystems.

Biographical note

Dr. Jarna Heinonen is professor of entrepreneurship, Head of the Department of Management and Entrepreneurship at the University of Turku, School of Economics. Professor Heinonen has about 30 years of experience of national and international research projects in the field of entrepreneurship, and lately in creative economies particularly, and she has produced close to 300 scientific and other publications with special focus on entrepreneurship and related policies in scientific and professional journals. She has conducted research e.g. for the European Commission, the OECD, and different national ministries and other such bodies and is well connected to entrepreneurship stakeholders and businesses especially. Heinonen is the academic director of the Executive MBA programme which focuses on creation of new businesses, entrepreneurship and innovation.

Catarina Barata

Municipality of Odemira; Institute of Social Sciences of the University of Lisbon, Portugal

Odemira Criativa – Creative Odemira: Fostering the local artistic ecosystem through public funding in southwestern Portugal

Odemira Criativa – Creative Odemira is a program of artistic creation and cultural programming for local organizations and artists funded by the Municipality of Odemira. In 2024, with a budget of around one million Euro, which represents over 2% of the total budget of the Municipality and a rise of around 330% in investment compared to previous years, it is supporting over 60 projects that are feeding the cultural program of the Municipality. Public investment in cultural production represents a political recognition of the creative sector as a pillar of the local economy and of artists and cultural producers as key agents of local development. An ever-growing network of artists working in the territory contribute to the diversity and quality of cultural offer in the region, which is gaining visibility at the national level. The arts sector is a strategic site for fostering civic power, inclusiveness, participation, creation of meaningful connections between people and senses of belonging. However, issues related to sustainability pose challenges to long-term maintenance of this cultural ecosystem, as the arts sector in Portugal struggles with systematic labor precarity, among other difficulties. Odemira is the largest council in Europe, a low-density rural area dealing with the challenges of climate change, namely water scarcity, and the effects of the arrival of massive contingents of migrants, mainly from third countries for agroindustrial work. Besides the low average sociocultural level of the population and poor habits of cultural consumption, the lack of infrastructures, namely cultural facilities and a functional network of public transport, point to the fact that funding alone may not be enough for building a “creative territory”. How can public investment in cultural production contribute to the systemic building of a cohesive society and the sustainability of the rural area of Odemira?

Biographical note

Catarina Barata is a Municipal officer at the Culture and Youth Department of the Municipality of Odemira, Portugal. She is a PhD candidate in Anthropology at the Institute of Social Sciences of the University of Lisbon (ICS-UL). She holds a degree in Anthropology (ISCTE-IUL), a post-graduation in Popular Music Studies (FCSH-UNL) and a master in Cinema (ESTC-IPL). Since 2006, she has been working in the field of arts and culture. She has collaborated with several artists in Portugal and elsewhere (Brazil, Guinea-Bissau, USA) in the areas of documentary, fiction, experimental cinema, multimedia, stage creation, cultural production and programming. She was the artistic director of the first edition of MAPO - Performing Arts Showcase of Odemira. As a researcher in Anthropology, she has worked on heritage, popular culture, handicrafts and the potential of cultural production in rural areas. She is also an intersectional activist and the mother of two.

Rosalyn Benjamin

Foss-Radich Foundation for Gavalochori, Greece

Revitalising and Sustaining Small Villages | Case study: Gavalochori, Crete (Greece)

In the spirit of revitalising and sustaining small villages, the Foss-Radich Foundation for Gavalochori is supporting the rural community of Gavalochori, Crete to revitalise the village. The project is working with the local community in creating a common vision for the village while identifying issues which need to be addressed, opportunities and lay the groundwork for sustainable development in the community. Some of the key areas being explored through the project are:

- **Year-round economic vitality:** how might the village work around seasonal business closures and enhance community vibrancy by leveraging creative and cultural industries
- **Balancing tourism and agriculture:** maintain Gavalochori's agricultural identity while improving infrastructure to accommodate and benefit from tourism
- **Redeveloping community assets:** maximise existing cultural heritage, including unused infrastructure to make room for new, enticing programming
- **Engaging youth and supporting businesses:** create opportunities for young people and support local businesses to ensure continuity and vitality
- **Strengthening local institutions:** expand the roles of the village museum and Cultural Association to enhance their contributions to contemporary community life

Biographical note

Rosalyn Benjamin has over 15 years of experience in social impact and philanthropy working with social enterprises, NGOs, and grassroots organisations, leading transformative initiatives in communities in Greece and internationally. Currently, Rosalyn is working with the Foss-Radich Foundation on a community development project in Gavalochori, Crete, exploring ways to revitalise, enhance, and sustain small villages in rural Greece. Rosalyn also serves as a Project Manager in Fundraising at ActionAid Hellas and works with the non-profit Artemis to develop its initiatives in the fields of education, social welfare and the environment.

André Torre¹, Maryline Filippi², and Tongjin Wang³

¹University Paris-Saclay, INRAE; ²Bordeaux Sciences Agro, University Paris-Saclay; ³Utrecht University, France and Netherlands

Innovation and CCIs in European regional and territorial policies towards non-urban areas. A first analysis of projects and measures

Innovation in non-urban areas encompasses a broad spectrum of dimensions. While technological innovations are essential, the importance of innovations in cultural and creative industries (CCIs) is increasingly recognized. CCIs, which integrate social, cultural, and institutional perspectives, have proven effective in helping local communities address specific challenges. In response, the European Union has implemented various policies and projects to support CCIs in non-urban areas through initiatives like the Common Agricultural Policy (CAP) Network, Cohesion Policies, and Smart Specialization Strategies (S3). However, the importance of CCIs is often underestimated, partly due to the term's ambiguous nature. Although intended to be inclusive, the broad scope of CCIs can lead to differing interpretations among policy frameworks and stakeholders. Consequently, without a clear understanding of CCIs' full scope, it becomes challenging to establish precise objectives and outcomes, complicating the development of targeted policies and the effective allocation of resources. This paper aims to establish a comprehensive understanding of CCIs by reviewing the diverse perspectives on CCIs in various projects and documents. Methodologically, this paper draws on the concept of collocation from linguistics studies and proposes a lexicon-driven approach to defining CCIs through their most typical associated terms in CAP projects, Cohesion Policies, and S3 policy documents. Our review shows that CCIs integrate local knowledge and strengths, emphasizing collective action and social innovation tailored to specific local needs. These innovations promote diversity and variety in non-urban areas and support left-behind regions. It underscores that CCIs closely respond to local challenges and that adaptation to local needs is essential for CCIs' innovations. Therefore, CCIs are essential for regional cohesion strategies. Finally, the paper highlights the importance of cooperation between local and external actors at regional and sub-regional levels, suggesting that strengthening such cooperation could be crucial for enhancing a territory's "absorption capacity."

Biographical note

Prof. André Torre is a Distinguished Research Professor at INRAE (the National Research Institute for Agriculture, Food and the Environment), at the University of Paris-Saclay and AgroParisTech. His multidisciplinary research bridges geography and planning, with a focus on local relationships and their significance in coordination processes among actors. He has published more than 200 articles and around 25 books. Prof. Torre is the editor-in-chief of the RERU (Revue d'Economie Régionale et Urbaine, Journal of Regional and Urban Economics) and director of the COFECUB program.

Prof. Maryline Filippi is a professor of economics at Bordeaux Agro Sciences and an associate researcher at INRAE - AgroParisTech, Paris Saclay. She specializes in agricultural cooperatives both in France and internationally. Her research examines organizational innovation, governance, digital transitions, and territorial development, with an emphasis on corporate

social responsibility and the social and solidarity economy in addressing the challenges of transitions. She edits the *Revue Internationale de l'Économie Sociale* (RECMA).

Tongjing Wang is a PhD student in the Economic Geography section at Utrecht University. His research focuses on developing text-mining methods to capture city relationships, utilizing network analysis approaches. He is proficient in a wide range of computational social science methods, including natural language processing, large-scale text data analysis, network analysis, and statistical techniques.

Paper Presentations Session 1C

Rural Tourism, Cultural Heritage, and Building Local Capacities

Sara Albino¹, Carlos Alcobia², and Elisabete Tomás³

¹CiTUR – Center for Tourism Research, Development and Innovation, CIDEHUS – University of Évora; ²CIDEHUS – University of Évora, Buinho Creative Hub; ³DINÂMIA'CET-ISCTE – University Institute of Lisbon, Portugal

Repair communities: Paving the way for innovative transformation in rural areas

The repair movement is a global initiative that promotes the repair of items instead of discarding them, aiming to reduce waste and save resources. This movement aligns with the principles of the circular economy, advocating the right to repair and a culture of making. WEREPAIR (2021-2023) was an E.U.-funded project that aimed to inspire and guide the creation of repair communities of practice in European rural areas. It involved three partner organizations focused on community and educational intervention in non-urban areas: FabLab Buinho in Portugal, FabLab Cuenca in Spain, and Mountain Makers in France. It aimed to stimulate new forms of collaboration between grassroots organizations towards the goal of active intervention in adult education, activating communities. The small scale of the populations in the towns involved enabled the project to reach different groups of adults and to work directly with local stakeholders, such as senior universities, parish activity centers, development agencies, schools, and municipalities. The project promoted participatory learning experiences and the habit of creative making and repairing through the organization of fixing workshops for local communities and educators. This initiative aimed to boost a sense of place and advocacy by creating a recurring local agenda of repair café events and maker weeks, contributing to innovative transformation in rural towns. A key takeaway from the project is the potential of repair weeks to foster creative tourism initiatives that can regenerate local communities. These events facilitate maker mobility, creating new social dynamics and learning opportunities. The project also strengthened ties with policymakers, contributing fresh ideas for territorial development in circular economy areas. Additionally, it boosted the mobility of maker movement participants, who regularly engage in fablab events, creative residencies, and learning workshops. This approach not only enhanced local development but also promoted a culture of sustainable innovation and community engagement.

Biographical note

Sara Albino is an Integrated Researcher at CiTUR (University of Algarve) and Adjunct Professor at the Polytechnic Institute of Beja. She is an associate researcher at CIDEHUS (University of Évora). Develops research in the areas of Cultural Mapping and Tourism Planning. She is the co-founder of Buinho Creative Hub, a rural Fablab of Baixo Alentejo, that promotes an International Artistic Residency Program focused on digital manufacturing and maker education. Sara has a BA degree in European Studies, an MA in European Policies and holds a PhD in Tourism Planning.

Carlos Alcobia is the President of the Direction of Buinho and main responsible for its artistic and community-led activities. He is an Integrated Researcher at CIDEHUS (University of Évora). With a special interest in the areas of innovation economics and creative industries, his current

research explores the intersection between creativity, business and innovation. Carlos Alcobia has a BA degree in Economics, an MA in Curatorial Studies and holds a PhD in Product Design.

Elisabete Tomaz is a Researcher at DINÂMIA'CET-ISCTE, collaborating in projects in the field of culture and creativity planning and development policies. She holds a PhD in Sociology at the School of Sociology and Public Policy at ISCTE-IUL. She is a member of the international network COST ACTION CA18214 "The Geography of New Working Spaces and the Impact on the Periphery" and has participated in the COST ACTION IS 1007 "Investigating Cultural Sustainability" (2011–2015). She collaborated with INTELI (a Lisbon innovation center) on several European and municipal councils' projects in territorial development, urban planning and innovation policies.

Ralph Lister

Take Art, UK

SPARSE Plus: Rural touring

Rural Touring is an expanding European initiative engaging and empowering rural communities in selecting and promoting high quality professional arts in multi-purpose community locations. The beauty and sustainable feature of rural touring is that it brings the artists to the audience. UK research shows the carbon footprint of rural touring artists and audience is up to 50% less and carbon emissions of rural venues is 90% less than that of a single town based location. The first SPARSE project evaluation showed that 50% of the audience live less than 5km from the venue. The SPARSE Plus project, led by performing arts organisation AMAT based in the Marche Region Italy, brings 11 partners from 8 European countries to broaden and deepen the first project successes. The innovative and transferrable approach involves mentoring and supporting local volunteer promoters, who live in their community, to choose and promote shows. The local promoter knows the audience and word of mouth is the most important way of reaching the audience. Choosing the show gives agency to the rural community and creates a sense of ownership of the event. 'Finding shows near home is stimulating and necessary because culture have to come everywhere... culture nourishes the soul!' Audience Member, Mogliano Village, Italy. The process of rural touring takes several weeks for each show and builds confidence and capacity within the host communities. While it falls within the CCI category, we believe that as an arts activity, rural touring is a public good and is most important for its contribution to an individual and community sense of identity, well-being and self-confidence. SPARSE members were recently successful in a Perform Europe bid, one of only 40+ projects to be supported. It will provide cross-border touring opportunities aimed at families and children and demonstrates the inclusivity of rural touring.

Biographical note

Ralph Lister has led Take Art, a UK based rural development organisation with a rural touring specialism, for 30 years. He led the first SPARSE project 2018-2021 and led Take Art's involvement in Ruritage, a Horizon funded Rural Regeneration project, 2018-2022 within which its rural touring programme was a role model. He co-led the first Perform Europe project and was a founder member of the National Rural Touring Forum representing UK rural touring schemes. Through Take Art he undertakes an advocacy, research and evaluation function for SPARSE Plus contracted by the lead Marche Region based Italian performing arts partner, AMAT.

Ilona Asare and Sabine Vandana

Latvian Academy of Culture, Latvia

Manor Network for sustainable revitalization of cultural heritage in Valmiera county in Latvia

In Valmiera county territory, which is being explored in the IN SITU project as one of the Lab territories, several specific place-based issues have been defined – unrealized tourism potential, limited possibilities for contemporary art and culture, unused creative solutions in public space and need for more opportunities for co-creation and creative lifelong learning in local communities. One of the responses to deal with identified issues is the development of the network of Valmiera manors in order to provide new possibilities for local communities, to develop authentic tourism experiences, to learn from each other and to promote common heritage. As network members are very diverse on different stages in their development, there are certain challenges observed in the development of the network, including lack of networking skills, self-initiative and members' expectations. Network leaders have found some solutions to overcome these challenges, sharing the lessons learned during the first active year of the network. This approach and critical factors to promote networking among rural heritage sites to reach better socioeconomic impact will be analyzed in the presentation.

Biographical note

Ilona Asare holds a master's degree in Arts and Humanities and has completed her doctoral studies at the Latvian Academy of Culture. Her research interest is the role of culture in urban and rural development. She is working on her PhD thesis on the integration of sustainability principles into the cultural governance of Latvian cities. Ilona has an experience in developing urban cultural strategies, promoting the principles of participatory cultural policymaking. This experience, analysing practices of Latvian cultural organisations and cultural policy makers, is reflected in academic articles and curricula of professional training courses.

Sabine Vandana has headed the Valmiermuiža Association of Culture since 2016, creating a cultural program at Valmiermuiža and, respecting the historical landscape, developing it as a high-quality cultural venue. She creates projects and events related to cultural heritage, music, theater, contemporary art, as well as community involvement, partnership building and civic participation. Sabine is currently actively developing an initiative to create the Manor Network in Valmiera county.

Paper Presentations Session 1D

Participatory Approaches in Cultural Revitalization and Rural Development

Fang Hua

Arts Administration Department, Shanghai Conservatory of Music, China

Motivation, participation, and sustainability. A comparative study of rural art projects in China

Rural art projects' initiating motivations and participation effects can potentially impact project sustainability. This study deeply explores these relationships based on four art project case studies in China. They are the "Qiuzhuang Project" in Feng County, Jiangsu Province; the "Shijiezi Art Museum" in Qin'an County, Gansu Province; the "Bishan Project" in Yi County, Anhui Province; and the "Qingtian Project" in Xingtian Town, Guangdong Province. The purpose of case selection is that the 'Qiuzhuang Project' and 'Shijiezi Art Museum' have motivations typically aimed at art projects, while the 'Bishan Project' and 'Qingtian Project' have motivations more strongly oriented towards cultural and community reconstruction. The study analyzes the differences in participation methods and effects under different motivations by dividing the four cases into two groups, forming a four-quadrant analytical framework for comparative research. It further explores the impact on sustainability. The research uses qualitative methods, with data collection based on online texts, videos, literature, observations. The study finds that both the "Qiuzhuang Project" and "Shijiezi Art Museum" are art-oriented, with artists born in the project locations, having strong emotional connections with local villagers, thus facilitating smooth project implementation. However, due to differences in specific goals, participation methods varied, resulting in significant disparities in villagers' identification with the art projects, consequently affecting project sustainability differently. From the perspective of participatory art's intrinsic goals, both projects achieved their artistic objectives, using art as a medium to build relationships. The "Bishan Project" and "Qingtian Project" both aim at rural cultural and community building, with potential economic impacts. However, these projects also differ in specific goal, participating entities, and methods, leading to distinctions in internal and external support received, thus affecting sustainability differently. The research indicates that different motivations can impact sustainability, but due to varying specific goals and participation methods, the effects on sustainability differ.

Biographical note

Fang Hua is a professor in the Arts Administration Department at the Shanghai Conservatory of Music, China. She received her PhD from the China Academy of Art. Her research areas are arts management, cultural policy, and art museum education. She has been granted by the China Scholarship Council as a Visiting Scholar at the City University of London. And as a Visiting Scholar at Colorado State University Sponsored by Shanghai Pujiang Program. She is a member of The International Sociological Association (ISA) and the member of the European Sociological Association (ESA). She has published books including Introduction to Arts Management Studies. She had translated the Chinese version of the second edition of Arts Management by Derrick Chong. Other papers include "Arts and Cultural Management: A Brief, Comparative in Curricular Design: Cases From the UK, USA, and China" in Arts and Cultural Management: Sense and Sensibilities in the State of the Field (C. Devereaux, ed. Routledge).

David Seidler

Faculty of architecture, CTU in Prague, Czechia

Little steps fostering village progression

More than eight centuries old settlement in Czech Republic's Silesia region developed throughout years into stable village with sport, education, shopping and socio-cultural amenities. Unfortunately during the past two decades only once pubs closed, one of them with spacious hall hosting variety of events. Also a municipal-owned building is long time disused. The former travellers' inn from the end of 19th century with small theatre, used to be used during the 2nd half of the 20th century as a base for village committee, place of cultural events and small library. The demolishing plan and intention to replace the building by a park caused in 2023 disapproval of some inhabitants and rise discussion about erasing or preserving existing house. The building was shortly opened to present future use in the interior either brief collection of reconstructions and new public buildings in other villages. Book of references has been compiled to give wider overview of possibilities that municipal buildings offer to communities. Based on public survey representatives decided to keep the building. The discussion about its reconstruction is underway. The opening of the building led to the emergence of other projects. As well as the Book of references, the ongoing Collation of Historical and Contemporary Views in Small Village is also financially subsidized by The Czech Chamber of Architects and their Open call program for regional activities. The project takes from July till December 2024 and an output is planned to show in October. These activities contribute to process of unspecified village transformation, focusing on life quality improvement by embracing legacy as well as creating new interventions. Moreover, generalization of such an experience might provide fine lesson to sustain rural future. The paper seeks to examine those initiatives and processes framed by broader theoretical perspective.

Biographical note

Graduated engineer-architect from Faculty of Architecture, Czech Technical University (CTU) in Prague, where I'm continuing with PhD studies since 2019 in the progame "Architecture, Theory and Creation" at the Department of Theory and History of Architecture. My doctoral thesis focuses on minimal art, minimalist architecture and spatial relations between build objects, exploring building structures older than from the 20th century. I am teaching faculty students during in situ seminar of romanesque and gothic architecture era to draw, understand and interpret existing buildings, and have been composing, organizing and lecturing several courses for the third age university for elderly people at the Faculty of architecture CTU in Prague. I am currently working mainly on interior adaptations in older buildings and architectural thinking as a tool for solving issues and improving the built environment of a small village.

Mark Justin Rainey

School of Geography, Archaeology and Irish Studies, University of Galway, Ireland

Speak Out!: Connecting place-based development and creative practice in Galway, Ireland

The Horizon Europe IN SITU project connects place-based development to community-engaged creative practice in peripheral regions. In 2023, two Speak Outs were held in County Galway, Ireland where residents were invited to present key development concerns as well as discuss the future of their area. Topics raised included transport and sustainability, youth and community and housing and accommodation. This presentation sets the Speak Outs within concerns over the highly centralised nature of governance in Ireland, offering them as a new participatory method of engagement in local development. The Speak Outs also provided the basis for two ongoing Case Studies in Galway which are integrated within the IN SITU project in which creative practitioners respond to local place-based issues. This paper ultimately reflects on the role such innovative community engagement methods can play in place-based development at a time when democratic participation remains an important matter.

Biographical note

Mark Justin Rainey is an urban and cultural geographer at the University of Galway, Ireland. He is a member of UrbanLab Galway and has an interest in placemaking and geographies of development. He is currently working on the Horizon Europe IN SITU project, which explores the role of the creative and cultural industries in peripheral areas of Europe including the west of Ireland. He has an interdisciplinary background and combines activism and public engagement with scholarship. Mark has experience in arts management, public consultation and refugee justice activism in the UK, Ireland and Australia. In 2017 he gained his PhD on a joint research project between the Centre for Cultural Studies at Goldsmiths and School of Geography, Queen Mary, University of London. He has published widely and presented work internationally on the topics of political geography, local development, cultural theory, research methods and border studies.

Paper Presentations Session 2A

Rural-Urban Connections, Independent Art, and Community Embeddedness: Impacts and Critical Challenges

Gökçe Sanul Diner

Universiteit van Amsterdam, Netherlands

The cultural impact of creative ex-urban communities in southwestern Turkey

Driven by the COVID-19 pandemic, a growing migration of millennials, known as 'digital natives,' from urban to non-urban areas has emerged. This group, who initially had a key role in revitalizing urban spaces and economies due to their cultural, creative and digital capital now seems to have the potential to reshape non-urban areas, addressing the importance of developing a framework for cultural impact analysis. In recent decades, efforts to measure the impact of culture have gained momentum across the EU, recognizing culture as the foundation of sustainable development. While recent research has developed indicators to measure the social, economic, and environmental impacts of culture, these studies have largely focused on urban areas. This article aims to extend cultural impact analysis from urban to non-urban areas by developing a framework for assessing the cultural impact of ex-urbanites with cultural and creative occupations. Two communities, located in Ula and Ortaca Municipalities on Turkey's southwestern coast, have been chosen for this study due to the significant number of ex-urbanites engaged in creative sectors such as design, music, performing arts, IT, and film production. This research first reviews the literature on cultural impact studies and rural planning to form a comprehensive list of indicators. Subsequently, the sociospatial dynamics of creative occupations will be mapped by combining digital research with an ethnographic study of the two ex-urban communities. This combination allows for a nuanced understanding of how creative ex-urbanites interact with and influence their new environments. Preliminary results from the sociospatial analysis reveal a lack of communication between local and ex-urban communities, indicating a crucial opportunity to foster sustainable development in rural areas by building new connections between urban dwellers and local residents.

Biographical note

Gökçe Sanul Diner joined the Sociology Department of UvA as a Marie Skłodowska-Curie Postdoctoral Research Fellow after obtaining a PhD degree in Human Geography from Vrije Universiteit Brussel, Cosmopolis Centre for Urban Research. As a cultural geographer drawing from the disciplines of human geography, urban sociology, and cultural studies, she seeks to uncover the complex interplay between physical spaces, communities and cultural practices. Through her work, she explores the processes of change that shape urban cultures, providing valuable insights into the ever-changing nature of cities and their communities. For the past 12 years, she has actively supported municipalities and civil society organizations in research and consultancy roles, focusing on local cultural policies and planning, aimed at fostering more inclusive cities.

Manon Moulin, Zaina Shreidi, Lóránt Bódi, Zsolt Miklósvölgyi, Giulia Gotti, and Axel Simon
Reset! Network, France-based, Europe-focused
(Presenter: **Branislav Jovančević**)

Reset! Atlas of Independent Culture and Media. Volume IV. Challenging Dominance: Independent initiatives countering territorial imbalances in culture and media

The Reset! network's Atlas Volume IV. Challenging Dominance: Independent Initiatives Countering Territorial Imbalances in Culture and Media is a compilation of 13 editorial contributions in the form of articles, workshop reports and interviews from different authors around the topic of imbalances between rural-urban/ South, North, West, East imbalances in the cultural activity. This volume of the Atlas takes into consideration the current context in which Eastern and Southern Europe, non-capital cities, and rural areas are still considered as peripheries, not worth spending time on, boring, and overdue. As a consequence, most cultural events programs lack artists from the East and South of Europe, and generally Eastern European cultural scenes are extremely underrepresented in the continent's cultural activities. As for non-urban areas, they are simply excluded from the cultural field, as if one territory could just not participate in the effort, while they usually struggle more than others to be sustainable. In this context of hyper-centralisation, both regionally and on national levels, Reset! pledges for a rebalancing of the cultural scenes to counter these discriminative dynamics. The conclusion under the different articles on the topic of rural/urban imbalances are: first, the absence of cultural organisations in rural areas; second, the conditions of isolation in which the few organisations that exist in the rural areas present (both in terms of partnerships and in audience); third, the identification of the numerous possibilities that are present in the rural areas for cultural and creative organisations in terms of spaces, demand and contribution to the local context. These outcomes can be found mainly in three articles: "Robida"'s workshop report on Possibilities and Challenges of Editorial Practices in Post-Rural Contexts, Giulia Gotti's article about sanatorium in rural areas as cultural centres, and Axel Simon's paper analysing the cases studies of the BASIS cultural center (Italy) and MOCI network.

Biographical note

The Reset! Atlas is an editorial production coordinated by the Reset! network, containing multiple authors.

Manon Moulin is the editorial coordinator of all European projects for the non-profit organisation Arty Farty. She specifically works on the European network of independent cultural and media organisations Reset! as well as the aggregation media We are Europe.

(Strengthening Peripheral Cultural Scenes in the Face of Disparities and Challenges) Zaina Shreidi is a Palestinian culture worker, organiser, and writer currently based between Berlin and Budapest. She has been involved in underground music and contemporary art scenes in various cities and countries. Her focus is on elevating local voices, creating and providing platforms and programmes that support local talent, and promoting local initiatives and artists internationally.

(Nurturing Creativity in the East. Exploring Independent Art Scenes in Eastern Europe) Lóránt Bódi is a social historian and editor. He worked as a Junior Research Fellow and Assistant Research Fellow at the Hungarian Academy of Sciences in international research projects. Zsolt Miklósvölgyi is an editor, art writer, and curator from Budapest, Hungary. He is Co-Editor-in-Chief of the Berlin-Budapest-based art collective and publishing project “Technologie und das Unheimliche” (T+U).

(Rural Areas Forgotten: Reviving European Mountain Sanatoria: A Rural Cultural Rebirth?) Giulia Gotti is a research writer with a background in literature and cultural theory. She held an active role in the participatory development of several creative spaces.

(Basis Vinschgau Venosta and MOCI Network: Rural Situations for Independent Cultural Structures) Axel Simon is an architect and stage designer based in Paris. He also works as a journalist for various medias, writing articles about clubs and festivals design and ecological practices in architectural and musical fields.

Ilona Puskas

EIT Community New European Bauhaus / EIT Climate-KIC, Netherlands

New European Bauhaus: Impact through and with communities

The New European Bauhaus initiative revolves around sustainability, inclusiveness, and beauty as inextricable qualities which usher in a desired future. One of the missions of the NEB movement is to position creativity, culture, and art as key sources of knowledge production and reproduction, innovation, and engagement. However, Cultural and Creative Industries can only fulfil their impact promise as a significant lever of systems transformation if integrated into organic communities. Care is a central notion, or red thread if you will, of the projects under the NEB umbrella. The inter- and transgenerational dialogue and collaboration partly initiated, partly strengthened by our activities, is based on principles of solidarity and mutual aid. We will showcase interventions from the EIT Community NEB portfolio which demonstrate how combining CCI, place-based innovation, and community building delivers on furthering the agenda of an inclusive, green, and beautiful Europe: rural, peri-urban, and urban alike. The following projects will be presented to illustrate the diversity of themes addressed in non-urban contexts: 1) Adopt the Ugly Foodling: *Tyrnävä, Finland*; 2) Soil Awareness and Diet Enhancement: *Kuklen, Bulgaria*; 3) Emergency Makeover - First aid for flood damaged public spaces: *Žerjav, Slovenia*; 4) Frontignano Art Walks: *Ussita, Italy*; 5) Minante Watermill - Prototyping a natural and cultural heritage experience: *Esposende, Portugal*.

Biographical note

Ilona Puskas (she/her) has been working on the EIT Community New European Bauhaus initiative since its inception, currently leading the citizen engagement portfolio and ideation workstream at EIT Climate-KIC. She has a background in curating and cultural production. Her research interests span from speculative design to digital witchcraft. She is invested in amplifying unheard voices and creating hospitable spaces and processes.

Helena Walther and Julius Heinicke

University of Hildesheim, Germany

Gender equality in the European independent art scene?

Open-minded, young, creative... this is how artists in the independent art scene are often perceived by society. Far away from the state opera and municipal theatres, hierarchies and problems such as sexism and discrimination seem distant. But the #metoo debate and allegations of sexual harassment and violence are also casting art spaces beyond the big institutions in a different light. The belief in the victory of feminist ideas has taken root in many people's minds; women's suffrage or paternity leave may seem like proof. However, sociologist Rosalind Gill argues that this is pure suggestion, which succeeds in downplaying current issues of feminism (Gill 2014). Although the cultural and creative industries are perceived as open-minded and innovative, the image favours a 'subtle sexism', according to Gill's thesis, as hierarchised and traditional structures are often neither questioned nor reflected upon due to this basic assumption of being 'progressive' (p. 511). In our presentation, we will present various studies that show that the independent cultural scenes still have a lot to do in terms of gender equality. We will also look at the power of patriarchal structures and show the extent to which these are still effective even in progressive contexts such as festivals.

Biographical note

Julius Heinicke holds a professorship and the UNESCO Chair at the University of Hildesheim.

Helena Walther is a research associate at the Institute for Cultural Policy at the University of Hildesheim.

Paper Presentations Session 2B

Community-Based Socio-Cultural Innovation and Policymaking

Anna Maria Ranczakowska

European Network of Cultural Centres, Belgium

Catalysts for change: How socio-cultural centres drive just sustainability transitions

This paper explores the critical role of socio-cultural centres in facilitating Just Sustainability Transitions (JST) through an interdisciplinary approach that integrates environmental, social, economic, and cultural dimensions. Employing action-led research methodologies—including workshops with network members, interviews, desk research, surveys, and policy analysis—the study highlights the significant contributions these centres make in fostering community engagement, environmental education, and cultural innovation, all of which are paramount for sustainability transitions. This participatory approach ensures that the findings are deeply rooted in the practical experiences and insights of socio-cultural centres across Europe. The research illustrates how socio-cultural centres contribute to both local and global sustainability objectives through community-centred activities. These centres often serve as hubs for connecting diverse stakeholders, enhancing community awareness and understanding of sustainability practices, and driving creative transformations by experimenting with new cultural and environmental practices. Furthermore, the study unveils the challenges faced by socio-cultural centres, including limited resources and difficulties in influencing policy. The research concludes with recommendations for policymakers to integrate socio-cultural centres into broader policy frameworks, provide financial and infrastructural support, and recognise their vital role in driving JST. It also suggests that networks mobilise collective resources, organise capacity-building workshops, and foster collaborative projects. Additionally, socio-cultural centres should focus on strengthening advocacy efforts, developing effective communication strategies, and enhancing stakeholder engagement. Ultimately, the research emphasises the transformative power of socio-cultural centres in addressing global challenges and argues that recognising and supporting these centres is crucial for enabling them to effectively drive just sustainability transitions.

Biographical note

Anna Maria Ranczakowska is a cultural anthropologist and action-philosopher, with over 12 years of experience in academic and cultural management environments in Central and Northern Europe. Her focus on transformative learning and creative facilitation is grounded in a deep understanding of leadership development, integrated research, and community engagement. In her academic pursuits, Anna has extensively explored the interplay between arts management and social anthropology, shaping her approach to educational design and collaborative practices. Her work emphasises a profound connection with the natural world, fostering a vision of regenerative futures. Anna's diverse experience across various cultures and sectors, including government, arts, and social entrepreneurship, highlights her awareness of contextual cultural and social dynamics. Currently she serves as guest lecturer at the Estonian Academy of Music and Theatre, Tallinn University, Central Saint Martins as well as researcher at the European Network of Cultural Centres.

Giusy Sica, Alessandra Micozzi, Maria Palazzo, and Maria Antonella Ferri

Universitas Mercatorum, Italy

The Ostuni Rural Living Lab: A model for community-driven cultural social innovation

This abstract explores the importance of community-based social innovation (CBSI) approaches in achieving cultural and territorial development. Culture fosters social bonds, community cohesion, and a sense of territorial identity, which, in turn, strengthens cultural identity and supports policies that enhance its authenticity. Culture can also positively impact people's behaviour and economic decisions. Hence, safeguarding and promoting the cultural heritage, with its arts, traditions, and values through innovative, participatory, and community-focused approaches must be a key policy priority. This abstract proposes that CBSI can inform future policymaking and broaden the scope of public policies to improve the lives and well-being of individuals and communities through social innovation projects, perfectly aligning with SDG17's emphasis on community empowerment and inclusive opportunities. As a case study, I will present *Officina Keller*, a cultural and creative industry in southern Italy that uses technology, artisanship, and community engagement to activate social and cultural innovation. *Officina Keller* carries out projects with a people-based, bottom-up approach to achieving social and cultural development goals. For instance, since 2022, *Officina Keller* has established a "Rural & Creative Lab" in Ostuni, Italy, to revitalize the local economy and promote cultural innovation. The project methodology, based on the living lab model, emphasizes identifying community needs through social and cultural connectors. Working with the community, *Officina Keller* has developed action plans focused on cultural and social growth, alongside territorial development and regeneration. Key objectives include preventing social isolation, especially among youth, by fostering connections between traditional crafts and technology. The Rural & Creative Lab functions as a "rural laboratory" where local economy, culture, and innovation coexist in a sustainable way. Community engagement is crucial for the project's success. Regular meetings ensure strategic planning and maximize participation and co-creation.

Biographical note

Dr. Giusy Sica is currently a PhD Candidate in Sustainability and ESG Agenda at the *Universitas Mercatorum*, Co-leader of *Officina Keller* in the Horizon 2020 project VOJEXT, and is the Scientific Responsible of the Hub 'Policies for cultural and creative enterprises' of the High Observatory for European Policies. She is a founder of Re-generation (Y)Outh think tank and has been recognized by *Forbes Italia* as one of the "100 Under 30 Leaders of the Future" in the Social Entrepreneur category.

Prof. Alessandra Micozzi, Full Professor of Applied Economics, Dean of the Faculty of Society and Communication Sciences and Coordinator of the Doctorate in Sustainability and ESG Agenda. She conducts research on female entrepreneurship and is national coordinator of the GEM (Global Entrepreneurship Monitor) Italy team.

Prof. Maria Palazzo is Associate Professor at *Universitas Mercatorum*. She is a member of the Sustainability Communication Centre (SCS) at the University of Salerno. She was a researcher at the Business School of the University of Bedfordshire (UK). She deals with the analysis of issues concerning the mismatch between supply and demand in the world of work, CSR, sustainability communication and sustainable branding.

Prof. Maria Antonella Ferri, Dean of the Faculty of Economics and Law and Ordinary Professor of Management. She is interested in issues of strategic sustainability, corporate social responsibility, business models of for-profit enterprises and sustainable branding.

Erna Kaaber and Anna Hildur Hildibrandsdóttir

Bifröst University, Iceland

Cultural policy development on a regional level: The case of Iceland

Over the past decade, cultural policy has been central to regional development in northern Europe. In Iceland, cultural and economic policies have been closely intertwined through the regional strategic planning process. This process has involved collaboration with stakeholders from each of Iceland's eight regions to develop strategic action plans. However, reports indicate a significant decline in participation in these processes over the years, a trend that has been difficult to reverse. Cultural mapping may help increase engagement with the regional communities that policy planning aims to benefit. It can highlight underutilized resources, mobilize community members, and enhance social responsibility. In 2023, the West Iceland region engaged in a cultural mapping process that generated a comprehensive inventory of cultural infrastructure, businesses, and projects while also capturing the ideas and interests of participants. Cultural policy and regional action plans are reviewed and updated every four years. By integrating cultural mapping, a dynamic and ongoing process can be established to enhance public participation in the policymaking for each new cycle. The changing demographics of Iceland call for more diverse consultation and inclusivity in policy formulation. Cultural mapping processes offer multiple benefits for regional development, such as reflecting local identity, enabling the originality and distinction of local areas, and strengthening authenticity in cultural tourism and social development. Additionally, crowdsourcing solutions can help address the challenges posed by rapid societal changes, including technological, economic, environmental, political, and geopolitical factors that influence policy formulation.

Biographical note

Erna Kaaber is a researcher at Bifröst University in Iceland, specializing in cultural policy and the role of cultural and creative industries in policy development. She holds a master's degree in Cultural Management. Erna leads the Icelandic Lab in the IN SITU project, which combines research and experimental actions to advance the innovation-related practices, capacities, and potential of CCIs based in non-urban areas of EU countries. Additionally, Erna has been part of a research group under the auspices of Kulturanalys Norden, which has focused on Nordic cultural policy development for the Nordic Council of Ministers.

Anna Hildur Hildibrandsdóttir is an Assistant Professor and Programme Director of the BA in Creative Industries at Bifröst University. With over 30 years of experience in the creative industries, she has transitioned from journalism to managing Icelandic and Nordic music export strategies, to an award-winning producer-director of documentary films. Anna Hildur led the first mapping project assessing the economic impact of cultural and creative industries in Iceland and authored the report *Creativity: The Energy Source of the 21st Century*. She is the Chair of a newly established research center for cultural and creative industries in Iceland. She leads the Icelandic segment of the European Horizon-supported IN SITU research project.

Survival kit

Useful phone numbers

Emergency: 112
Police: 192

Fire Brigade: 193
Ambulance: 194

Kultura Nova Foundation

Address: Gajeva 2/6

For additional questions, please contact our head of office, **Lucija Bojkić** at: **00385 98457481**

Taxi services

Šibenik City Taxi, you can order taxi online here: <https://sibenik-taxi.net/>
Uber and Bolt services are also available.

LANGUAGE

The official language is Croatian. In major urban centres and tourist destinations, communication in English is possible.

Local time

Croatia is currently in the Central European Summer Time Zone. Its standard time zone is UTC/GMT + 2 hours and the current time zone offset UTC/GMT 2 hours.

Electricity

The electric voltage in Croatia is 220V/50 Hz. Standard European 2 pin plugs system is used.

Banks and currency

The currency used in Croatia is EURO. Most international cards are accepted. There are various banks (typical opening hours 9 am – 5 pm Monday to Friday) and ATMs with automatic currency exchange operations.

Šibenik tourist information

Šibenik Tourist Board: <https://www.sibenik-tourism.hr/en/>

Šibenik Tourist Information Centre: Obala palih omladinaca 3, 22000 Šibenik

Recommendations

Suggested restaurants and bars	Address
Pepreonchino	Mesarske stube 2, Šibenik
Bistro Bava	Zlarinski prolaz 1
Bistro San Antonio	Dobrić 1, Šibenik
Azimut	Obala palih omladinaca 2, Šibenik
Konoba Marenda 2	Ulica Bonina iz Milana 5, Šibenik