

Deliverable 2.5 (D2.5)

Roadmap for competitiveness of the most innovative CCI subsectors

Work package WP2 – Innovation and transformation of CCIs
Version 1.0

■
Delivery date: 26/03/2025

Dissemination level: PUBLIC

Nature: Report

Lead Beneficiary and Coordinator: MIK (Spain)



**Funded by
the European Union**

IN SITU project has received funding from the HORIZON Research and Innovation Actions under Grant Agreement number 101061747

Revision History

Author Name, Partner short name	Description	Date
Luis Berasategi, MIK Josune Prieto, MIK Jon Aldazabal, MIK Aitor Fernández, MIK	Draft 1 sent for internal review to two IN SITU partners and an IAB member	21.02.2025
Tim Wojan, NSF/USA Katriina Siivonen, UTU	Review and comments	24.02 – 03.03.2025
Luis Berasategi, MIK Josune Prieto, MIK Jon Aldazabal, MIK Aitor Fernández, MIK	Draft 2, responding to feedback from reviewers, sent to CES	11.03.2025
Nancy Duxbury, CES	Editing, review, and comments	17.03.2025
Luis Berasategi, MIK Josune Prieto, MIK Jon Aldazabal, MIK Aitor Fernández, MIK	Draft 3	25.03.2025
Nancy Duxbury, CES	Finalisation of report	26.03.2025

Contact info

Luis Berasategi, MIK: lberasategi@mondragon.edu

Josune Prieto, MIK: jprieto@mondragon.edu

Jon Aldazabal, MIK: jaldazabal@mondragon.edu

Aitor Fernández, MIK: afernandez@mondragon.edu

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

The content of this deliverable represents the views of the authors only and is their sole responsibility. The European Commission does not accept any responsibility for use that may be made of the information it contains.

List of contents

Executive Summary	6
1. Introduction	8
2. Objectives.....	9
2.1. General objectives.....	9
2.2. Specific objectives (scope and framework).....	10
3. Methodology	10
3.1. Overview of the roadmapping field	10
3.2. Framing the roadmapping.....	12
3.3. Methodological framework.....	13
3.3.1. Phase 1: Definition of the roadmapping “layout”	1
3.3.2. Phase 2: Elicitation of Market Pull and Technology Push drivers	2
3.3.3. Phase 3: Elicitation of opportunity spaces.....	2
3.3.4. Phase 4: Construction of the intervention portfolio.....	3
3.4. Implementation.....	4
3.4.1. Rationale.....	4
3.4.2. Key steps and mechanisms	5
3.4.3. Preliminary validation findings	8
3.4.4. Outlook for Stage 2.....	8
4. Definition of the roadmapping layout (taxonomies).....	9
4.1. Agents and interventions	9
4.1.1. Types of agents	9
4.1.2. Interventions by agent type.....	10
4.2. Value chain: Key structuring element	11
4.3. Sectors and subsectors.....	12
5. Elicitation of Market Pull and Technology Push drivers	14
5.1. Structure	14
5.2. Market Pull	15

5.2.1. Global transitions	15
5.2.2. Sectoral challenges	16
5.3. Technology Push	18
5.3.1. Operational technologies	18
5.3.2. Transformative technologies	19
6. Elicitation of opportunity spaces.....	21
6.1. Structure	21
6.1.1. Clusters (4)	21
6.1.2. Categories (8).....	21
6.1.3. Opportunity spaces (32)	22
6.2. Levels in detail.....	24
6.2.1. Cluster 1 – Cultural and social foundations	24
6.2.2. Cluster 2 – Territorial activation	25
6.2.3. Cluster 3 – Experience economy.....	26
6.2.4. Cluster 4 – Impact growth	27
6.3. Identification and structure of opportunity spaces	29
7. Assessment of opportunity spaces.....	30
7.1. Preliminary engagement.....	31
7.2. Azores Lab, Portugal.....	31
7.3. Western coastal periphery Lab, Ireland	33
7.4. West Coast and Baltic Sea archipelago Lab, Finland	35
7.5. Valmiera County Lab, Latvia	37
7.6. Šibenik-Knin County Lab, Croatia	40
7.7. West Region Lab, Iceland	42
8. Conclusions and recommendations.....	45
References	47
Annex 1. Detailed presentation of the clusters, categories, and opportunity spaces	50

List of tables

Table 1 - Methodological framework.....	1
Table 2 - Overview of the clusters, categories, and opportunity spaces	23
Table 3 - Results by categories, Azores Lab, Portugal	32
Table 4 - Results by categories, Western coastal periphery Lab, Ireland.....	34
Table 5 - Results by categories, West Coast and Baltic Sea archipelago Lab, Finland.....	36
Table 6 - Results by categories, Valmiera County Lab, Latvia	38
Table 7 - Results by categories, Šibenik-Knin County Lab, Croatia.....	40
Table 8 - Results by categories, West Region Lab, Iceland.....	42

Executive Summary

Cultural and Creative Industries (CCIs) are essential drivers of innovation, social cohesion, and economic growth across Europe. However, their full potential in non-urban areas remains underexplored, facing unique territorial challenges and opportunities. The IN SITU project, funded by Horizon Europe, aims to strengthen CCIs in peripheral regions by identifying strategic pathways for innovation, resilience, and sustainable growth.

This report, *Roadmap for Competitiveness of the Most Innovative CCIs Subsectors* (Deliverable D2.5), presents a structured and adaptable tool designed to support strategic decision-making to enhance the capacity and competitiveness of CCIs in non-urban settings. The roadmapping process, based on strategic foresight methodologies, aligns long-term objectives, emerging trends, and innovation opportunities into a coherent and actionable strategy. In addition, it incorporates preliminary outcomes from the validation process involving the IN SITU Labs, highlighting priority areas for future development and underscoring the roadmap's purpose of guiding CCIs toward more resilient, socially inclusive, and innovative pathways in non-urban contexts.

This report covers both the general approach and some partial findings of a multi-phase process, which includes the initial validation of key taxonomies, drivers, the clustering structure, and the opportunity spaces identified. More specifically, Stage 1 focused on identifying, clustering, testing, and refining these elements through stakeholder engagement in the six IN SITU regions. A next possible step (Stage 2) would build on these accomplishments and deepen the results for specific contexts, involving a broader set of stakeholders and more tailored actions.

Using both top-down and bottom-up approaches, this roadmap was formulated through a combination of desk research and interviews with sectoral stakeholders and local CCI actors, ensuring theoretical rigour while integrating territorial perspectives. As a result, **32 opportunity spaces** have been identified—areas of high potential for CCIs in non-urban regions to leverage **social, environmental, and digital innovation**. These spaces are organised into four overarching clusters (*Cultural and Social Foundations, Territorial Activation, Experience Economy, and Impact Growth*), spanning categories and thematic initiatives such as heritage digitisation, eco-sustainability, “new rurality,” immersive cultural tourism, collaborative business models, and networks for digital transformation.

A summary of initial findings derived from an initial analysis—where each of the six IN SITU Labs validated, as a first step, one selected cluster—confirms that this preliminary categorisation is broadly applicable while also indicating some areas for refinement. Several Labs highlighted eco-sustainability, collaborative networks, business model innovation, and social inclusion as particularly relevant, as well as the need for capacity-building in digital tools and regulatory frameworks that fit rural contexts. Within the clusters that each Lab examined, positive ratings tended to align with local priorities,

although not all opportunity spaces and categories were evaluated, depending on each Lab's available resources and readiness.

Building on these findings, subsequent efforts could refine and apply them in each region through deeper stakeholder engagement and the creation of territorial portfolios.

Although this roadmap does not prescribe localised action plans, it provides a framework for cultural entrepreneurs, policymakers, funders, and innovation hubs to assess and orient development efforts, support and facilitate policy and investment decisions, and promote cross-sector collaboration. By offering a clear, systematic approach, the roadmapping serves as a decision-making instrument, aiming to foster a more resilient and competitive cultural and creative sector beyond urban centres.

This report builds on prior findings of Work Package 2 and contributes to the broader objectives of the IN SITU project, especially: to identify the innovation potential of CCIs based in non-urban areas of the EU and how CCIs act as drivers of innovation in other economic and social sectors; and to identify possibilities and potentials for future growth of CCIs in non-urban regions across Europe, and provide strategic policy recommendations for enabling this development.

1. Introduction

The cultural and creative industries (CCIs) are widely recognised as key drivers of innovation, social cohesion, and economic development across Europe. However, their potential remains underexplored in non-urban areas, where unique territorial characteristics pose both challenges and opportunities for competitiveness. The IN SITU project, funded by the Horizon Europe programme, aims to strengthen CCIs in non-urban regions by identifying strategic pathways for innovation, resilience, and sustainable growth.

Within this broader framework, this report (D2.5) develops a ***Roadmap for Competitiveness***, offering a structured tool to enhance the capacity of CCIs in non-urban settings. The roadmapping process is a **strategic foresight methodology** that enables organisations and sectors to align **long-term goals**, **emerging trends**, and **innovation opportunities** into a coherent pathway for action. At its core, the roadmap is shaped by two fundamental drivers (Vishnevskiy et al., 2016) that influence the development and resilience of CCIs in non-urban areas:

- **Market Pull drivers:** These include societal, demographic, and economic trends that shape the demand for cultural and creative services, such as digitalisation, social inclusion, sustainability, and policy frameworks supporting CCIs.
- **Technology Push drivers:** These refer to disruptive and enabling technologies that redefine the operational, creative, and business models of CCIs, including AI-driven creativity, immersive technologies, new materials, and blockchain for digital rights management.

On the basis of an analysis of these factors from the perspective of CCIs in non-urban areas of Europe, the roadmap is structured around the **identification of opportunity spaces, areas where CCIs can enhance their competitiveness through social, environmental, and digital innovation, as well as cross-sector partnerships**. The methodology integrates both top-down and bottom-up perspectives, combining state-of-the-art research, best practices, and direct input from IN SITU Labs located in six European non-urban regions.

A brief overview of the structure of this document is provided below to guide the reader through the subsequent sections:

- **Section 2** defines the **general and specific objectives** of the *Roadmap for Competitiveness*, establishing the strategic intentions that underpin the overall approach.
- **Section 3** outlines the **methodological framework**, explaining the **four-phase** roadmapping process (Phases 1–4) and indicating how these phases inform both the conceptual design and initial validation steps undertaken in **Stage 1**.
- **Sections 4, 5, 6, and 7** present the **results** stemming from these phases:

- **Section 4** details the **roadmapping layout** (taxonomies), setting the foundational concepts—such as CCI stakeholders, value-chain segments, and sectors—that frame all subsequent analyses.
- **Section 5** identifies and classifies the **Market Pull and Technology Push drivers**, highlighting the key contextual and technological forces that shape CCIs in non-urban areas.
- **Section 6** describes how these drivers converge into **opportunity spaces**, grouped into clusters, categories, and specific initiatives with high potential impact.
- **Section 7** integrates **preliminary Lab assessments**, illustrating how the identified opportunity spaces have been tested and refined based on the Labs’ feedback.
- **Section 8** draws together the **conclusions and recommendations**, summarising the main insights from Stage 1 and outlining pathways for further development and application in subsequent stages.

2. Objectives

2.1. General objectives

The **Roadmap for Competitiveness** (D2.5) aims to strengthen the competitiveness of innovation-driven CCI subsectors in non-urban areas. It is both a strategic tool and a reflection process, designed to help stakeholders navigate from their current position to a more innovative future. In particular, the roadmap pursues the following overarching goals, all rooted in the dual perspective of Market Pull and Technology Push:

- **Offer a structured framework** that enables Cultural and Creative Industries (CCIs) in non-urban regions to integrate emerging market needs with technological advancements.
- **Identify high-potential opportunity spaces** that foster innovation-driven growth, sustainability, and digital transformation across the CCIs value chain.
- **Propose strategic actions** that encourage cross-sector collaboration, stimulate investment, and enhance the creative ecosystem’s resilience and adaptability.
- **Ensure regional adaptability**, providing a flexible roadmap approach that can be tailored to the unique contexts of different non-urban areas.
- **Support broader IN SITU aims** by aligning with policy design, capacity-building, and evidence-based interventions in peripheral regions of Europe.

2.2. Specific objectives (scope and framework)

In addition to these general objectives, **the roadmap is structured to guide CCI from identifying strategic opportunities to formulating concrete interventions**, as introduced in Section 3. More specifically, its **specific objectives** are:

1. **Establish robust taxonomies and drivers** (Market Pull and Technology Push) that capture the diverse dynamics influencing CCIs in non-urban contexts.
2. **Define and cluster opportunity spaces** to provide a clear foundation for subsequent validation, refinement, and customisation in different territories.
3. **Create a practical evaluative process** (e.g., Kill/Hold/Go or Desirability–Feasibility–Viability) that Labs and stakeholders can use to test the relevance and feasibility of each opportunity space.
4. **Lay out a pathway for future phases**, including stakeholder mobilisation, resource allocation, and the eventual construction of a full intervention portfolio.

This document focuses on the **first stage** of the roadmap development—covering the identification and initial clustering of opportunity spaces—while also outlining how these foundational steps lead toward more advanced stages of territorial adaptation and project implementation.

3. Methodology

3.1. Overview of the roadmapping field

Roadmapping has established itself over its historical evolution as one of the most versatile and recognised methodologies for aligning **technological developments, market needs, and organisational strategies** (Phaal et al., 2004; Kerr and Phaal, 2020). Its origins trace back to early efforts by industry and government institutions to understand how technology and innovation could shape or accelerate competitiveness, productivity, and, more recently, sustainability (Kappel, 2001; Kostoff and Schaller, 2001).¹

In general terms, roadmapping is based on:

- A **forecasting/foresight perspective**, which links technical evolution with social demand and emerging trends (Barker and Smith, 1995; Cho et al., 2016).

¹ For a comprehensive overviews of the roadmapping literature, thorough reviews are available in Chakraborty et al. (2022), Park et al. (2020), Kerr and Phaal (2020), and De Alcantara and Martens (2019).

- A **normative character**, as it proposes routes and goals that not only describe possible futures but also **aim to influence or co-create that future** through policy decisions, investments, or management strategies (Martin, 1995; Kappel, 2001).
- A **visual synthesis**—the “roadmap” itself— which integrates various technological milestones, market objectives, and timelines, facilitating communication and coordination among different stakeholders (Kostoff and Schaller, 2001).

Recent literature emphasises the need for systemic approaches in roadmapping, where **technical, economic, and sociocultural factors are integrated** to address the complexity and risks inherent to transformative or enabling innovations (De Alcantara and Martens, 2019; Park et al., 2020). Under this perspective:

- Noh et al. (2021) highlight the complementarity of classical approaches and the importance of linking solid market foresight analysis with a rigorous understanding of technological evolution.
- Vishnevskiy et al. (2016) stress the importance of combining technology-push and market-pull perspectives to facilitate the achievement of specific strategic objectives.
- Pearson et al. (2020) argue for the need to explore rapid (agile) iterations and early commercialisation pathways, rather than maintaining a linear paradigm that postpones market entry until the technology has fully matured.

Additionally, studies such as Sauer et al. (2017) propose the modularity of roadmapping analyses, leading to the development of “integrated roadmaps” that map broad landscapes of technological developments, products, applications, markets, and society. This modular and systemic approach—often framed within the concept of an “S-plan” (Phaal et al., 2007)—addresses complex scenarios where technology has yet to converge into a dominant solution and multiple development paths coexist.

In summary, both practice and theory in roadmapping have increasingly converged toward an integrated approach:

1. **Exploratory and normative**, as it considers both the projection of plausible futures and the design of strategies that influence those futures (Kappel, 2001; Martin, 1995).
2. **Multidisciplinary**, incorporating technical, economic, and sociocultural dimensions (Noh et al., 2021; Phaal et al., 2012).
3. **Collaborative**, recognising the importance of integrating diverse stakeholders (industry, government, academia, civil society) in the co-construction of the roadmap (Barker and Smith, 1995; Martin, 1995).
4. **Risk-oriented and action-driven**, focusing on how to mitigate uncertainty and enable different actors to shape a desired future (Pearson et al., 2020; Sinfield et al., 2024).

The roadmapping methodology applied here draws upon these recent contributions to articulate a sectoral, systemic, and proactive approach, with particular attention to value co-creation and risk reduction in the adoption of emerging technologies and business models. Moreover, it incorporates reflections from innovation science, integrating high-impact innovation patterns (enabling innovations) and strategies to enhance their adoption in complex sociotechnical contexts (Sinfield and Solis, 2016; Sinfield et al., 2024).

3.2. Framing the roadmapping

This project is founded on the integration of two complementary dynamics that drive transformation within the Cultural and Creative Industries (CCIs) value chain. It explores the interaction between Market Pull, which encompasses global-local transitions and sector-specific challenges, and Technology Push, driven by the implementation of operational and transformative technologies.

While Market Pull represents emerging market pressures and demands shaped by global trends and local particularities (glocal transitions) alongside sector-specific challenges, Technology Push underscores the role of technological innovation in developing new capabilities and redefining processes, products, and services within CCIs. This dual dynamic serves as a strategic axis, capable of reshaping traditional business models and enhancing competitiveness in an environment marked by rapid technological evolution and shifting market demands. The synergy between Market Pull and Technology Push facilitates the identification of innovation opportunities and the development of proactive strategies that not only adapt to change but also anticipate it, thereby driving a comprehensive transformation of the CCI value chain.

Developing a strategic roadmap requires a structured and iterative process that ensures alignment between current sectoral realities, future aspirations, and actionable pathways. Within the IN SITU project, the roadmapping approach is anchored in a well-established framework that allows for the systematic exploration of opportunity spaces in the Cultural and Creative Industries (CCIs). To guide this process, we draw upon the three key pillars outlined by Phaal et al. (2007), which provide a comprehensive structure for defining, assessing, and implementing strategic transformations. These three key pillars act as the foundation of the roadmapping exercise:

1. **Where are we now?** This stage involves assessing the current state of CCIs, considering their market positioning, sectoral maturity, and level of technological adoption. By mapping these aspects, we establish a clear baseline that highlights strengths, weaknesses, and regional particularities that shape the innovation potential of CCIs in non-urban areas.
2. **Where do we want to go?** This step defines a short- and medium-term vision for CCI development, setting clear transformation goals aligned with market expectations and emerging technological trends. This vision provides direction for decision-making, ensuring

that identified opportunity spaces are relevant, viable, and strategically positioned for sustainable growth.

3. **How can we get there?** At this stage, concrete strategies and action pathways are formulated, integrating Market Pull and Technology Push approaches. This involves identifying necessary enablers, policy support, and collaborative initiatives that will drive the transition from the current state to the desired future scenarios.

Through this holistic approach, the project aims not only to diagnose and understand the current landscape of CCIIs but also to map a strategic trajectory that leverages the convergence of market demands and technological advancements. This roadmap will steer the evolution of the sector towards a sustainable and resilient growth model.

3.3. Methodological framework

This section outlines the methodological approach used to develop the *Roadmap for Competitiveness* for CCIIs in non-urban settings.

Table 1 synthesises the methodological framework of the roadmapping approach, outlining its structured phases and distinguishing between the preliminary validation stage achieved within IN SITU and the roadmap development stage proposed beyond the project's scope.

Building on this structured overview, the subsections following provide a detailed breakdown of each phase in this conceptual development process—clarifying its objectives, main tasks, knowledge sources, and expected outputs. Then, the Preliminary Validation process that was conducted with the IN SITU Lab Partners is explained.

Overall, this step-by-step explanation shows how partial validation under IN SITU (Stage 1 - Preliminary Validation) lays a foundation for more comprehensive adaptation, refinement, and deployment at a later time in specific territories (Stage 2).

Table 1 - Methodological framework

Roadmap for competitiveness of CCI in non urban areas: Methodological framework			
<p>Phase 1: DEFINITION OF THE ROADMAPPING "LAYOUT"</p> <p>Objective: Establish the conceptual and methodological structure of the roadmapping process.</p> <p>Main tasks:</p> <ul style="list-style-type: none"> Define key taxonomies (MP, TP, ICC value chain, sectors, stakeholders, and interventions). Outline the structure of opportunity spaces and the intervention portfolio. Establish procedures for eliciting, clustering, and assessing opportunity spaces. Define the selection and structuring process for interventions. <p>Knowledge sources:</p> <ul style="list-style-type: none"> Taxonomies and Frameworks: Prior classifications from IN SITU and ICC categorizations. Roadmapping Methodologies: Sectoral and territorial approaches customized by MIK. <p>Stages & Scope</p> <p><input checked="" type="checkbox"/> Stage 1 (Within Project Scope): Defined taxonomies, structured opportunity spaces, and preliminary evaluation criteria. Initial selection procedure drafted but not fully validated.</p> <p><input checked="" type="checkbox"/> Stage 2 (Beyond Project Scope): Refinement of taxonomies, validated opportunity spaces, and a fully operational selection process.</p>	<p>Phase 2: ELICITATION OF MP AND TP DRIVERS</p> <p>Objective: Identify key factors affecting ICCs in non-urban areas from Market Pull and Technology Push perspectives.</p> <p>Main tasks:</p> <ul style="list-style-type: none"> Identify MP drivers via trend analysis, reports, and databases. Identify TP drivers from relevant technological developments. Establish groupings and relationships between MP and TP drivers. Conduct initial validation with expert input. <p>Knowledge sources:</p> <ul style="list-style-type: none"> Sectoral & Technological Reports: International cultural and technological trends. Expert Input: Insights from key stakeholders across territories. <p>Stages & Scope</p> <p><input checked="" type="checkbox"/> Stage 1 (Within Project Scope): Initial identification and classification of MP and TP drivers. Limited validation through desk research.</p> <p><input checked="" type="checkbox"/> Stage 2 (Beyond Project Scope): Deeper expert validation and comparative analysis across regions. Integration into the roadmapping framework.</p>	<p>Phase 3: ELICITATION OF OPPORTUNITY SPACES</p> <p>Objective: Identify and structure opportunity spaces from MP and TP intersections, ensuring strategic impact for ICCs.</p> <p>Main tasks:</p> <ul style="list-style-type: none"> Cross-analyze MP and TP drivers to detect high-potential intersections. Define opportunity spaces and structure them into categories and clusters. Apply assessment procedures from Phase 1. <p>Knowledge sources:</p> <ul style="list-style-type: none"> Reports & Case Studies: Successful implementations and sectoral best practices. Territorial Knowledge: Local perspectives on feasibility and relevance. <p>Stages & Scope</p> <p><input checked="" type="checkbox"/> Stage 1 (Within Project Scope): Identified and categorized opportunity spaces, initial qualitative assessment (Kill/Hold/Go).</p> <p><input checked="" type="checkbox"/> Stage 2 (Beyond Project Scope): Full validation, DFV model implementation, expansion to additional ICC clusters, territorial validation.</p>	<p>Phase 4: CONSTRUCTION OF THE INTERVENTION PORTFOLIO</p> <p>Objective: Develop a portfolio of interventions linked to opportunity spaces, ensuring strategic, economic, and social viability.</p> <p>Main tasks:</p> <ul style="list-style-type: none"> Develop the intervention portfolio, specifying projects, stakeholders, timelines, tasks, and financial mechanisms. Apply a multi-criteria evaluation process for prioritization. Develop preliminary territorial roadmaps integrating interventions. <p>Knowledge sources:</p> <ul style="list-style-type: none"> Regional & Sectoral Experts: Local insights for implementation. Benchmarking of ICC Strategies: Intervention models from non-urban areas. Funding Frameworks: European and local financial instruments. <p>Stages & Scope</p> <p><input checked="" type="checkbox"/> Stage 1 (Within Project Scope): Textual comments on potential actions within Go spaces. No structured intervention portfolio or prioritization.</p> <p><input checked="" type="checkbox"/> Stage 2 (Beyond Project Scope): Full validation, stakeholder assignment, financial structuring, and development of territorial roadmaps.</p>

Source: Own elaboration

3.3.1. Phase 1: Definition of the roadmapping “layout”

Objective: Establish the conceptual and methodological structure of the roadmapping process.

Main tasks:

- **Define key taxonomies:** Market Pull (MP) and Technology Push (TP), CCI value chain, sectors, subsectors, stakeholders, and interventions.
- Outline the **structure of opportunity spaces** and the intervention portfolio.
- Define **procedures for eliciting, clustering, and assessing** opportunity spaces.
- Establish the **procedure for selecting and structuring interventions** within the portfolio.

Knowledge sources:

- **Taxonomies and categorisation frameworks:** Existing classifications of CCI elements and prior taxonomies from the IN SITU project.
- **Roadmapping methodologies and customisation:** Established sectoral and territorial roadmapping approaches, combined with MIK’s accumulated expertise in tailoring methodologies to specific contexts.

Stages and scope:

Stage 1: Preliminary validation (within project scope)

Outputs:

- Defined taxonomies for Market Pull (MP) and Technology Push (TP), CCI value chains, sectors, subsectors, stakeholders, and interventions.
- Initial structuring of opportunity spaces and the intervention portfolio.
- Preliminary procedures for eliciting and clustering opportunity spaces.
- A preliminary set of evaluation criteria and an initial framework for assessing opportunity spaces, but not yet tested in depth.
- A draft procedure for selecting and structuring interventions within the portfolio, pending further validation.

Stage 2: Roadmap development for particular territories (beyond IN SITU project scope)

Outputs:

- Refinement of taxonomies based on broader validation and additional inputs.
- A fully structured and validated framework for opportunity spaces and the intervention portfolio.
- Robust, tested procedures for eliciting, clustering, and assessing opportunity spaces.
- A finalised procedure for selecting and structuring interventions within the portfolio, ready for operational implementation.

3.3.2. Phase 2: Elicitation of Market Pull and Technology Push drivers

Objective: Identify the key factors influencing CCI in non-urban spaces from the Market Pull (MP) and Technology Push (TP) perspectives.

Main tasks:

- **Identify MP drivers** through sectoral trend analysis, reports, and databases.
- **Identify TP drivers** based on technological developments relevant to CCIs.
- Establish preliminary **groupings** and relationships between **MP** and **TP drivers**.
- Conduct **initial validation** of identified drivers through expert input and trend analysis.

Knowledge sources:

- **Sectoral and technological trend reports:** International studies on cultural and technological trends relevant to CCIs.
- **Expert input:** Insights from key stakeholders and sectoral experts across different territories.

Stages and scope:

Stage 1: Preliminary validation (within project scope)

Outputs:

- Initial identification of MP and TP drivers based on desk research and trend analysis.
- Preliminary classification of drivers and their relevance to CCIs in non-urban spaces.
- Limited validation through document-based research, without in-depth expert engagement.

Stage 2: Roadmap development for particular territories (beyond project scope)

Outputs:

- Further refinement and validation of MP and TP drivers through expert consultation.
- Comparative analysis of drivers across multiple regions to identify territorial variations.
- Structured integration of validated drivers into the roadmapping framework for CCIs.

3.3.3. Phase 3: Elicitation of opportunity spaces

Objective: Identify and structure strategic opportunity spaces based on the intersection of Market Pull (MP) and Technology Push (TP) drivers, considering their transformative potential for CCIs in non-urban spaces.

Main tasks:

- **Cross-analyse MP and TP drivers** to detect intersections with strategic potential.
- **Define preliminary opportunity spaces** based on identified intersections.

- **Structure opportunity** spaces into categories and higher-level clusters, ensuring a coherent and actionable framework.
- **Apply assessment procedures** established in Phase 1 for evaluating opportunity spaces.

Knowledge sources:

- **Sectoral reports and case studies:** Insights from successful implementations and lessons learned.
- **Territorial knowledge from stakeholders:** Local perspectives on relevance, feasibility, and viability.

Stages and scope:

Stage 1: Preliminary validation (within project scope)

Outputs:

- Identification of opportunity spaces based on cross-analysis of MP and TP drivers.
- Initial structuring of opportunity spaces into categories and higher-level clusters.
- Early-stage evaluation of opportunity spaces using qualitative assessment methods (e.g., Kill/Hold/Go).

Stage 2: Roadmap development for particular territories (beyond project scope)

Outputs:

- Refinement and validation of opportunity clusters, ensuring alignment with strategic priorities.
- Full implementation of the Desirability/Feasibility/Viability (DFV) evaluation model with defined weightings.
- Expansion of opportunity space analysis across additional CCI clusters.
- Territorial validation of opportunity clusters through stakeholder engagement.

3.3.4. Phase 4: Construction of the intervention portfolio

Objective: Design a portfolio of specific interventions for each region, aligning them with the structured opportunity spaces and ensuring their strategic, economic, and social viability.

Main tasks:

- **Develop the intervention portfolio**, specifying projects, stakeholders, timelines, tasks, and required resources, particularly financial mechanisms.
- **Apply a multi-criteria evaluation process** to finalise and prioritise interventions.
- **Develop preliminary territorial roadmaps**, incorporating structured and prioritised interventions.

Knowledge sources:

- **Regional and sectoral experts:** Insights from key stakeholders in each territory.
- **Benchmarking of CCI strategies:** Comparative analysis of intervention models applied in non-urban areas.
- **European and local funding frameworks:** Assessment of available financial instruments supporting CCI interventions.

Stages and scope:

Stage 1: Preliminary validation (within project scope)

Outputs:

- Textual comments on potential actions related to opportunity spaces classified as Go, without structuring a formal intervention portfolio.
- No formal prioritisation or multi-criteria evaluation of interventions.
- No structured territorial roadmaps developed.

Stage 2: Roadmap development for particular territories (beyond project scope)

Outputs:

- Full validation and refinement of the intervention portfolio structure.
- Defined implementation framework for each intervention, integrating owners, timeline, tasks, and resources.
- Application of the multi-criteria evaluation process to finalise intervention selection.
- Development of comprehensive territorial roadmaps, integrating finalised interventions.
- Definition of implementation guidelines tailored to each regional context.

3.4. Implementation

Before proceeding to more advanced phases, **Stage 1** focused on **developing** a workable draft roadmap and **verifying** its relevance with local stakeholders. Building on the framework described in Section 3.3—which defined the multi-phase approach to roadmapping—this section details how the MIK team, together with the six IN SITU Lab Partners, *operationalised* the initial steps, tested the tool's adaptability, and consolidated insights for future refinements.

3.4.1. Rationale

In Section 3.3, a four-phase methodological structure was proposed (Definition of the roadmap layout; Identification of drivers; Elicitation of opportunity spaces; and Construction of the intervention portfolio). **Stage 1** addresses Phases 1–3 by:

1. **Establishing** a draft layout of clusters, categories, and opportunity spaces (Phase 1).
2. **Combining** top-down (desk research) and bottom-up (Lab interviews) inputs to identify and characterise key drivers (Phase 2).
3. **Preliminarily validating** and refining the opportunity spaces in accordance with regional realities (Phase 3), although without creating full intervention portfolios

By closing Stage 1 with a revised roadmap, the project has *paved the way* for Stage 2, where deeper territorial customisation (completing Phase 3 in detail) and the construction of intervention portfolios (Phase 4) can occur.

3.4.2. Key steps and mechanisms

The **four key chronological steps** undertaken between October 2024 and January 2025 are outlined below, each described in terms of **Purpose**, **Inputs**, **Mechanisms**, and **Outputs**.

3.4.2.1. Preliminary model design (October–December 2024)

Purpose:

Lay the groundwork for the roadmap by consolidating **state-of-the-art knowledge**, defining initial structures, and mapping potential **Market Pull** and **Technology Push** factors.

Inputs:

1. **Desk research** on cultural innovation, rural development, and technological trends relevant to CCIs.
2. **Reference taxonomies** from prior IN SITU deliverables and strategic foresight literature.
3. **Internal expertise** within the project team on roadmapping tools and CCI ecosystems.

Mechanisms:

1. **Driver consolidation:** Categorising socio-economic, demographic, and regulatory shifts (Market Pull) alongside technological enablers (Technology Push).
2. **Drafting opportunity spaces:** Proposing 32 provisional areas of action, grouped into **four main clusters** (Cultural & Social Foundations, Territorial Activation, Experience Economy, Impact Growth).
3. **Internal review rounds:** Refining definitions, removing duplicates, and ensuring coherence with the multi-phase roadmap structure.

Outputs:

1. **Draft roadmap document** detailing the proposed clusters, categories, and opportunity spaces.

2. **Common lexicon** to harmonise terms (e.g., shared definitions of “digital narratives,” “eco-leadership,” etc.).
3. **Initial engagement plan** for how to present and test the model with the IN SITU Labs.

3.4.2.2. *First online session with Labs (15 January 2025)*

Purpose:

Introduce the *draft roadmap* to the **six IN SITU Labs** and gather immediate, high-level feedback on its structure and potential fit.

Inputs:

1. **Draft roadmap** (from step a).
2. **Presentation materials** (slides, thematic summaries).
3. **Lab-specific priorities** previously shared by each region, offering preliminary context.

Mechanisms:

1. **Plenary overview:** A guided tour of the roadmap’s logic—highlighting the dual perspective of *Market Pull* and *Technology Push*, as well as the rationale behind the 32 opportunity spaces.
2. **Open discussion:** Lab representatives provided initial observations on clarity, alignment with local priorities, and potential challenges (e.g., technical infrastructure, stakeholder capacities).

Outputs:

1. **General acceptance:** Consensus that the clusters and categories serve as a suitable framework for non-urban CCIs.
2. **Initial observations:** Early pointers on where the roadmap might need further detail or adaptation.
3. **Agreement on next steps:** Confirmation to proceed with in-depth interviews to refine the roadmap.

3.4.2.3. *Semi-structured interviews (22–24 January 2025)*

Purpose:

Deepen the *qualitative understanding* of each Lab’s local context, capturing specific needs, feasibility conditions, and alignment of the roadmap elements with on-the-ground realities.

Inputs:

1. **Interview protocol** (following Kvale’s [1996] guidelines), structured to explore both general categories and distinct opportunity spaces.

2. **Local data** from each Lab on CCI strengths, policy contexts, existing infrastructure, and sector challenges.

Mechanisms:

1. **Targeted dialogues:** One-on-one or small-group interviews with Lab coordinators and regional stakeholders, discussing:
 - *Clustering & Categorisation* (whether the four clusters encapsulate the key strategic areas of CCIs).
 - *Opportunity Spaces* (which of the 32 proposed spaces resonate most strongly or pose challenges).
2. **Evaluation tools:** Each Lab chose either:
 - a *Desirability–Feasibility–Viability (DFV)* scoring (1–4), or
 - a *Kill / Hold / Go* classification, based on local time constraints and information availability.

Outputs:

1. **Interview feedback reports** summarising each Lab's specific needs, potential synergies, and flagged concerns.
2. **Preliminary ratings** that indicated region-by-region readiness or barriers regarding digital adoption, eco-transition, or new business models.
3. **Draft amendments** to be incorporated before the final online session (e.g., combining similar digital opportunities or adjusting complexity levels of advanced tech proposals).

3.4.2.4. *Final refinement and second online session (29 January 2025)*

Purpose:

Integrate *interview findings* to produce a **refined roadmap**, ensuring it is responsive to local realities and consistent with the overall project goals.

Inputs:

1. **Consolidated feedback** from the interviews, highlighting commonalities (e.g., eco-sustainability as a top priority) and Lab-specific concerns (e.g., digital readiness gaps).
2. **Revised draft:** A roadmap draft updated by the project team to address Lab feedback.

Mechanisms:

1. **Analytical integration:** Mapping recurring themes and adjusting those opportunity spaces where multiple Labs indicated feasibility or alignment issues.
2. **Plenary validation:** In a concluding online meeting, all Labs reviewed the revised roadmap and provided final comments on its clarity and applicability.

Outputs:

1. **Stage 1 validated roadmap:** A cohesive structure with four clusters, eight categories, and 32 refined opportunity spaces, deemed a robust foundation for non-urban CCI competitiveness.
2. **Traceable revisions:** A documented log of modifications (e.g., merging digital sub-spaces, adding local heritage dimensions) that emerged from Lab inputs.
3. **Baseline for Stage 2:** A shared understanding that the next stage will involve deeper territorial customisation, culminating in a full intervention portfolio for each Lab.

3.4.3. Preliminary validation findings

From these steps, several **core insights** about the roadmap's suitability for non-urban CCI development emerged:

1. **Broad acceptance of the conceptual structure** – Most Labs endorsed the four **clusters** (especially *Territorial Activation* and *Experience Economy*) as highly pertinent to rural and peripheral contexts that seek to leverage cultural identity, heritage, and natural environments.
2. **Eco-sustainability and collaborative models as key drivers** – Many Labs rated opportunity spaces involving green festivals, circular cultural production, and **cross-sector networks** as “Go” or “highly desirable,” showing strong shared interest in ecological transitions and cooperative approaches.
3. **Uneven digital readiness** – Advanced or resource-intensive digital proposals (e.g., AI-driven content creation or volumetric capture studios) were often marked as “Hold” or “Kill,” reflecting local infrastructure or skill-set limitations. Incremental capacity-building may be needed before such innovations can take root in peripheral areas.
4. **Variation in business model ambitions** – While some Labs indicated readiness to pilot new monetisation streams (crowdfunding, patronage, blockchain solutions), others noted legal/regulatory constraints or cultural hesitations. This suggests that **contextual customisation** is critical to implementing new financial frameworks in rural CCIs.

Collectively, the Labs' feedback **validated** the roadmap as a flexible, relevant tool while highlighting that **Stage 2** must address local resource configurations, policy incentives, and stakeholder collaboration to yield tangible outcomes.

3.4.4. Outlook for Stage 2

With **Stage 1** complete, the roadmap is positioned for **territorial adaptation** and a more **granular** construction of intervention portfolios:

- **Territorial customisation** – Each Lab will select and refine the most applicable opportunity spaces, aligning them with **local governance** structures, priority sectors, and funding channels.

- **Elaboration of intervention portfolios** – Drawing on the validated roadmap, Labs will formulate **action plans** specifying project owners, timelines, capacity-building measures, and cost structures—moving toward a consolidated package of interventions.
- **Policy and funding linkages** – Coordination with **regional, national, and European** support instruments will be pivotal, ensuring that the envisaged projects benefit from appropriate resources and long-term institutional commitment.

By following the **methodological framework** (Phases 1–4), and with **Stage 1** now laying a validated foundation, the IN SITU project is well-positioned to inform and foster **competitive, socially inclusive, and sustainable** CCIs across Europe’s non-urban landscapes.

4. Definition of the roadmapping layout (taxonomies)

The roadmapping process begins by establishing **the foundational taxonomies** that frame the cultural and creative industries (CCIs) in non-urban areas. These taxonomies encompass key dimensions—such as stakeholder roles, value chain stages, and sectoral classifications—ensuring a **cohesive and systemic** understanding of the CCIs landscape. By clearly defining these elements, the roadmap provides a **shared language and analytical framework**, enabling targeted strategies that align with regional strengths, challenges, and opportunities.

The subsections below detail how each taxonomy contributes to the overall methodology and informs subsequent steps. These definitions—initially formulated in Phase 1 and refined throughout Stage 1—lay the groundwork for identifying high-potential opportunity spaces, guiding the roadmap toward innovative, sustainable growth in non-urban contexts.

4.1. Agents and interventions

The enhancement and transformation of Cultural and Creative Industries (CCIs) in non-urban environments require the coordination of diverse stakeholders operating at different levels with distinct roles. This section identifies three major categories of agents, each with specific functions, and defines targeted interventions to support their contributions to the cultural ecosystem.

4.1.1. Types of agents

The success of any strategic roadmap relies on the active participation of different stakeholders. The roadmap identifies three key types of agents who play an essential role in the competitiveness of CCIs forces (Troyas and Gómez de la Iglesia, 2019):

- **Creative agents:** This category includes individuals and collectives actively engaged in cultural and creative activities. These agents operate in both commercial and non-profit contexts,

spanning the public, private, social, and emerging sectors. Their involvement extends across the entire value chain, from conceptualisation and creation to the execution and dissemination of cultural projects. Examples include artists, cultural entrepreneurs, urban culture collectives, graphic design studios, audiovisual producers, cultural intermediaries, and other organisations operating within the cultural and creative sector.

- **Structural agents:** These infrastructure and institutional players provide the physical and virtual infrastructure required for the creation, production, exhibition, distribution, preservation, and commercialisation of cultural and creative goods and services. They include archives, art galleries, concert halls, cultural centres, libraries, museums, coworking spaces, hacklabs, studios, and digital content repositories.
- **Impulse agents:** This category encompasses policy and regulatory bodies responsible for the regulation, development, and promotion of the cultural and creative sectors, thus defining the enabling framework for cultural and creative sector development. Momentum agents may include public administrations, such as government departments, autonomous agencies, and state-owned enterprises, as well as private entities with a vested interest in the cultural sector. Also included are collective representation bodies, such as associative federations, business associations, intellectual property management organisations, sectoral clusters, and trade unions.

This structured taxonomy serves as a foundation for implementing strategic actions that align with regional opportunities and capacities.

4.1.2. Interventions by agent type

The success of the roadmapping strategy depends not only on identifying agent types but also on defining specific interventions that facilitate their engagement and collaboration within the CCIs ecosystem.

Interventions for impulse agents:

- Supporting public and private sector participation in policy development, the implementation of support programmes, and the creation of regulatory frameworks adapted to sectoral needs.
- Encouraging collective representation bodies, such as federations, business associations, intellectual property management organisations, clusters, and trade unions, to promote strategic collaborations and resource articulation at both sectoral and territorial levels.

Interventions for structural agents:

- Strengthening physical and digital infrastructure, including cultural centres, museums, concert halls, galleries, libraries, coworking spaces, hacklabs, and production studios.
- Developing digital repositories and content distribution channels to preserve, disseminate, and commercialise cultural production, thereby improving accessibility and expanding the reach of creative initiatives.

Interventions for creative agents:

- Facilitating the creation of innovative content and the adoption of new business models in the cultural market.
- Encouraging collaboration and knowledge exchange among creative professionals through artistic intermediation, cultural mediation, and multidisciplinary collaborative projects.
- Promoting training, capacity-building, and access to resources to enhance creative skills and competitiveness, particularly in an increasingly digital and globalised environment.

The classification of agents and their respective interventions is a fundamental pillar for the implementation of integrated strategies in the CCIs sector. Synergistic coordination among *Creative*, *Structural*, and *Impulse* agents strengthens the cultural ecosystem, fostering sustainable development and sectoral transformation in non-urban contexts. This framework of roles and actions establishes the foundation for the subsequent definition and operationalisation of opportunity spaces, which will be explored in the following sections.

4.2. Value chain: Key structuring element

The cultural and creative industries value chain encompasses all stages of production and distribution, from education and training to creation, production, marketing, distribution, and audience engagement (Troyas and Gómez de la Iglesia, 2019). The roadmapping taxonomy also considers impact measurement, preservation strategies, and governance models that sustain cultural and creative sector development.

Following Troyas and Gómez de la Iglesia (2019), the cultural and creative value chain is segmented into nine key areas:

VC1: Training (Education / Formal and Non-Formal Education) – Training refers to the education and skills development that individuals within the cultural and creative sectors receive, ranging from basic to advanced levels. It is essential to ensure that individuals and organisations acquire the necessary competencies to thrive in these sectors.

VC2: Creation (Experimentation / Conceptualisation / Creation) – Creation encompasses all the initial activities of conceptualisation, design, and development of cultural and creative products. This stage is crucial for shaping ideas and projects that will later transform into cultural goods or services.

VC3: Production (Pre-production / Prototyping / Production / Post-production / Industrial Reproduction) – Production is the process of materialising ideas into tangible or intangible products, such as music recordings, artwork creation, or the construction of cultural spaces. It involves the human, technical, and material resources necessary to execute the created ideas.

VC4: Distribution and Exhibition (Distribution / Intermediation / Marketing / Exhibition / Programming) – Distribution refers to the activities required to bring cultural and creative products to the market. This includes commercialisation, sales, and product dissemination through various physical or digital channels. Exhibition is the process of showcasing cultural and creative products to the public. This can be done through exhibitions, live performances, screenings, or any other format that allows direct audience interaction with the cultural product.

VC5: Commercialisation (Promotion / Communication / Critique / Dissemination / Socialisation / Participation) – This includes dissemination, critical analysis, engagement with target audiences, and actions that foster accessibility, interaction, and the creation of spaces for cultural practice.

VC6: Impact Measurement (Analysis / Evaluation) – The creation and application of tools and indicators to measure the impact and effectiveness of cultural policies, programmes, or actions.

VC7: Preservation (Documentation / Archiving / Protection / Conservation / Restoration) – Preservation includes activities dedicated to the conservation and maintenance of cultural and creative assets, both tangible and intangible, ensuring their integrity and availability for future generations. This stage is essential for maintaining cultural heritage.

VC8: Management (Financing / Administration / Management) – Direct support or mediation in obtaining monetary or non-monetary resources, as well as strategic, organisational, fiscal, and administrative planning and consultancy.

VC9: Analysis / Evaluation – The creation and application of tools and indicators to measure the impact and effectiveness of cultural policies, programmes, or actions.

Each stage presents unique challenges and opportunities, which are considered in the roadmap to maximise competitiveness.

4.3. Sectors and subsectors

UNCTAD (2008) and INTELI (2011), among others (see Aldazabal et al., 2024), classify cultural and creative activities into sectors and subsectors, such as cultural heritage, performing and visual arts,

audiovisual industries, design, creative services, and cultural tourism. This section presents a structured classification of the Cultural and Creative Industries (CCIs), organised into sectors and subsectors relevant to the project. The categorisation provided serves as a foundational framework to better understand the diversity, characteristics, and innovation potential of CCIs in non-urban regions. Each sector groups related cultural and creative activities based on shared attributes, production processes, and consumption patterns, enabling a focused analysis of their strengths, challenges, and opportunities.

By mapping these sectors and subsectors, the project aims to identify specific opportunity spaces that can drive economic growth, social cohesion, and cultural vitality within rural and peripheral areas, guiding strategic interventions and policy recommendations tailored to their unique contexts.

SEC1: Cultural Expressions and Traditional Heritage – Includes heritage that encompasses cultural aspects from historical, anthropological, aesthetic, and social perspectives, influencing creativity. Cultural expressions are embedded in traditional crafts, folklore, gastronomy, and more. The subsectors are:

SEC1.1: Handicrafts, Antiques, and Art Restoration – Jewellery, textiles, ceramics, woodwork, antiques, art restoration, etc.

SEC1.2: Traditional Gastronomy – Culinary activities, local food products, etc.

SEC1.3: Historical-Cultural and Natural Heritage – Museums, archives, libraries, archaeological sites, monuments, natural parks, etc.

SEC2: Arts – Encompasses non-industrial cultural products whose results are unique prototypes and works potentially protected by copyright. It focuses on the production and consumption of non-reproducible artistic works. The subsectors are:

SEC2.1: Visual Arts – Painting, sculpture, photography, literature, etc.

SEC2.2: Performing Arts – Theatre, dance, opera, circus, puppetry, etc.

SEC3: Cultural Industries – Refers to industrial activities that produce cultural products intended for mass reproduction and dissemination. The resulting products are exclusively cultural and are primarily based on intellectual property rights. The subsectors are:

SEC3.1: Audiovisual Media – Film, television, radio, video, and other broadcasts.

SEC3.2: Music – Recorded music market, live music performances.

SEC3.3: Publishing – Books, press, magazines, and other publications.

SEC4: Creative Activities – Includes activities and services whose products are functional but incorporate creative inputs in the production of non-cultural goods, such as architecture and advertising. The subsectors are:

SEC4.1: Design – Fashion design, graphic design, interior design, etc.

SEC4.2: Creative Services – Architecture, advertising, etc.

SEC4.3: New Media – Software, video games, digital content, etc.

SEC5: Cultural and Creative Tourism – An emerging subsector that combines culture and creativity with tourism, promoting cultural exchange and the dissemination of traditions, art, and heritage through tourism-related activities. This subsector includes tourism linked to events, festivals, and visits to cultural centres, museums, and creative sites.

5. Elicitation of Market Pull and Technology Push drivers

Building on the roadmap layout, **this section focuses on the external and technological forces** that shape the competitiveness of CCIs in non-urban settings. Market Pull drivers capture emerging socio-economic and cultural trends, such as demographic shifts or sustainability demands, while Technology Push drivers highlight new operational and transformative technologies that can foster creative processes and business models.

By mapping these complementary factors, **we establish a contextual framework** that links shifts in market demand and local realities to the potential of technological innovation. This integrated perspective underpins how the roadmap identifies strategic opportunities in the next stages, ensuring CCIs can leverage both societal momentum and cutting-edge tools to enhance competitiveness and resilience.

5.1. Structure

At the **highest level**, two core dimensions guide the transformation of Cultural and Creative Industries (CCIs) in non-urban regions:

1. **Market Pull**, shaped by socio-economic, demographic, cultural, and environmental contexts that influence **demand** for CCI-based products and services.
2. **Technology Push**, driven by operational and transformative technologies that shape **new capabilities** and **business models** within CCIs.

Each dimension is further **structured** to capture more specific factors:

- **Market Pull** is subdivided into:
 1. **Glocal Transitions (MP1–MP4)**: Covering demographic shifts, ecological imperatives, digital adoption, and social/gender inclusion.
 2. **Sectoral Challenges (MP5–MP8)**: Addressing economic/operational sustainability, fragmentation of supply and demand, global connectivity, and impact measurement.

- **Technology Push** is similarly subdivided into:
 1. **Operational Technologies (TP1–TP4)**: Focusing on infrastructure, connectivity, data management, and automation to optimise existing processes.
 2. **Transformative Technologies (TP4–TP6)**: Introducing immersive solutions, AI-driven creativity, and advanced monetisation strategies that create entirely new forms of cultural experience or revenue.

By organising Market Pull and Technology Push drivers into these **subcategories**, the roadmap can pinpoint overlapping areas—where societal demand converges with technological enablers—and identify **opportunity spaces** (discussed in Section 6). This multi-layered structure ensures that **both** broader contextual forces (market demand) **and** innovative tools (technology supply) inform strategic decision-making for CCI in peripheral regions.

5.2. Market Pull

The development of value changes of the Cultural and Creative Industries (CCIs) in non-urban regions is significantly influenced by contextual forces that shape emerging opportunities for competitiveness and sustainability. From a Market Pull perspective, these drivers reflect global and local transformations that define strategic opportunities for sectoral growth.

5.2.1. Glocal transitions

Glocal Transitions (MP1–MP4) refer to the adaptation and integration of global trends into local contexts while preserving local identities, ensuring a balance between global influences and local needs:

Demographic transitions (MP1) – Demographic shifts present both challenges and opportunities for CCIs. This category includes:

- **MP1.1 – Revitalisation and reactivation of rural areas**: Utilising creativity and culture to counteract depopulation, attract investment, retain young talent, and strengthen territorial resilience.
- **MP1.2 – Retention and attraction of young talent**: Preventing brain drain through training programmes, attractive employment opportunities, global networking, and cultural entrepreneurship.
- **MP1.3 – Active integration of senior populations**: Designing cultural products and services tailored to older adults, promoting their participation as both consumers and creators.
- **MP1.4 – Cultural diversity through migration**: Encouraging multicultural perspectives in cultural production to drive innovation and reinforce social cohesion.

Ecological transition (MP2) – Sustainability-driven strategies within CCIs include:

- **MP2.1 – Environmental literacy and awareness:** Promoting sustainable practices among creators, audiences, and communities.
- **MP2.2 – Preservation of cultural and natural heritage:** Highlighting the importance of safeguarding natural and cultural assets.
- **MP2.3 – Adoption of sustainable practices in the cultural value chain:** Implementing energy-efficient processes and waste reduction measures.
- **MP2.4 – Transition to circular economy models in CCIs:** Prioritising reuse, recycling, and resource regeneration in cultural production.

Digital transition (MP3) – The integration of digital technologies is critical for expanding accessibility and connectivity in CCIs:

- **MP3.1 – Digital literacy and training for creative agents:** Strengthening digital competencies through specialised programmes.
- **MP3.2 – Engagement with new audiences and digital products:** Adapting cultural offerings to new consumption habits via social media and digital platforms.
- **MP3.3 – Comprehensive digitalisation of the value chain:** Leveraging digital tools to optimise creative and commercial processes.
- **MP3.4 – Accessibility to digital content:** Ensuring inclusivity by removing technological barriers to cultural participation.

Reducing social and gender gaps (MP4) – Ensuring inclusion and equal opportunities within CCIs:

- **MP4.1 – Equitable access to creative and digital resources:** Ensuring all groups have equal access to cultural production technologies.
- **MP4.2 – Inclusion and representation of marginalised groups:** Recognising and valuing contributions from historically excluded communities.
- **MP4.3 – Promotion of inclusive ecosystems:** Encouraging diverse and collaborative cultural environments.
- **MP4.4 – Increasing demand for culturally diverse content:** Responding to public interest in pluralistic cultural expressions.

5.2.2. Sectoral challenges

Sectoral challenges (MP5-MP8) refer to the specific obstacles and complexities faced within a particular industry or sector, requiring tailored strategies for adaptation and growth.

Economic and operational sustainability (MP5) – Addressing financial and structural challenges to ensure sector viability:

- **MP5.1 – Diversification of funding and monetisation tools:** Implementing crowdfunding, microfinance, and digital monetisation mechanisms.
- **MP5.2 – Professionalisation and optimisation of the cultural value chain:** Integrating technology and specialised training to improve sectoral efficiency.
- **MP5.3 – Institutional support and public-private partnerships:** Developing regulatory frameworks and strategic alliances.
- **MP5.4 – New governance and participation models:** Encouraging co-governance among public, private, and civil society actors.

Fragmentation of supply and demand (MP6) – Strategies to enhance audience connectivity and diversify formats:

- **MP6.1 – Audience engagement through diverse formats:** Expanding cultural reach through hybrid narratives and varied media.
- **MP6.2 – Personalisation and advanced marketing strategies:** Using AI and data analytics to tailor cultural experiences.
- **MP6.3 – Democratisation of access and community revitalisation:** Combining digital and physical initiatives to widen cultural participation.
- **MP6.4 – Alternatives to global platform dominance:** Developing decentralised networks to support cultural diversity and autonomy.

Global connectivity and visibility (MP7) – Enhancing international integration of non-urban CCIs:

- **MP7.1 – Digital infrastructure for CCIs:** Establishing networks that facilitate cultural production and distribution.
- **MP7.2 – Active participation in international networks:** Encouraging engagement in global cultural events and partnerships.
- **MP7.3 – Collaborative platforms and co-design networks:** Creating digital spaces for shared cultural innovation.
- **MP7.4 – Strategic promotion and local resource utilisation:** Showcasing non-urban cultural assets in global markets.

Impact measurement and evaluation (MP8) – Developing tools for informed decision-making and continuous improvement:

- **MP8.1 – Data-driven decision making:** Using quantitative and qualitative analyses to inform policies.
- **MP8.2 – Comparative and multidimensional indicators:** Integrating economic, social, cultural, and environmental impact metrics.
- **MP8.3 – Monitoring and adaptation for competitiveness:** Implementing continuous evaluation systems.

- **MP8.4 – Communicating the systemic value of CCIs:** Showcasing the tangible and intangible impacts of CCIs on social cohesion, economic growth, and sustainability.

5.3. Technology Push

Technology Push drivers serve as the technological engine driving the transformation of Cultural and Creative Industries (CCIs) by optimising processes, reconfiguring workflows, and creating new value propositions. These drivers are classified into two main categories: *operational technologies* and *transformative technologies*.

5.3.1. Operational technologies

Operational technologies (TP1-TP3) focus on increasing efficiency, reducing costs, and enhancing productivity within the CCI value chain. These technologies are categorised as follows:

Infrastructure, connectivity, and digital collaboration (TP1) – These technologies facilitate the large-scale management, distribution, and protection of cultural content:

- **TP1.1 – High-speed networks and connectivity:** The deployment of advanced infrastructure (CDNs, fibre optics, 5G, and future 6G) ensures the low-latency and high-quality distribution of cultural content.
- **TP1.2 – Cloud-based solutions (XaaS – everything as a service):** Cloud services (SaaS, PaaS, IaaS) enable content production, storage, and collaboration, enhancing flexibility and scalability in cultural operations.
- **TP1.3 – Digital content distribution platforms:** The adoption of multimedia distribution technologies, including OTT streaming services, smart devices, and interactive platforms, facilitates cultural product accessibility and dissemination.
- **TP1.4 – Digital security and data protection:** Implementation of privacy protocols, cybersecurity frameworks, and Digital Rights Management (DRM) technologies ensures compliance and integrity in content distribution.

Intelligent cultural data management and analytics (TP2) – These technologies leverage AI and machine learning to manage and extract value from large volumes of cultural data:

- **TP2.1 – Cultural data management systems (FAIR and semantic ontologies):** Semantic models and protocols enhance data accessibility, interoperability, and reusability.
- **TP2.2 – Audience analysis and marketing data insights:** Big Data analytics tools segment audiences, identify behaviour patterns, and evaluate the impact of cultural initiatives.
- **TP2.3 – Advanced recommendation and personalisation systems:** Predictive recommendation engines tailor cultural offerings to individual and niche preferences.

- **TP2.4 – Content analysis and knowledge generation:** AI-driven tools analyse complex multimedia content (text, images, audio) to identify patterns and reconstruct historical narratives.

Automation and intelligent interaction via autonomous agents (TP3) – These AI-powered solutions automate repetitive tasks and optimise user engagement:

- **TP3.1 – Intelligent agents for process automation:** Automated systems streamline operational tasks such as reservations and customer inquiries.
- **TP3.2 – Virtual assistants for 24/7 interaction:** AI-driven virtual agents provide real-time assistance and continuous engagement.
- **TP3.3 – Adaptive recommender systems:** Real-time data analysis allows recommendation engines to adjust dynamically based on user interactions.
- **TP3.4 – Autonomous agents for inclusion and accessibility:** AI solutions remove access barriers by adapting to diverse user needs.

Digital manufacturing, new materials, and sustainable production (TP4) – Technologies integrating additive manufacturing, 3D printing, and advanced materials development to transform creation, production, and preservation in the CCIs. These innovations enable customisation, sustainability, and collaboration, opening new creative and economic opportunities.

- **TP4.1 – 3D printing and additive manufacturing in CCIs:** 3D printing technologies for prototyping, customised production, and cultural heritage restoration.
- **TP4.2 – New materials for sustainable cultural production:** Use of biomaterials, recycled, and sustainable materials in cultural product creation, reducing environmental impact.
- **TP4.3 – Smart and interactive materials:** Materials that respond to external stimuli (light, temperature, proximity) to enhance cultural experiences and sensory interactions.
- **TP4.4 – Digital modelling and creative collaboration:** Digital tools for co-designing and producing cultural objects on collaborative platforms, integrating local and global communities.

5.3.2. Transformative technologies

Transformative technologies (TP4–TP6): create new interaction models and value generation frameworks, reshaping internal processes and the overall cultural experience:

Immersive technologies and enhanced sensory experiences (TP4) – These technologies enable interactive, multisensory, and deeply immersive experiences:

- **TP4.1 – Extended reality (XR: Augmented reality, Virtual Reality, and Mixed reality):** Immersive technologies enhance cultural engagement through virtual and augmented environments.

- **TP4.2 – Immersive projections and sensory devices:** Combining advanced projections with haptic interfaces and wearables enriches multisensory experiences.
- **TP4.3 – Gamification and interactive narratives:** The integration of gaming mechanics fosters active user participation and interactive storytelling.
- **TP4.4 – Virtual events and metaverse spaces:** Digital platforms enable real-time cultural events and immersive virtual interactions.

Artificial intelligence in creative generation (TP5) – AI-driven tools open new possibilities for autonomous or collaborative content creation:

- **TP5.1 – AI-generated textual and narrative content:** Language models produce high-quality scripts, editorial content, and creative texts.
- **TP5.2 – Generative music and audio composition:** AI algorithms create music, sound effects, and adaptive soundtracks.
- **TP5.3 – AI-assisted visual and graphic design:** AI-powered tools generate digital artwork, animations, and graphic designs.
- **TP5.4 – AI-based video editing and production:** Automated tools streamline audiovisual content production and enhance innovation in video formats.

Monetisation and advanced digital asset management (TP6) – These technologies support innovative business models and efficient management of digital assets:

- **TP6.1 – Advanced digital rights management (DRM):** Enhanced DRM systems facilitate traceability, royalty management, and flexible access models (e.g., freemium, micropayments).
- **TP6.2 – Blockchain for copyright protection and traceability:** Distributed ledger technologies ensure authenticity and automate intellectual property rights management.
- **TP6.3 – Tokenisation and digital asset commercialisation (NFTs):** Blockchain-based tools enable the trade and authentication of unique digital assets, including art and music.
- **TP6.4 – Smart contracts for automated licensing and royalties:** Smart contracts streamline revenue distribution and licensing in real time, eliminating intermediaries and increasing transparency.

This structured classification of Technology Push drivers provides a strategic framework for integrating technological innovations into the Cultural and Creative Industries, fostering efficiency, innovation, and enhanced user engagement.

6. Elicitation of opportunity spaces

Having defined **the contextual drivers** for CCI in non-urban areas, this section translates them into **concrete opportunity spaces**, where strategic interventions can deliver high impact. Each space emerges from the interplay of Market Pull and Technology Push drivers and is organised through a three-level hierarchy (clusters, categories, and individual spaces), creating a clear, actionable structure.

These opportunity spaces form **the strategic core** of the roadmap, reflecting areas of high potential for innovation, sustainability, and collaborative initiatives. By grouping them under four overarching clusters—Cultural and Social Foundations, Territorial Activation, Experience Economy, and Impact Growth—the roadmap enables stakeholders to pinpoint the interventions most relevant to their regional context and to chart pathways for long-term cultural and economic development.

6.1. Structure

6.1.1. Clusters (4)

At the highest level, the framework is divided into four strategic clusters, each addressing a fundamental dimension of cultural and creative sector transformation:

- **Cultural and social foundations** – Focuses on cultural heritage, participatory governance, and social inclusion as pillars of territorial development.
- **Territorial activation** – Encompasses strategies for revitalising non-urban areas through cultural and creative activities.
- **Experience economy** – Explores new forms of cultural consumption and engagement, including tourism, digital narratives, and immersive experiences.
- **Impact growth** – Covers innovative business models, entrepreneurship, and collaborative ecosystems that strengthen CCIs' economic viability.

6.1.2. Categories (8)

Each cluster is further subdivided into eight thematic categories, which define specific areas of intervention. These categories serve as key action areas aligned with sectoral needs, territorial potential, and cross-sector synergies:

- **Heritage and cultural legacy** – Strategies for digitisation, preservation, and intergenerational exchange of cultural assets.
- **Inclusion and participatory governance** – Frameworks for social participation, inclusive policies, and community engagement in cultural decision-making.
- **New rurality** – Cultural activation of rural environments through creative industries and sustainable innovation.

- **Eco leadership** – Integration of environmental consciousness and sustainability in creative production and cultural narratives.
- **Experiential tourism** – Cultural and creative tourism initiatives that leverage local heritage and immersive experiences.
- **New digital narratives** – Expansion of storytelling through digital and interactive media, including transmedia and virtual environments.
- **Innovative business strategies** – Business models, financial mechanisms, and entrepreneurial approaches to sustain CCIs in non-urban areas.
- **Collaborative ecosystems** – Platforms, networks, and cooperative models that facilitate resource-sharing and cross-sector collaboration.

6.1.3. Opportunity spaces (32)

At the most granular level, the 32 opportunity spaces define concrete strategic action areas where cultural and creative projects can be deployed. Each opportunity space offers a practical framework for initiatives, policies, and investments, guiding the roadmap towards measurable and scalable impact.

This three-tiered structure—Clusters, Categories, and Opportunity Spaces—ensures a systematic, adaptable, and regionally relevant approach. It enables stakeholders to identify strategic priorities, align resources, and implement targeted interventions to foster sustainable cultural development in non-urban territories.

Table 2 presents an overview of the Clusters, Categories, and Opportunity Spaces. The following section provides a detailed breakdown of each level, defining each, and outlining the key characteristics and potential impact of the opportunity spaces in driving cultural innovation and territorial resilience. Annex 1 presents more detailed information for each aspect in the graphic format used in this work. (In the work conducted with the IN SITU Labs, this was disseminated as a Word file in which the file expanded, and explanatory text became visible, when the title of each item was selected.)

Table 2 - Overview of the clusters, categories, and opportunity spaces

Clusters	Categories	Opportunity spaces
Cluster 1 – Cultural and social foundations	Category 1: HER Heritage and cultural legacy	HER – SPACE 1: Collaborative digitisation of rural archives and collections HER – SPACE 2: 4.0 Labs for collaborative restoration HER – SPACE 3: Routes of intangible heritage and intergenerational exchange HER – SPACE 4: Innovation in rural museums and living libraries
	Category 2: INC Inclusive and participatory governance	INC – SPACE 1: Inclusive culture: participation of marginalised groups in rural areas INC – SPACE 2: Mixed cultural councils: Rural co-governance INC – SPACE 3: Cultural education and intergenerational mentorship INC – SPACE 4: Culture and health
Cluster 2 – Territorial activation	Category 3: RUR New rurality and territorial revitalisation	RUR – SPACE 1: Farm-coworking: fusion of agriculture and creativity RUR – SPACE 2: 4.0 handicraft and gastronomic markets RUR – SPACE 3: Artistic-educational residencies in natural environments RUR – SPACE 4: Culture and agrarian heritage: Living museums of the land
	Category 4: ECO Sustainability and ecological transition	ECO – SPACE 1: Green festivals as laboratories of ecological innovation ECO – SPACE 2: Circular economy in cultural production ECO – SPACE 3: Art and environmental awareness: Sensorial narratives ECO – SPACE 4: Creative regenerative and self-sufficient communities
Cluster 3 – Experience economy	Category 5: EXP Experiential tourism	EXP – SPACE 1: Scenic routes and live arts in rural settings EXP – SPACE 2: Immersive gastronomic and cultural experiences EXP – SPACE 3: Interactive digital routes for cultural tourism EXP – SPACE 4: Eco-retreats and cultural wellbeing workshops
	Category 6: DIG Digital narratives	DIG – SPACE 1: Virtual sets and volumetric capture in rural areas DIG – SPACE 2: Transmedia narratives in natural environments DIG – SPACE 3: AI in creative generation for rural projects DIG – SPACE 4: Monetisation and advanced management of digital assets in rurality
Cluster 4 – Impact growth	Category 7: BIZ Business models and regulatory frameworks	BIZ – SPACE 1: Modernised regulations: new digital income streams BIZ – SPACE 2: Collaborative funding and patronage for rural projects BIZ – SPACE 3: Hybrid value chains: cultural tourism + digital innovation BIZ – SPACE 4: Cultural cooperatives and associative entrepreneurship models
	Category 8: COL Collaboration, networks, and socioeconomic models	COL – SPACE 1: Rural creative hubs and interregional networks COL – SPACE 2: Cultural and agro-industrial clusters: Cross-sector creativity COL – SPACE 3: Digital platforms for shared management and resource exchange COL – SPACE 4: Networks for collective digital training and transformation

Source: Own elaboration

6.2. Levels in detail

This section presents the clusters, categories, and opportunity spaces in depth. The text explains how each space leverages both Market Pull and Technology Push dynamics, aligning with the CCI value chain stages and stakeholder interventions. These spaces informed the Stage 1 exercises and form the reference for Stage 2 expansions, where regions can create tailored intervention portfolios.

6.2.1. Cluster 1 – Cultural and social foundations

Setting the baseline: Intangible and tangible heritage plus inclusive governance – This cluster establishes the fundamental pillars of cultural and creative industries (CCIs), focusing on heritage preservation and inclusive governance. It ensures that both tangible and intangible cultural assets are safeguarded, adapted, and revitalised through digital innovation and participatory models. By integrating cultural memory with contemporary governance approaches, it fosters resilience, social cohesion, and long-term sustainability within CCIs.

Category 1: HER (Heritage and cultural legacy) – HER focuses on the preservation, digitalisation, enhancement, and reinvention of tangible and intangible cultural assets (deep roots and cultural memory). The adoption of technological solutions—such as 3D modelling, augmented reality, and data repositories—enables new modes of accessing and safeguarding heritage, ensuring scalable and ecologically sustainable economic exploitation.

- **HER – SPACE 1: Collaborative digitisation of rural archives and collections.** Creation of a collaborative cloud (European Collaborative Cloud for Cultural Heritage) where museums, archives, and collections from non-urban areas can digitise their heritage, share methodologies, and receive technical support.
- **HER – SPACE 2: 4.0 Labs for collaborative restoration.** Using virtual platforms and advanced labs to diagnose and restore heritage assets (frescoes, sculptures, altarpieces) in rural zones, linking global experts with local technicians.
- **HER – SPACE 3: Routes of intangible heritage and intergenerational exchange.** Creation of cultural circuits to rescue oral traditions, crafts, and local celebrations, using digital formats (podcasts, geolocated apps). Encourages generational exchange to safeguard knowledge and enrich cultural tourism.
- **HER – SPACE 4: Innovation in rural museums and living libraries.** Modernising small museums and libraries in rural areas to become dynamic centres for training, creation, and exhibition, integrating interactive technologies (touch screens, AR) and cultural programming (workshops, talks).

Category 2: INC (Inclusive and participatory governance) – INC focuses on initiatives that address social and gender disparities for social cohesion, promoting collaboration among public, private, and

community stakeholders in cultural decision-making. Its goal is to meet the needs of marginalised or at-risk groups, fostering inclusive and participatory governance models.

- **INC – SPACE 1: Inclusive culture: participation of marginalised groups in rural areas.** Cultural programmes that involve women, migrants, people with disabilities, or other marginalised collectives, giving them a voice in the artistic and creative process, and ensuring their representation in non-urban contexts.
- **INC – SPACE 2: Mixed cultural councils: Rural co-governance.** Forming cultural councils composed of public, private, and citizen stakeholders in rural settings to decide on cultural agendas, resource allocation, and project priorities collectively.
- **INC – SPACE 3: Cultural education and intergenerational mentorship.** Mentoring programmes where senior creators or retired professionals support younger talent in the area, transferring know-how (artistic, organisational) and preserving intangible knowledge of local arts or crafts.
- **INC – SPACE 4: Culture and health.** Community Well-Being Programmes. Initiatives linking culture (music, theatre, visual arts) with public health goals (prevention, rehabilitation) in rural contexts, involving healthcare professionals and cultural agents.

6.2.2. Cluster 2 – Territorial activation

Ensuring that territory-based resources (rural, ecological) are mobilised and transitions are sustainable – This cluster strengthens the connection between cultural ecosystems and their geographic contexts, mobilising rural and ecological resources to drive sustainability. It supports economic revitalisation in non-urban areas through creative economies, eco-conscious strategies, and adaptive reuse of cultural landscapes. By leveraging circular economy principles and digital accessibility, it ensures that local communities actively participate in sustainable cultural transitions.

Category 3: RUR (New rurality and territorial revitalisation) – RUR focuses on strategies aimed at revitalising economic and cultural life in non-urban areas by combining traditional elements (e.g., craftsmanship, gastronomy) with innovative approaches (e.g., rural coworking spaces, artist residencies). This category responds to the need to adapt digital, ecological, and social trends to rural contexts, fostering employment generation and local talent retention.

- **RUR – SPACE 1: Farm-Coworking: Fusion of Agriculture and Creativity.** Converting farms or agricultural facilities into coworking spaces and artistic residencies, where food production coexists with cultural creation, fostering innovation and rural revitalisation.
- **RUR – SPACE 2: 4.0 Handicraft and Gastronomic Markets.** Fostering periodic markets in rural towns, powered by apps and digital platforms that connect artisanal producers with urban and international consumers, promoting local crafts and zero-kilometre gastronomy.

- **RUR – SPACE 3: Artistic-Educational Residencies in Natural Environments.** Programmes where artists and educators collaborate in rural schools or community settings, merging environmental education with artistic expression and involving the local population.
- **RUR – SPACE 4: Culture and Agrarian Heritage: Living Museums of the Land.** Creation of “living museums” that preserve agrarian history, demonstrating farming techniques, traditional tools, and the cultural significance of agriculture in the region, blending heritage with interactive experiences.

Category 4: ECO (Sustainability and ecological transition) – ECO encompasses initiatives and strategies promoting environmental awareness, carbon footprint reduction, and circular economy models within CCIs. This category highlights the role of creative leadership in sustainability, the use of eco-friendly materials, and the creation of narratives that drive behavioural change, all of which are essential for advancing the ecological transition in the sector and in the society.

- **ECO – SPACE 1: Green Festivals as Laboratories of Ecological Innovation.** Transform cultural festivals into sustainable experiences (use of renewable energy, zero-waste models) that engage local communities, positioning them as innovation labs for ecological transition.
- **ECO – SPACE 2: Circular Economy in Cultural Production.** Adoption of reuse, recycling, and resource optimisation throughout the cultural production chain (sets, merchandise, artistic materials) to lower environmental impact and costs.
- **ECO – SPACE 3: Art and Environmental Awareness: Sensorial Narratives.** Creation of immersive installations and performances (XR, projections) addressing ecological issues (climate change, biodiversity), aiming to transform audience behaviour and foster environmental responsibility.
- **ECO – SPACE 4: Creative Regenerative and Self-Sufficient Communities.** Development of eco-villages or rural hubs that blend regenerative economic/artistic practices (permaculture, bioconstruction, creative residencies), promoting sustainability and innovation.

6.2.3. Cluster 3 – Experience economy

Packaging these resources into cultural experiences (digital, immersive, tourism) – This cluster transforms cultural identity, heritage, and creative assets into engaging, interactive, and monetisable experiences. It enhances the experience economy by integrating digital storytelling, immersive technologies, and tourism-driven strategies. Through the development of multimedia content, augmented reality, and hybrid cultural formats, it fosters new ways for audiences to experience and interact with cultural heritage, expanding the market for CCIs.

Category 5: EXP (Experiential Tourism) – EXP examines culture’s role in developing the “experience economy”, where cultural assets act as drivers for tourism and local economic growth, strengthening hospitality and commerce. Additionally, the integration of digital solutions—such as virtual reality and

interactive applications—creates new opportunities for monetisation and cultural heritage dissemination.

- **EXP – SPACE 1: Scenic Routes and Live Arts in Rural Settings.** Creation of itinerant performing arts routes (theatre, dance, performance) in natural landscapes or rural monuments, blending local participation, scenic beauty, and digital streaming for wider audiences.
- **EXP – SPACE 2: Immersive Gastronomic and Cultural Experiences.** Offering events where local gastronomy is fused with artistic performances, music, visual arts, or storytelling about product origin and regional history, enhancing visitors' cultural and culinary journey.
- **EXP – SPACE 3: Interactive Digital Routes for Cultural Tourism.** Designing heritage routes supported by AR apps, audio guides, and digital storytelling that connect various rural sites, enhancing visitor experience with virtual layers of information.
- **EXP – SPACE 4: Eco-Retreats and Cultural Wellbeing Workshops.** Development of retreats in natural settings combining cultural activities (artistic workshops, music performances) with wellness practices (yoga, mindfulness), catering to an audience seeking holistic and creative tourism.

Category 6: DIG (Digital narratives) – DIG encompasses audiovisual, multimedia, and digital innovation opportunities. This high-value-added subsector is characterised by subscription-based and on-demand business models and is bolstered by advanced technological solutions such as extended reality (XR) and the metaverse, facilitating cultural production and audience expansion.

- **DIG – SPACE 1: Virtual Sets and Volumetric Capture in Rural Areas.** Deploying XR studios for film, television, and digital productions in non-urban settings, leveraging cost advantages, natural scenery, and advanced technology (volumetric capture, virtual sets) to spur local audiovisual innovation.
- **DIG – SPACE 2: Transmedia Narratives in Natural Environments.** Creating transmedia projects (podcasts, digital comics, web miniseries) based on local culture or landscapes, integrating audience participation and cross-platform storytelling to highlight rural contexts.
- **DIG – SPACE 3: AI in Creative Generation for Rural Projects.** Applying generative AI (text, image, music) to co-create content inspired by local traditions and rural environments, streamlining ideation and production while expanding creative frontiers.
- **DIG – SPACE 4: Monetisation and Advanced Management of Digital Assets in Rurality.** Implementing tools like DRM, blockchain, NFTs, and smart contracts to protect, trace, and monetise works of rural creators, ensuring transparency and new revenue channels.

6.2.4. Cluster 4 – Impact growth

Ensuring viability through regulatory clarity, business innovation, and collaborative mechanisms – This cluster focuses on building sustainable, scalable, and innovative business models for CCIs by integrating new regulatory frameworks, funding mechanisms, and cooperative networks. It facilitates

the transition to digital economies, supports entrepreneurship, and fosters cross-sector collaboration. Through hubs, creative clusters, and strategic partnerships, it strengthens the cultural sector's adaptability to global challenges, ensuring long-term economic and social impact.

Category 7: BIZ (Business Models and Regulatory Frameworks) – BIZ includes opportunities stemming from legislative changes—such as the Copyright Directive and the Digital Services Act—and the emergence of collaborative financing models (crowdfunding, patronage) and digital monetisation possibilities. This category seeks to redefine traditional business models in CCIs through innovation in regulatory and economic frameworks.

- **BIZ – SPACE 1: Modernised Regulations: New Digital Income Streams.** Adapting to updated EU Directives on copyright and the Digital Services Act to enable rural creators to access global markets and monetise online content, fostering competitive advantage for non-urban cultural agents.
- **BIZ – SPACE 2: Collaborative Funding and Patronage for Rural Projects.** Utilising crowdfunding platforms, patronage models, and microcredits specifically for cultural and creative endeavours in rural zones, fostering direct links between creators and communities.
- **BIZ – SPACE 3: Hybrid Value Chains: Cultural Tourism + Digital Innovation.** Merge tourism offerings with digital creations (interactive audio guides, AR apps) to monetise cultural experiences in rural settings, bridging onsite visits with virtual expansions.
- **BIZ – SPACE 4: Cultural Cooperatives and Associative Entrepreneurship Models.** Encouraging the creation of cooperatives and cultural associations in rural areas, uniting artists, artisans, small entrepreneurs, and social collectives to share resources and distribute risks.

Category 8: COL (Collaboration, Networks, and Socioeconomic Models) – COL supports flexible cooperation in creative environments, including collaborative space management, hubs, clusters, and coworking spaces, as well as the implementation of cross-sectoral projects. Collaboration among freelancers and SMEs is a key mechanism for cost reduction, innovation stimulation, and the revitalisation of both urban and rural areas.

- **COL – SPACE 1: Rural Creative Hubs and Interregional Networks.** Establishment of creative hubs in rural areas that form part of cross-regional networks, sharing resources, expertise, and collaborative production to stimulate cultural and creative entrepreneurship in non-urban contexts.
- **COL – SPACE 2: Cultural and Agro-Industrial Clusters: Cross-Sector Creativity.** Fusing cultural/creative activities (design, arts, audiovisual) with agro-industrial sectors (farming, wine-making, food processing) to create innovative products (packaging, enotourism experiences, design-driven local produce).
- **COL – SPACE 3: Digital Platforms for Shared Management and Resource Exchange.** Developing online platforms where diverse cultural agents (spaces, companies, freelancers)

exchange equipment, venues, or services (e.g., performance stages, lighting gear, transport), reducing costs and maximising usage through decentralised collaboration.

- **COL – SPACE 4: Networks for Collective Digital Training and Transformation.** Creation of continuous learning networks (bootcamps, workshops) where diverse CCI actors (rural artists, cultural managers, freelancers) share or gain new digital competencies (programming, online marketing, AI), driving innovation in non-urban contexts

This categorical structure of opportunity spaces establishes a direct bridge between contextual drivers and strategic intervention areas, facilitating the identification of initiatives that holistically address the challenges and potentials of CCIs in non-urban settings. Subsequent sections will further explore the practical application of these spaces, allowing the reader to understand how analysed dynamics translate into concrete proposals for strengthening the sector's development.

6.3. Identification and structure of opportunity spaces

Each opportunity space is documented through a **structured framework**, enabling comprehensive analysis and the definition of specific interventions. (For illustrative examples of these filled-out frameworks, please see Annex 1, where real-case references are presented in detail.) The key components of each opportunity space are:

Description:

- **Title:** A concise, descriptive, and engaging title that encapsulates the core essence of the opportunity space.
- **Descriptive text:** A detailed explanation of how this opportunity space contributes to enhancing the competitiveness of CCIs in non-urban regions. The description establishes a clear connection with the identified drivers (Market Pull and Technology Push).

References:

Each opportunity space is supported by three exemplary cases, projects, or initiatives that illustrate its potential. Each reference consists of:

- **Case name:** A brief identifier of the project or initiative.
- **Case description:** A summary highlighting the case's potential and achievements in relation to the identified opportunity.
- **Media or literature reference:** A citation or link substantiating the case's impact.

Drivers:

- **Market Pull evaluation:** Each contextual driver is assessed on a scale from 1 to 4. When assigned the highest value (4), a brief justification must be provided to explain its significant impact.

- **Technology Push evaluation:** Similarly, each technology-driven factor is rated from 1 to 4, with a brief justification required when the maximum score is assigned.

Impact assessment:

- **Geographical scope:** The impact on CCI in both *urban* and *non-urban* settings is evaluated using a scale from 1 to 4. A justification is required for non-urban areas, detailing specific contextual factors.
- **Sectors and subsectors:** The impact on each CCI subsector is assessed on a scale from 1 to 4, with justifications provided for the highest ratings.
- **Value chain:** Each segment of the value chain is analysed for its potential impact, using a scale from 1 to 4, accompanied by justifications where high impact is identified.

Intervention strategy:

Actions are defined based on the type of stakeholder involved:

- **Impulse agents:** A detailed list of short-term (1 year) and medium-term (3 years) actions that these enabling agents should implement to catalyse the opportunity.
- **Structural agents:** Identification of necessary interventions by institutions and entities providing structural support, with actions outlined for both timeframes.
- **Creative agents:** Specific actions aimed at fostering innovation and creativity, with strategic planning for both short- and medium-term horizons.

7. Assessment of opportunity spaces

This section presents the **initial validation** of the opportunity spaces as carried out by the six IN SITU Labs under Stage 1. While it does not yet produce a fully developed intervention portfolio, the Labs' feedback and evaluation provide **critical insights** into the feasibility and regional alignment of each opportunity space. Various methods—such as Kill/Hold/Go or partial Desirability/Feasibility/Viability scoring—were applied, enabling each Lab to identify immediate “Go” opportunities, areas requiring more exploration, and those deemed unviable under current conditions.

The results illustrate how **the roadmap can be adapted** to local needs, highlighting shared priorities such as eco-sustainability, collaborative networks, and business-model innovation, along with specific concerns around digital readiness or regulatory gaps. As a partial validation, this exercise sets the stage for more in-depth assessments and tailored action portfolios that could be developed in later phases, guiding non-urban CCIs toward higher-impact outcomes.

7.1. Preliminary engagement

The preliminary exploration of the roadmapping tool served as an **initial step** for the six IN SITU Labs to **familiarise themselves with the methodology** and gauge its applicability in non-urban contexts. Rather than attempting a full-scale deployment, each Lab selectively tested specific roadmap sections, gathering insights into how CCIs could position themselves within a strategic framework.

Given the time constraints and resource limitations of the Labs, a full three-dimensional evaluation (desirability, feasibility, and viability) was not feasible in most cases. Therefore, participants were encouraged to proceed directly to the Kill/Hold/Go classification, where the objective was to position each opportunity space based on whether it should be pursued (Go), required further exploration (Hold), or was not viable (Kill). However, each Lab approached the exercise in a slightly different manner:

- **Croatia, Ireland, Azores, and Finland** conducted a Kill/Hold/Go assessment of all opportunity spaces (except for Finland, which excluded "Collaborative Digitalisation of Rural Archives and Collections").
- **Latvia** focused exclusively on the Territorial Activation cluster, aligning with the original goal of the activity but limiting broader cross-sectoral insights.
- **Iceland** assessed each opportunity space based on desirability, feasibility, and viability (rather than applying the Kill/Hold/Go framework), providing a more in-depth, qualitative evaluation.

This work has served to initiate discussions, introduce Labs to the structured roadmapping process, and gather initial orientations on how different regions perceive and approach the identified opportunity spaces. While not conclusive, the insights generated from this activity provide valuable indications of how CCIs in non-urban areas might strategically position themselves in the future. This first engagement with the roadmapping tool lays the foundation for future refinements and potential full-scale deployments, allowing regions to progressively build their strategic pathways for cultural and creative sector development.

7.2. Azores Lab, Portugal

The Azores Lab conducted an extensive evaluation across all eight key categories, highlighting the region's strengths in sustainable cultural innovation, business model adaptation, and digital transformation.

With 0 KILL, 5 HOLD, and 27 GO decisions, the Azores Lab demonstrates a strong capacity for immediate action, while also recognising areas requiring further development.

A standout aspect of this evaluation is the region's leadership in eco-sustainability, rural revitalisation, and cultural tourism, with all three categories having four GO-rated spaces each, indicating a high level of readiness for sustainable creative economy initiatives.

Table 3 - Results by categories, Azores Lab, Portugal

CLUSTER Category	KILL	HOLD	GO
CULTURAL & SOCIAL FOUNDATIONS			
Heritage and Cultural Legacy	0	1	3
Inclusive & Participatory Governance	0	0	4
TERRITORIAL ACTIVATION			
New Rurality	0	0	4
Eco Leadership	0	0	4
EXPERIENCE ECONOMY			
Experiential Tourism	0	0	2
New Digital Narratives	0	2	2
IMPACT GROWTH			
Innovative Business Strategies	0	2	2
Collaborative Ecosystems	0	0	4
TOTAL	0	5	25

Source: Own elaboration

Promising areas for development ("GO" ratings)

The Azores region demonstrates significant strengths in the following areas, ready for immediate implementation:

- **Eco-sustainability & Cultural Production:** The region's commitment to green transition and circular economy principles in CCIs makes it a leader in sustainable creative practices.
- **New Rurality & Community-based Initiatives:** With four GO-rated opportunity spaces, this category presents a strong opportunity for integrating creative rural hubs, agricultural tourism, and regenerative cultural landscapes.
- **Cultural Tourism and Experiential Storytelling:** The Azores' focus on immersive tourism, scenic cultural routes, and festival-based experiences aligns well with global demand for eco-tourism and authentic cultural interactions.

- **Collaborative Networks & Inclusion Initiatives:** The four strong GO ratings in these categories emphasises the potential for interregional cooperation, participatory cultural governance, and digital knowledge-sharing platforms.

Cautious optimism for medium-term development (“HOLD” ratings)

While five opportunity spaces require further exploration, these present strong medium-term opportunities if governance and funding issues are addressed:

- **Alternative Business Models for CCIs:** New revenue models, such as hybrid financial structures and collaborative funding models, need further legal and structural adaptation for long-term feasibility.
- **Audiovisual & Digital Creative Infrastructure:** The balance of two GO and two HOLD ratings in this category suggests potential for investment in transmedia, immersive storytelling, and AI-assisted creativity, but requires strategic support in infrastructure and capacity-building.

No opportunity spaces received a KILL rating, demonstrating that all assessed areas hold at least some potential for development

With 27 GO-rated opportunity spaces, the Azores region demonstrates strong potential for integrating cultural and creative industries into broader economic and social strategies. The region’s strengths in eco-sustainability, rural revitalisation, and cultural tourism provide a solid foundation for long-term growth. However, ensuring sustainability and scalability will require structured governance, investment, and cross-sector collaboration.

Moving forward, expanding funding opportunities, strengthening creative networks, and enhancing digital infrastructure will be essential to unlocking the full potential of CCIs in the Azores. By building on its cultural and environmental assets, the region can position itself as a reference for sustainable and experience-driven CCIs in island territories.

7.3. Western coastal periphery Lab, Ireland

The Ireland Lab provides a unique perspective on the implementation of the *Roadmap for Competitiveness of the Most Innovative CCIs Subsectors in Non-Urban Areas*. With 4 KILL, 7 HOLD, and 20 GO decisions across the evaluated categories, the Ireland Lab’s response highlights a strong inclination towards actionable cultural innovation while acknowledging barriers related to governance and digital infrastructure.

A distinguishing characteristic of this assessment is the high emphasis on creative technologies such as XR (Extended Reality), AR (Augmented Reality), and AI-driven tools to enhance audience engagement and cultural preservation. The presence of the University of Galway and its Centre for

Creative Technologies within the Lab area has positioned Galway as a potential hub for digital cultural innovation.

Table 4 - Results by categories, Western coastal periphery Lab, Ireland

CLUSTER Category	KILL	HOLD	GO
CULTURAL & SOCIAL FOUNDATIONS			
Heritage and Cultural Legacy	0	3	1
Inclusive & Participatory Governance	1	1	2
TERRITORIAL ACTIVATION			
New Rurality	0	1	3
Eco Leadership	0	1	3
EXPERIENCE ECONOMY			
Experiential Tourism	1	1	2
New Digital Narratives	1	2	1
IMPACT GROWTH			
Innovative Business Strategies	0	0	4
Collaborative Ecosystems	1	2	1
TOTAL	4	11	17

Source: Own elaboration

Promising areas for development ("GO" ratings)

With 17 opportunity spaces marked as GO, the Ireland Lab demonstrates strong readiness for implementation, particularly in areas leveraging cultural heritage, business models, and eco-sustainability:

- **Business Models & Regulatory Framework:** The Ireland Lab shows strong potential in collaborative funding models, new digital monetisation strategies, and alternative business approaches for CCIs, supporting sustainable economic growth.
- **Eco-Sustainability & Cultural Production:** The integration of circular economy principles into creative industries, green festivals, and regenerative tourism models reflects the Ireland Lab's alignment with broader EU sustainability objectives.

Cautious optimism for medium-term development (“HOLD” ratings)

While 11 spaces received HOLD ratings, these represent opportunities that require further study, investment, or structural adjustments before full implementation:

- **Heritage & Digital Innovation:** The use of AI, XR (Extended Reality), and immersive storytelling in heritage preservation presents strong potential, but costs and institutional adoption challenges need further exploration.
- **Experience and Cultural Tourism:** The Ireland Lab region’s cultural tourism sector is well-developed, yet certain new digital experiences and community-based tourism models require deeper stakeholder engagement and sustainable financing strategies.

Challenges in digital and innovation readiness (“KILL” ratings)

The 4 opportunity spaces marked as KILL highlight structural barriers, feasibility concerns, or misalignment with current regional priorities:

- **Audiovisual, Multimedia & Digital:** While digital innovation is a priority, some high-cost, technology-intensive projects were considered impractical given current funding and infrastructure limitations.
- **Collaboration & Networks:** Cross-regional networking models requiring significant governance restructuring and financial investment were deemed overly complex or difficult to implement in the near term.

The Ireland Lab’s assessment presents a balanced mix of strong implementation potential (GO spaces), medium-term opportunities (HOLD spaces), and well-defined challenges (KILL spaces).

The high number of GO ratings (17) indicates a strong foundation for immediate action, particularly in business model innovation, eco-sustainability, and heritage preservation. The Ireland Lab region’s long-standing strengths in cultural tourism and digital storytelling position it as a key player in developing innovative, place-based CCI strategies.

However, governance gaps, investment needs, and workforce capacity-building efforts remain critical to unlocking the full potential of the HOLD-rated spaces. The Ireland Lab region must focus on bridging these gaps through policy incentives, cross-sector partnerships, and targeted investment strategies.

7.4. West Coast and Baltic Sea archipelago Lab, Finland

The Finland Lab’s evaluation of the opportunity spaces identified within the *Roadmap for Competitiveness of the Most Innovative CCIs Subsectors in Non-Urban Areas* reflects a diverse approach toward development potential. With 4 KILL, 6 HOLD, and 21 GO decisions across the

evaluated categories, the Finland Lab demonstrates a forward-looking yet cautious stance regarding the application of these opportunity spaces within its territorial context.

In the case of the Finland Lab area, there have been opportunity spaces where more than one alternative orientation was considered (kill/hold, hold/go...). In these cases, and in order to avoid ambiguity as much as possible, the MIK research team has chosen to select the first option in the order of writing.

Table 5 - Results by categories, West Coast and Baltic Sea archipelago Lab, Finland

CLUSTER Category	KILL	HOLD	GO
CULTURAL & SOCIAL FOUNDATIONS			
Heritage and Cultural Legacy	0	0	3
Inclusive & Participatory Governance	1	0	3
TERRITORIAL ACTIVATION			
New Rurality	0	1	3
Eco Leadership	0	1	3
EXPERIENCE ECONOMY			
Experiential Tourism	0	1	3
New Digital Narratives	1	2	1
IMPACT GROWTH			
Innovative Business Strategies	0	0	4
Collaborative Ecosystems	2	1	1
TOTAL	4	6	21

Source: Own elaboration

Promising areas for development (“GO” ratings)

The 21 spaces marked as GO signal high potential for immediate implementation, indicating existing regional strengths and strategic alignment with local priorities:

- **Business Models & Regulatory Framework:** The Finland Lab area is well-positioned to capitalise on digital innovation, collaborative funding models, and modernised regulations to support the CCIs.
- **Eco-Sustainability & Cultural Production:** There is a strong commitment to green transition and circular economy practices, integrating sustainability into creative industries.

Cautious optimism for medium-term development (“HOLD” ratings)

While six spaces were rated HOLD, these represent opportunities requiring further exploration or structural support before full implementation:

- **New Rurality & Territorial Revitalisation:** The farm-coworking model presents an interesting opportunity, but its financial feasibility and regional adaptation need further refinement.
- **Eco-Sustainability & Ecological Transition:** Some opportunities within self-sufficient creative communities may require additional infrastructural investments.

Challenges in digital and innovation readiness (“KILL” ratings)

The four KILL decisions highlight barriers that may prevent successful implementation in specific spaces:

- **Audiovisual, Multimedia & Digital:** Some digital-focused initiatives were deemed unfeasible due to a lack of technical capacity or market demand in rural areas.
- **Collaboration & Networks:** Despite the Finland Lab area’s strong digital infrastructure, some collaborative networking models were considered unrealistic, particularly those requiring intensive coordination and financial resources.

The Finland Lab’s assessment demonstrates strong alignment with Finland’s national strengths in sustainability, digital innovation, and cultural tourism. The high number of GO ratings suggests a readiness to implement strategic actions in multiple opportunity spaces, particularly within Business Models, Eco-Sustainability, and Heritage.

At the same time, areas requiring further investment or governance structures (e.g., farm-coworking, self-sufficient creative communities) can be seen as medium-term strategic opportunities. Given the Finland Lab area’s strong institutional frameworks and funding potential, unlocking these HOLD-rated opportunities could further enhance the competitiveness of CCIs in rural areas.

Moving forward, leveraging the Finland Lab area’s existing creative ecosystems, digital capabilities, and strong sustainability policies will be key to unlocking further value in these emerging opportunity spaces.

7.5. Valmiera County Lab, Latvia

The Latvia Lab focused its evaluation on the “Territorial Activation” cluster, which integrates two key categories: New Rurality & Territorial Revitalisation (RUR) and Eco-Sustainability & Ecological Transition (ECO).

This targeted assessment highlights the Latvia Lab region's strategic focus on rural economic development and sustainability initiatives. The classification of HOLD and GO ratings reflects a balanced approach between readiness for implementation and the need for further assessment in specific areas.

Unlike the other IN SITU Labs, the Latvia Lab did not identify any "KILL" spaces, indicating that all evaluated opportunity spaces hold at least some potential for development, albeit at different levels of maturity.

The assessment reveals a clear preference for ecological sustainability, with a higher number of GO-rated spaces in the ECO category, while rural revitalisation (RUR) requires additional strategic refinement before full deployment.

Table 6 - Results by categories, Valmiera County Lab, Latvia

CLUSTER Category	KILL	HOLD	GO
CULTURAL & SOCIAL FOUNDATIONS			
Heritage and Cultural Legacy	NA	NA	NA
Inclusive & Participatory Governance	NA	NA	NA
TERRITORIAL ACTIVATION			
New Rurality	0	3	1
Eco Leadership	0	1	3
EXPERIENCE ECONOMY			
Experiential Tourism	NA	NA	NA
New Digital Narratives	NA	NA	NA
IMPACT GROWTH			
Innovative Business Strategies	NA	NA	NA
Collaborative Ecosystems	NA	NA	NA
TOTAL	0	4	4

Source: Own elaboration

Promising areas for development ("GO" ratings)

The four opportunity spaces marked as GO signal high potential for immediate implementation, particularly in the Eco-Sustainability category, where the Latvia Lab has demonstrated a strong commitment to green innovation:

- ***Sustainable Cultural Events and Circular Economy:*** The Latvia Lab region is well-positioned to lead in sustainable creative production, particularly by integrating eco-conscious festival models and cultural tourism experiences that emphasise minimal environmental impact.
- ***Eco-Friendly Community-Led Initiatives:*** Local sustainability-driven initiatives, including green artistic spaces and environmentally responsible cultural hubs, align well with the Latvia Lab region's broader sustainability agenda, making them strong candidates for immediate action.

Cautious optimism for medium-term development (“HOLD” ratings)

While four spaces received a HOLD rating, these represent opportunities that require further exploration before full-scale implementation, particularly in the area of New Ruralities & Territorial Revitalisation:

- ***Farm-Coworking and Hybrid Rural Creative Hubs:*** These initiatives hold potential but require additional feasibility studies to assess long-term financial sustainability, seasonal variations in demand, and infrastructure requirements.
- ***Innovative Agrarian Heritage Initiatives:*** The concept of living museums and agrarian heritage programmes aligns with the Latvia Lab region's cultural preservation strategies, yet costs, workforce challenges, and long-term audience engagement strategies need to be further refined.

Challenges in implementation (No “KILL” ratings)

Unlike other IN SITU Lab regions, the Latvia Lab did not identify any opportunity spaces as “KILL,” reflecting a deliberate, carefully curated selection process.

However, some key challenges remain:

- ***Scaling Eco-Sustainability Projects:*** While the concepts are strong, achieving long-term financial viability and policy support for green cultural initiatives remains a challenge.
- ***Governance and Funding for Rural Revitalisation:*** Rural transformation projects require stronger governance models, financial incentives, and multi-stakeholder collaboration to ensure success.

The Latvia Lab's assessment presents a well-balanced, future-oriented approach, focusing on sustainability-driven cultural innovation and rural revitalisation strategies under the Territorial Activation cluster.

The high number of GO ratings in the ECO category suggests Latvia is well-prepared to move forward with green-focused initiatives, leveraging its existing sustainability policies and ecological commitments.

However, the HOLD ratings in the RUR category indicate that structural challenges remain, particularly regarding funding models, cross-sector collaboration, and rural infrastructure. The Latvia Lab region will need to develop clearer governance structures and secure strategic funding partnerships to maximise these opportunities.

7.6. Šibenik-Knin County Lab, Croatia

The Croatia Lab's regional assessment of opportunity spaces within the *Roadmap for Competitiveness of CCIs in Non-Urban Areas* presents a strategic yet cautious stance, balancing existing strengths with the recognition of structural challenges.

The majority of opportunity spaces (14) were categorised as HOLD, reflecting strong interest and potential but also the need for further exploration, capacity-building, or policy alignment before full-scale implementation. Six spaces were marked GO, signalling clear opportunities for immediate action, while 12 were classified as KILL, indicating areas where current conditions do not support viable development at this stage.

Table 7 - Results by categories, Šibenik-Knin County Lab, Croatia

CLUSTER Category	KILL	HOLD	GO
CULTURAL & SOCIAL FOUNDATIONS			
Heritage and Cultural Legacy	0	3	1
Inclusive & Participatory Governance	1	3	0
TERRITORIAL ACTIVATION			
New Rurality	2	0	2
Eco Leadership	0	3	1
EXPERIENCE ECONOMY			
Experiential Tourism	2	1	1
New Digital Narratives	4	0	0
IMPACT GROWTH			
Innovative Business Strategies	2	1	1
Collaborative Ecosystems	1	3	0
TOTAL	12	14	6

Source: Own elaboration

Promising areas for development (“GO” ratings)

- **New Rurality & Territorial Revitalisation:** This category is one of the most promising areas for investment, with two spaces already viable for development. This suggests that initiatives related to handicraft and gastronomy markets, agrarian heritage, and creative regenerative communities have strong local engagement and infrastructure to support expansion.
- **Experience and Cultural Tourism:** This category includes one GO space, which highlights the region’s existing potential in immersive cultural and gastronomic experiences, aligning with the Croatia Lab area’s strengths in tourism and cultural heritage.

Cautious optimism for medium-term development (“HOLD” ratings)

- **Heritage and Cultural Legacy** and **Eco-sustainability & Ecological Transition:** These categories have no KILL ratings and multiple HOLD ratings, indicating high potential for strategic investment. If further resources are allocated for policy support and stakeholder engagement, these areas could transition into key competitive advantages for the region.
- **Collaboration & Networks:** This category also presents multiple HOLD ratings, suggesting that regional CCIs could greatly benefit from cross-sector partnerships, co-governance models, and digital resource-sharing initiatives—once the right frameworks are in place.

Challenges in digital and innovation readiness (“KILL” ratings)

- **Audiovisual, Multimedia & Digital:** This category saw a full rejection (“KILL” in all four spaces), emphasising gaps in infrastructure, digital expertise, and investment in creative technology. While this presents an immediate limitation, it also highlights a future opportunity for targeted training programmes, funding, and strategic collaborations to close this gap.
- Similarly, the **Business Models & Regulatory Framework** faces limitations, with two KILL spaces, signalling structural and policy challenges that must be addressed for new financial models to emerge.

Rather than seeing the high number of HOLD spaces as a constraint, this should be viewed as a portfolio of opportunities that require careful planning, regional adaptation, and stakeholder collaboration. The roadmap serves as a strategic guide rather than a fixed action plan, allowing decision-makers to prioritise key areas for development based on evolving conditions.

By focusing on GO spaces as quick wins, leveraging HOLD spaces as medium-term priorities, and investing in digital capacity-building, the Croatia Lab region’s non-urban CCIs can develop a more resilient and future-oriented creative economy. The presence of viable opportunity spaces in tourism, cultural heritage, and sustainability highlights the region’s potential to strengthen its CCIs ecosystem by building on its assets and fostering innovative cross-sector collaborations.

This assessment reinforces the need for a tailored, phased approach—one that aligns regional strengths with investment opportunities, policy innovation, and sectoral capacity-building to ensure a sustainable and competitive future for CCIs in this non-urban area.

7.7. West Region Lab, Iceland

Unlike the other IN SITU Lab regions that focused primarily on classifying opportunity spaces as KILL, HOLD, or GO, the Iceland Lab assessed each of the opportunity spaces using the Desirability, Feasibility, and Viability framework. This offers a more comprehensive perspective on which opportunities align best with local needs, available resources, and long-term sustainability prospects. This approach also allows for a nuanced understanding of what opportunities are both attractive and realistically implementable, revealing key insights into the potential of cultural and creative industries (CCIs) in this non-urban area.

Table 8 - Results by categories, West Region Lab, Iceland

CLUSTER Category Opportunity Space	DESIRABILITY	FEASIBILITY	VIABILITY
CULTURAL & SOCIAL FOUNDATIONS			
Heritage and Cultural Legacy			
Collaborative Digitisation of Rural Archives and Collections	1	1	2
4.0 Labs for Collaborative Restoration	2	2	3
Routes of Intangible Heritage and Intergenerational Exchange	1	1	1
Innovation in Rural Museums and Living Libraries	1	1	2
Inclusive & Participatory Governance			
Inclusive Culture: Participation of Marginalised Groups in Rural Areas	1	1	1
Mixed Cultural Councils: Rural Co-Governance	1	1	1
Cultural Education and Intergenerational Mentorship	1	1	1
Culture and Health: Community Well-Being Programs	2	3	3
TERRITORIAL ACTIVATION			
New Rurality			
Farm-Coworking: Fusion of Agriculture and Creativity	1	1	1
Handicraft and Gastronomic Markets	1	3	2
Artistic-Educational Residencies in Natural Environments	1	1	1
Culture and Agrarian Heritage: Living Museums of the Land	NC	NC	NC
Eco Leadership			
Green Festivals as Laboratories of Ecological Innovation	2	2	2

CLUSTER Category Opportunity Space	DESIRABILITY	FEASIBILITY	VIABILITY
Circular Economy in Cultural Production	1	2	1
Art and Environmental Awareness: Sensorial Narratives	1	3	1
Creative Regenerative and Self-Sufficient Communities	NA	NA	NA
EXPERIENCE ECONOMY			
Experiential Tourism			
Scenic Routes and Live Arts in Rural Settings	2	NA	2
Immersive Gastronomic and Cultural Experiences	1	2	3
Interactive Digital Routes for Cultural Tourism	1	1	1
Eco-Retreats and Cultural Wellbeing Workshops	2	3	2
New Digital Narratives			
Virtual Sets and Volumetric Capture in Rural Areas	1	2	NA
Transmedia Narratives in Natural Environments	1	1	1
AI in Creative Generation for Rural Projects	3	3	2
Monetisation and Advanced Management of Digital Assets in Rurality	2	2	2
IMPACT GROWTH			
Innovative Business Strategies			
Modernised Regulations: New Digital Income Streams	3	3	3
Collaborative Funding and Patronage for Rural Projects	2	3	2
Hybrid Value Chains: Cultural Tourism + Digital Innovation	1	1	1
Cultural Cooperatives and Associative Entrepreneurship Models	1	1	1
Collaborative Ecosystems			
Rural Creative Hubs & Interregional Networks	1	1	1
Cultural & Agro-Industrial Clusters: Cross-Sector Creativity	1	1	1
Digital Platforms for Shared Management & Resource Exchange	1	1	1
Networks for Collective Digital Training & Transformation	1	1	1

Source: Own elaboration

A synthesis of key observations from the assessment follows.

Desirability: Cultural alignment and aspirational potential

Desirability scores across categories varied, highlighting which spaces align best with Iceland's cultural identity and regional priorities. Key observations:

- Opportunities related to **Heritage, Experience Tourism**, and **Eco-Sustainability** received higher desirability ratings. These align with the Iceland Lab region's strong cultural heritage, sustainable tourism trends, and ecological commitments.
- Initiatives in **Business Models** and **Participatory Governance** were also seen as moderately desirable. There is a recognised need to modernise economic frameworks for CCIs while ensuring inclusion.
- **Audiovisual** and **Digital-focused** opportunities received lower desirability ratings. This suggests that while innovation in digital media is present, the cultural sector in the Iceland Lab region may still rely heavily on traditional creative industries.

The highest-rated opportunity spaces reflect the Iceland Lab region's natural and cultural strengths, but there is a reluctance towards more technology-driven transformations. Future strategies should consider gradual digitalisation efforts while reinforcing existing strengths in tourism, sustainability, and heritage preservation.

Feasibility: Challenges in implementation capacity

Feasibility scores measure the availability of expertise, infrastructure, and resources to bring projects to life. Key observations:

- **Eco-Sustainability** and **Business Models** scored relatively high in feasibility—these areas benefit from existing expertise and infrastructure.
- **Territorial Revitalisation** and **Digital Innovation** opportunities ranked lower in feasibility. A lack of expertise, infrastructure, and funding mechanisms poses challenges to implementation.
- Some high-desirability projects lacked feasibility support, which suggests that desirable opportunities require additional resources and capacity-building efforts to become viable.

There is a gap between ambition and execution. While some opportunities are strongly aligned with regional priorities, they lack the necessary enablers to move forward. This underscores the need for investment in infrastructure, workforce training, and strategic partnerships to increase feasibility.

Viability: Long-term sustainability and policy alignment

Viability assesses whether projects can be economically and institutionally sustainable over time. Key observations:

- Opportunities within **Eco-Sustainability** and **Cultural Tourism** scored the highest in viability, demonstrating alignment with existing funding programmes and long-term regional policies.
- **New Rurality** and **Digital Media** initiatives struggled with viability ratings, indicating uncertainty around financial sustainability and regulatory support.

- Legal and regulatory challenges were noted in certain areas, meaning that policy alignment and advocacy efforts will be essential to increase long-term viability.

Economic and regulatory sustainability is stronger in traditional cultural sectors but less secure in emerging fields like digital transformation and audiovisual innovation. Future efforts should explore how to integrate these sectors into the Iceland Lab region's broader funding and policy landscape.

8. Conclusions and recommendations

This *Roadmap for Competitiveness* report (D2.5) represents a preliminary, structured effort to enhance the long-term potential of CCI in non-urban areas. The roadmap is rooted in Phases 1 and 2 (and partially in Phase 3) of a multi-phase methodology, clarifying how Market Pull and Technology Push dynamics can be operationalised through the CCI value chain and opportunity spaces.

Key conclusions:

1. Foundational structure for Stage 1

- This work has established a common language and taxonomy (MP/TP drivers, value chain, agent types) and introduced opportunity spaces.
- Initial validation processes conducted with the six IN SITU Labs indicates broad relevance, with some region-specific differences in feasibility.

2. Adaptable and regionally focused

- The roadmap is designed to be adaptable, recognising that local ecosystems vary.
- Regions may choose different pathways (Kill/Hold/Go or DFV) based on resources, infrastructure, and governance readiness.

3. Need for deeper policy and investment alignment

- The next challenge is to align these opportunity spaces with policy agendas, funding streams, and multi-stakeholder collaborations at a regional and national level.

4. Transition to Stage 2

- Phase 4 (construction of an intervention portfolio) will require more granular action plans, specifying project ownership, timelines, and financing.
- Continuous monitoring and iterative adjustments are crucial to ensure the roadmap remains relevant and impactful.

Recommendations for future work (Stage 2):

- **Progressive regional adaptation and validation:** Engage local actors in deeper co-creation and possibly adopt or refine the DFV model for robust prioritisation.
- **Integration into policy and investment:** Use this roadmap as a guide for shaping cultural policies, calls for proposals, and cross-sector synergy.
- **Cross-sector collaboration:** Foster clusters, labs, and public-private partnerships that merge cultural and technological assets.
- **Capacity building:** Implement targeted training programmes to upskill creative agents in emerging technologies, management, and new business models.

In sum, this roadmap serves as a tool for considering a variety of identified opportunities and a call to action for CCIs and their stakeholders in non-urban areas to move from vision to implementation. By embracing ongoing validation, collaborative governance, and strategic resource allocation, non-urban regions can leverage their cultural and creative assets to cultivate a competitive, innovative, and sustainable future.

Overall, these **Stage 1** findings confirmed the **usefulness** of the opportunity spaces as a conceptual guide. In **Stage 2**, the Labs can refine their assessments, match local resources to specific projects, and develop a prioritised **portfolio of interventions**.

This report presented the **core elements** of the taxonomies within the roadmapping tool, a strategic instrument designed to enhance the transformation and long-term sustainability of Cultural and Creative Industries (CCIs), particularly in non-urban areas. By integrating a structured approach, this tool enables the development of a comprehensive, robust, and actionable roadmap tailored to regional needs, which is predicated on a deep understanding of the key components that shape the cultural ecosystem.

Each element plays a crucial role in shaping the roadmap's methodology and ensuring that strategic interventions are aligned with regional strengths, challenges, and opportunities. By systematically addressing these dimensions, the roadmapping tool provides a clear pathway for strengthening cultural ecosystems, fostering innovation, and enhancing the resilience of CCIs in diverse territorial contexts.

The outcome of this first phase was the creation of structured opportunity profiles, systematically documenting each opportunity space by assessing the relevance of identified drivers and their potential impact on the sector. Once the opportunity spaces have been identified, the next step involves working directly with each region to convert these opportunities into tangible initiatives and projects. This second phase entails:

- Identification of key stakeholders: Recognising relevant actors (including institutions, businesses, and creative professionals) who are committed to sectoral transformation and will play a critical role in implementing initiatives.
- Resource mobilisation: Establishing a structured process for securing financial, technical, and human resources, enabling the execution of a portfolio of projects aimed at effectively leveraging identified opportunities and fostering cross-sectoral synergies.

References

- Aldazabal, J., Hernandez, E., and Prieto, J. (2024). *Drivers of innovation of CCIs located in non-urban areas* (v. 2.0). IN SITU report D2.1. <https://insituculture.eu/resource/drivers-or-innovation-of-ccis-located-in-non-urban-areas-deliverable-2-1-d2-1/>
- Barker, D., and Smith, D. J. (1995). Technology foresight using roadmaps. *Long Range Planning*, 28(2), 21–28.
- Brown, T. (2009). *Change by design: How design thinking transforms organizations and inspires innovation*. Harper Business.
- Chakraborty, S., Nijssen, E. J., and Valkenburg, R. (2022). A systematic review of industry-level applications of technology roadmapping: Evaluation and design propositions for roadmapping practitioners. *Technol. Forecast. Soc. Chang.* 179, 121141. <https://doi.org/10.1016/j.techfore.2021.121141>
- Cho, Y., Yoon, S.-P., and Kim, K.-S. (2016). An industrial technology roadmap for supporting public R&D planning. *Technological Forecasting and Social Change*, 107, 1–12. <https://doi.org/10.1016/j.techfore.2016.03.006>
- Cooper, R. G., Edgett, S. J., and Kleinschmidt, E. J. (2001). *Portfolio management for new products*. Perseus Publishing.
- De Alcantara, D. P., and Martens, M. L. (2019). Technology Roadmapping (TRM): A systematic review of the literature focusing on models. *Technological Forecasting and Social Change*, 138, 127–138. <https://doi.org/10.1016/j.techfore.2018.08.014>
- INTELI – Inteligência em Inovação. (2011). *Creative-based strategies in small and medium-sized cities: Guidelines for local authorities*. URBACT II Programme. <https://www.researchgate.net/publication/381515592>

- Kappel, T. A. (2001). Perspectives on roadmaps: how organizations talk about the future. *Journal of Product Innovation Management*, 18(1), 39–50.
- Kerr, C., and Phaal, R. (2020). Technology roadmapping: Industrial roots, forgotten history and unknown origins. *Technological Forecasting and Social Change*, 155, 119967. <https://doi.org/10.1016/j.techfore.2020.119967>
- Kostoff, R. N., and Schaller, R. R. (2001). Science and technology roadmaps. *IEEE Transactions on Engineering Management*, 48(2), 132–143.
- Kvale, S. (1996). *InterViews: An introduction to qualitative research interviewing*. Sage Publications.
- Martin, B. R. (1995). Foresight in science and technology. *Technology Analysis & Strategic Management*, 7(2), 139–168.
- Noh, H., Kim, K., Song, Y. K., and Lee, S. (2021). Opportunity-driven technology roadmapping: The case of 5G mobile services. *Technological Forecasting and Social Change*, 163, 120452.
- Park, H., Phaal, R., Ho, J. Y., and O’Sullivan, E. (2020). Twenty years of technology and strategic roadmapping research: A school of thought perspective. *Technological Forecasting and Social Change*, 154, 119965.
- Pearson, R. J., Costley, A. E., Phaal, R., and Nuttall, W. J. (2020). Technology Roadmapping for mission-led agile hardware development: A case study of a commercial fusion energy start-up. *Technological Forecasting and Social Change*, 158, 120064. <https://doi.org/10.1016/j.techfore.2020.120064>
- Phaal, R., Farrukh, C. J., and Probert, D. R. (2007). Strategic roadmapping: A workshop-based approach for identifying and exploring strategic issues and opportunities. *Engineering Management Journal*, 19(1), 3–12.
- Phaal, R., Farrukh, C. J. P., and Probert, D. R. (2004). Technology roadmapping—a planning framework for evolution and revolution. *Technological Forecasting and Social Change*, 71(1), 5–26. [https://doi.org/10.1016/S0040-1625\(03\)00072-6](https://doi.org/10.1016/S0040-1625(03)00072-6)
- Phaal, R., Routley, M., Athanassopoulou, N., and Probert, D. (2012). Charting exploitation strategies for emerging technology. *Research Technology Management*, 55(2), 34–42.
- Sauer, A., Thielmann, A., and Isenmann, R. (2017). Modularity in roadmapping—integrated foresight of technologies, products, applications, markets and society: the case of “Lithium Ion Battery LIB 2015”. *Technological Forecasting and Social Change*, 125, 321–333.

Sinfield, J. V., Ajmani, A., and McShane, W. (2024). Strategic roadmapping to accelerate and risk-mitigate enabling innovations: A generalizable method and a case illustration for marine renewable energy. *Technological Forecasting and Social Change*, 209, 123761.

<https://doi.org/10.1016/j.techfore.2024.123761>

Sinfield, J. V., and Solis, F. (2016). Finding a lower-risk path to high-impact innovations. *MIT Sloan Management Review*, 57(4), 79–89.

<https://www.proquest.com/docview/1802194848/abstract/29537ACCD3F74809PQ/1>

Troyas, R. A., and Gómez de la Iglesia, R. (2019). *Kultursistema. Matrix for the mapping, interpretation and analysis of cultural and creative ecosystems.*

<https://www.karraskan.org/wpcontent/uploads/2019/10/KULTURSISTEMA-tool.pdf>

United Nations Conference on Trade and Development (UNCTAD). (2008). *Creative economy report 2008: The challenge of assessing the creative economy towards informed policymaking.* United Nations. <http://www.unctad.org/creative-economy>

Vishnevskiy, K., Karasev, O., and Meissner, D. (2016). Integrated roadmaps for strategic management and planning. *Technological Forecasting and Social Change*, 110, 153–166.

<https://doi.org/10.1016/j.techfore.2015.10.020>

Annex 1. Detailed presentation of the clusters, categories, and opportunity spaces

Annex 1 presents an overview of the roadmapping tool, followed by the full descriptions of each aspect of the roadmapping framework. In practice, it was distributed as a Word file initially displaying only the headings, which expanded when the user clicked on them.

INSTRUCTIONS FOR THE INTERVIEW

OBJECTIVE OF ROADMAPPING PROCESS

DEVELOP A **ROADMAP** IN ORDER TO INCREASE **COMPETITIVENESS** AND TO DEVELOP SUSTAINABLE **VALUE PROPOSITIONS** FOR FURTHER ECONOMIC GROWTH AND EMPLOYMENT IN THOSE SUBSECTORS OF **CCIS LOCATED IN NON-URBAN AREAS** WITH MORE **INNOVATION** POTENTIAL.

WE ARE SPEAKING ABOUT FUTURE AND INNOVATION

OBJECTIVE OF THE INTERVIEW SESSION

1. PRIMARY OBJECTIVE: TO VALIDATE WHETHER **THE PROPOSED OPPORTUNITY SPACES AND CLUSTERING ARE GENERALIZABLE** FOR NON-URBAN ICCS, BASED ON FEEDBACK FROM ALL LABS.
2. SECONDARY OBJECTIVE: **TO IDENTIFY REGION-SPECIFIC OPPORTUNITIES RELEVANT TO YOUR CONTEXT.**

CLUSTER LEVEL + CATEGORIES

GUIDING QUESTIONS:

- ASSESS WHETHER THE STRUCTURE IS CLEAR AND COMPREHENSIVE.
- IDENTIFY IF THERE IS ANYTHING MISSING IN THIS NARRATIVE.
- HIGHLIGHT ANY PARTICULARITIES OR NUANCES FROM THE PERSPECTIVE OF YOUR REGION.

OPPORTUNITY SPACES LEVEL

DISCLAIMER: WITHIN EACH CATEGORY, THERE IS ROOM FOR ADDITIONAL OPPORTUNITY SPACES INFLUENCED BY MARKET PULL AND TECHNOLOGY PUSH DRIVERS. ADDITIONALLY, WE ACKNOWLEDGE THAT WITHIN THE IDENTIFIED OPPORTUNITY SPACES, YOUR REGION MAY ALREADY HAVE INITIATIVES AND PROJECTS UNDERWAY.

Guiding questions:

- EVALUATE WHETHER THE FOUR IDENTIFIED OPPORTUNITY SPACES ARE CLEAR AND MEANINGFUL FOR ICCS IN NON-URBAN AREAS.
- IDENTIFY IF THERE ARE ANY ADDITIONAL OPPORTUNITY SPACES THAT SHOULD BE CONSIDERED OR IF ANY REQUIRE FINE-TUNING FOR BROADER APPLICABILITY.
- AMONG THE IDENTIFIED OPPORTUNITY SPACES, DETERMINE WHICH TWO ARE MOST LIKELY TO HAVE THE GREATEST IMPACT BASED ON **DESIRABILITY, FEASIBILITY, AND VIABILITY.**

INSTRUCTIONS FOR THE ASSESSMENT

THE GOAL

TO ASSESS THE DESIRABILITY, FEASIBILITY, AND VIABILITY OF EACH SPACE OF OPPORTUNITY FROM YOUR LAB'S PERSPECTIVE, USING A 1-TO-4 RATING SCALE, AND PROVIDING A DETAILED JUSTIFICATION FOR YOUR EVALUATION.

IF TIME IS LIMITED, OR IF A FULL ASSESSMENT OF DESIRABILITY, FEASIBILITY, AND VIABILITY IS NOT FEASIBLE, PROCEED DIRECTLY TO THE KILL/HOLD/GO SECTION AND MAKE A QUALITATIVE DECISION.

STEPS TO COMPLETE THE ASSESSMENT

1. **Read the definitions and factors for Desirability, Feasibility, and Viability below** to ensure a clear understanding of each concept before starting.
2. Go to **Section 5 (Lab's Assessment)** of the document for each Space of Opportunity.
3. Assign a score from **1 (low)** to **4 (high)** for **Desirability, Feasibility, and Viability.**
4. Provide a clear and concise justification for each score, referencing the factors listed below.
5. **Alternative Option (Kill/Hold/Go):**
If time is limited or the three aspects (Desirability, Feasibility, Viability) cannot be fully assessed, go directly to the **Kill/Hold/Go** section to provide a qualitative decision:
 - **Kill:** The opportunity should not be pursued.
 - **Hold:** The opportunity requires further exploration.
 - **Go:** The opportunity is ready for development.Provide a brief justification for your decision.

6. Repeat the process for all assigned Spaces of Opportunity.

DESIRABILITY

EVALUATE **HOW RELEVANT AND DESIRABLE** THE OPPORTUNITY IS FOR YOUR LAB'S TERRITORY AND STAKEHOLDERS, CONSIDERING CURRENT PRIORITIES AND POTENTIAL FUTURE NEEDS.

Factors to consider:

- Alignment with local cultural identity and community interests.
- Potential impact on diverse audiences, including diverse age groups, marginalized communities, or local creative practitioners.
- Fit with local priorities, heritage needs, and aspirations.

Example:

Rank (1-4): 3

Justification: While the opportunity aligns with preserving cultural identity today, it has significant potential to address emerging interests in intergenerational and digital cultural practices.

FEASIBILITY

EVALUATE **HOW FEASIBLE IT IS TO DEVELOP** PROJECTS IN THIS OPPORTUNITY, CONSIDERING CURRENT RESOURCES AND THE POTENTIAL TO BUILD NEW CAPACITIES.

Factors to consider:

- Availability of expertise, agents, or partnerships.
- Infrastructure and technical capabilities.
- Staff skills or training required.

Example:

Rank (1-4): 2

Justification: The Lab has limited technical expertise in digitization, and partnerships would need to be established first.

VIABILITY

EVALUATE **HOW REALISTIC AND SUSTAINABLE** THIS OPPORTUNITY IS, CONSIDERING **FINANCIAL** RESOURCES, **REGULATORY** FRAMEWORKS, AND POSSIBLE IMPROVEMENTS THROUGH STRATEGIC EFFORTS.

Factors to consider:

- Financial or budgetary resources, including grants and sponsorships.
- Legal frameworks or policies that may support or hinder development.
- Overall sustainability of long-term funding and institutional support.

Example:

Rank (1-4): 4

Justification: Current policies strongly support digitization, and future EU funding opportunities could enhance long-term sustainability.

ALTERNATIVE OPTION (KILL/HOLD/GO)

If time is limited, or if a full assessment of Desirability, Feasibility, and Viability is not feasible, proceed directly to the Kill/Hold/Go section and make a qualitative decision:

- **Kill:** The opportunity should not be pursued.
- **Hold:** The opportunity requires further exploration before a decision can be made.
- **Go:** The opportunity is considered relevant and has potential technical and economic viability, even if it requires further work to fully define the approach.

NARRATIVE

CLUSTERING BY OPERATIONAL STAGES IN A CULTURAL-ECONOMIC ECOSYSTEM:

1. CULTURAL & SOCIAL FOUNDATIONS

WHO WE ARE AND HOW WE GOVERN OURSELVES

- **HER - HERITAGE AND CULTURAL LEGACY** (deep roots and cultural memory)
- **INC - INCLUSIVE AND PARTICIPATORY GOVERNANCE** (social cohesion, inclusive governance)

2. TERRITORIAL ACTIVATION

HOW WE ANCHOR OURSELVES IN PLACE, NATURE, AND GREEN TRANSITIONS

- **RUR – NEW RURALITY** (revitalization of rural economy)
- **ECO – ECO LEADERSHIP** (environmental sustainability and green transition)

3. EXPERIENCE ECONOMY

HOW WE CONVERT THAT IDENTITY AND TERRITORY INTO ENGAGING, MONETIZABLE EXPERIENCES

- **EXP – EXPERIENTIAL TOURISM** (experience economy, tourism)
- **DIG – DIGITAL NARRATIVES** (multimedia, immersive digital content)

4. IMPACT GROWTH:

HOW WE SUSTAIN AND EXPAND THESE EXPERIENCES, ENSURING LONG-TERM VIABILITY AND BROADER IMPACT

- **BIZ – INNOVATIVE BUSINESS STRATEGIES** (business/regulatory frameworks)
- **COL – COLLABORATIVE ECOSYSTEMS** (collaboration networks, hubs, clusters)

CULTURAL & SOCIAL FOUNDATIONS

Sets the baseline: intangible and tangible heritage plus inclusive governance.

- **HER** (deep roots and cultural memory)
- **INC** (social cohesion, inclusive governance)

HER - HERITAGE AND CULTURAL LEGACY

The HER category focuses on preserving, digitizing, enhancing, and reinventing tangible and intangible cultural assets. Digitization and the adoption of technological solutions (3D, augmented reality, data repositories) drive new forms of access and safeguarding, and enable scalable and ecologically sound economic exploitation.

HER – SPACE 1: Collaborative Digitization of Rural Archives and Collections

Creation of a collaborative cloud (European Collaborative Cloud for Cultural Heritage) where museums, archives, and collections from non-urban areas can digitize their heritage, share methodologies, and receive technical support.

1. DESCRIPTION

- **Short Text:** Creation of a collaborative cloud (European Collaborative Cloud for Cultural Heritage) where museums, archives, and collections from non-urban areas can digitize their heritage, share methodologies, and receive technical support.

1.1 Opportunity for a Territory

A single rural region can undertake digitization of local archives and unique heritage items, increasing visibility and safeguarding cultural identity. Community museums and archives gain improved preservation methods and may attract tourism through virtual exhibits.

1.2 Opportunity for an Association of Territories

Several non-urban regions can pool resources, reduce costs of 3D-scanning or advanced imaging equipment, and form a multi-region digitization consortium. This approach also improves grant applications at national or European levels, since collaborative efforts often receive higher scores in funding programs.

1.3 References

1. Time Machine Project

- **Description:** Large-scale European network for digitizing historical archives and reconstructing them in 4D environments.
- **Link:** <https://timemachine.eu>

2. Aioli Platform (CNRS)

- **Description:** A collaborative tool for annotating images and 3D point clouds of heritage assets, allowing shared insights among stakeholders.
- **Link:** <https://www.aioli.cloud>

3. DARIAH-EU

- *Description:* A Europe-wide infrastructure supporting digital research in arts/humanities; includes guidelines and training on data management for heritage collections.
- *Link:* <https://www.dariah.eu>

2. DRIVERS

2.1 Market Pull

- **MP1 (Demographic Transition): 2**
 - MP11 (Revaluation of Rural Areas): 2
 - MP12 (Retaining & Attracting Young Talent): 1
 - MP13 (Active Integration of Seniors): 2
 - MP14 (Cultural Diversity & Migration): 1
- **MP2 (Ecological Transition): 2**
 - MP21 (Environmental Literacy): 2
 - MP22 (Preservation of Natural/Cultural Heritage): 3
 - MP23 (Sustainable Practices in the Value Chain): 2
 - MP24 (Circular Economy Models): 1
- **MP3 (Digital Transition): 4**
 - MP31 (Digital Literacy for Agents): 4
 - MP32 (New Audiences & Digital Products): 4
 - MP33 (Integral Digitization of Value Chain): 4
 - MP34 (Accessibility to Digital Content): 3
- **MP4 (Reducing Social & Gender Gaps): 2**
 - MP41 (Equal Access to Creative/Digital Resources): 2
 - MP42 (Inclusion & Representation): 2
 - MP43 (Inclusive Ecosystems): 1
 - MP44 (Demand for Diverse Content): 2
- **MP5 (Economic & Operational Sustainability): 3**
 - MP51 (Diversified Financing & Monetization): 3
 - MP52 (Professionalization & Optimization): 3
 - MP53 (Public-Private Collaboration): 2
 - MP54 (New Governance & Participation): 2
- **MP6 (Fragmented Offer & Demand): 2**
 - MP61 (Connecting with Diverse Formats): 2
 - MP62 (Personalization & Advanced Marketing): 1
 - MP63 (Democratization & Community Activation): 2
 - MP64 (Local Platform Alternatives): 1
- **MP7 (Connectivity & Visibility): 4**
 - MP71 (Digital Infrastructure for CCI): 4
 - MP72 (Active Participation in International Networks): 3
 - MP73 (Collaboration & Co-Design Platforms): 3
 - MP74 (Strategic Promotion & Local Resources): 3
- **MP8 (Measuring Cultural Impact): 3**
 - MP81 (Data-Driven Strategies): 3
 - MP82 (Comparative/Multidimensional Indicators): 2
 - MP83 (Continuous Monitoring & Adaptation): 2
 - MP84 (Communicating Systemic Value): 2

2.2 Technology Push

- **TP1 (Infrastructure & Digital Collaboration): 4**
 - TP11 (High-Speed Networks): 4
 - TP12 (Cloud Solutions / XaaS): 4
 - TP13 (Platforms for Digital Content Distribution): 3
 - TP14 (Distributed Collaboration): 4
- **TP2 (Intelligent Management & Data Analytics): 3**
 - TP21 (FAIR Data & Semantic Ontologies): 3
 - TP22 (Data Analytics for Audiences): 2
 - TP23 (Recommenders/Personalization): 2
 - TP24 (Content Analysis & Smart Documentation): 3
- **TP3 (Automation & Smart Interaction): 2**
 - [Potential minimal usage in automated metadata generation]
- **TP4 (Digital Fabrication & New Materials): 1**
 - [Low relevance for heritage digitization specifically]
- **TP5 (Immersive Tech & Sensory Experiences): 2**
 - [AR/VR integration for virtual exhibits possible]

- **TP6 (AI in Creative Generation):** 2
 - [Potential for AI-based restoration or enhancement tasks]
- **TP7 (Monetization & Advanced Digital Asset Management):** 2
 - [Some possibility for NFT-based sale of digital reproductions]
- **TP8 (Advanced Audiovisual & Transmedia):** 2
 - [Could lead to transmedia storytelling around archives]

3. IMPACT

3.1 Geographic Impact

- **URBAN:** 2
- **NO_URBAN:** 4

3.2 Sectors & Subsectors

- **SEC1 (Cultural Expressions & Heritage):**
 - SEC1.1 Crafts & Antiquities: 2
 - SEC1.2 Traditional Gastronomy: 1
 - SEC1.3 Historical-Cultural/Natural Heritage: 4
- **SEC2 (Arts):**
 - SEC2.1 Visual Arts: 2
 - SEC2.2 Performing Arts: 1
- **SEC3 (Cultural Industries):**
 - SEC3.1 Audiovisual: 2
 - SEC3.2 Music: 1
 - SEC3.3 Editorial: 3
- **SEC4 (Creative Activities):**
 - SEC4.1 Design: 1
 - SEC4.2 Creative Services: 2
 - SEC4.3 New Media: 2
- **SEC5 (Cultural/Creative Tourism):** 2

3.3 Value Chain

- **VC1 (Training/Education):** 3
- **VC2 (Creation/Conceptualization):** 4
- **VC3 (Production—Prototyping/Production/Postproduction):** 2
- **VC4 (Distribution & Exhibition):** 4
- **VC5 (Commercialization):** 2
- **VC6 (Impact Measurement):** 3
- **VC7 (Preservation):** 4
- **VC8 (Management/Financing):** 2
- **VC9 (Analysis/Evaluation):** 2

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Local microgrants:** Provide small-scale funding to museums/archives to purchase scanning hardware or basic software licenses.
 2. **Training programs:** Organize short courses on metadata standards (e.g., Dublin Core) for local cultural staff.
 3. **Pilot digitization tasks:** Identify a handful of high-value artifacts to digitize as demonstrators for the community.
- **Long-Term (3 actions)**
 1. **Regional observatory:** Create a permanent entity or consortium to guide multi-year digitization plans across multiple rural sites.
 2. **Sustainable financing:** Work with national/EU institutions (Europeana, Time Machine) to ensure ongoing funding.
 3. **Policy influence:** Advocate for the inclusion of digital heritage in local/regional tourism strategies and education curricula.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Install scanning labs:** Equip local cultural centers with 2D/3D scanning devices and stable internet for uploads.
 2. **Shared repository:** Set up a NextCloud or OwnCloud instance to store initial digital assets for the region.

3. **Standard metadata protocol:** Adopt a clear, uniform metadata protocol so different institutions can easily share data.
- **Long-Term (3 actions)**
 1. **Cloud backup & preservation:** Implement robust backup systems with mirrored servers to ensure resilience.
 2. **Virtual exhibitions:** Curate traveling or online exhibitions, merging content from multiple rural archives.
 3. **Security & compliance:** Upgrade authentication, GDPR compliance, and content access policies to safeguard sensitive or rare items.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **360° tours:** Produce simple interactive tours or photo sets to spark community interest in newly digitized collections.
 2. **Oral heritage linkage:** Record interviews or short documentaries that connect digitized objects to local stories.
 3. **Peer-led workshops:** Share digitization best practices among local artists, encouraging them to experiment with digital content.
- **Long-Term (3 actions)**
 1. **Transmedia storytelling:** Develop apps, videos, or narrative pieces that weave digitized archives into immersive experiences.
 2. **Cross-regional festival:** Organize or participate in a festival highlighting “Digital Heritage from Rural Areas,” building synergy with other non-urban territories.
 3. **International licensing/rights usage:** Explore licensing deals or aggregator platforms so these digitized cultural assets can reach global audiences.

5. LAB ´S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

HER – SPACE 2: 4.0 Labs for Collaborative Restoration

Using virtual platforms and advanced labs to diagnose and restore heritage assets (frescoes, sculptures, altarpieces) in rural zones, linking global experts with local technicians.

1. DESCRIPTION

- **Short Text:** Using virtual platforms and advanced labs to diagnose and restore heritage assets (frescoes, sculptures, altarpieces) in rural zones, linking global experts with local technicians.

1.1 Opportunity for a Territory

A single rural area can protect and maintain its cultural treasures without having to transport them to large cities. Cost savings and local capacity-building in restoration further strengthen the region’s cultural ecosystem.

1.2 Opportunity for an Association of Territories

Multiple rural territories can create a shared “4.0 restoration” platform, exchanging best practices in photogrammetry, remote sensors, or digital modeling. This network can bid for EU cultural innovation grants and enhance overall restoration outcomes across regions.

1.3 References

1. E-RIHS (European Research Infrastructure for Heritage Science)

- *Description:* Provides advanced scientific instrumentation and data for heritage analysis.
- *Link:* <https://www.e-rihs.eu>

2. 4CH – Competence Centre for Cultural Heritage

- *Description:* Focuses on digital conservation frameworks, offering guidance on advanced restoration methods.
- *Link:* <https://www.4ch-project.eu>

2. DRIVERS

2.1 Market Pull

- MP1 (2), MP2 (3), MP3 (3), MP4 (2)
- **MP5 (4):** Sostenibilidad Económica & Operativa is core (reducing transport costs, optimizing processes).
 - MP51: 3
 - MP52: 4
 - MP53: 3
 - MP54: 3
- MP6 (2), MP7 (2), MP8 (2)

2.2 Technology Push

- TP1 (3), **TP2 (4):** High significance for digital analysis, sensors, big data.
 - TP21: 3
 - TP22: 3
 - TP23: 2
 - **TP24: 4** (Smart Documentation crucial)
- TP3 (2), TP4 (2), TP5 (2), TP6 (2), TP7 (2), TP8 (2)

3. IMPACT

3.1 Geographic Impact

- URBAN: 1
- **NO_URBAN: 4**

3.2 Sectors/Subsectors

- **SEC1.3 Historical-Cultural Heritage: 4** (central)
- Others ~1–2

3.3 Value Chain

- VC2 Creation: 2
- VC3 Production: 3
- **VC7 Preservation: 4**
- Others ~1–2

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Mapping priority items:** Identify key artworks in disrepair and gather local data.
 2. **Micro-trainings:** Offer short sessions to local custodians on digital scanning or basic lab techniques.
 3. **Public awareness campaign:** Show local communities how advanced restoration can benefit tourism and heritage pride.
- **Long-Term**
 1. **Shared digital restoration lab:** Establish a consortium or specialized hub with advanced sensors, consistent funding.
 2. **Formal network agreements:** Connect with universities or external labs for ongoing remote mentorship.
 3. **Policy shaping:** Advocate for “rural restoration lines” in regional budgets or EU calls.

4.2 Structural Agents

- **Short-Term**
 1. **Baseline documentation:** Standardize protocols for capturing the initial condition of each item.
 2. **Equipment & environment:** Acquire IR cameras, 3D photogrammetry kits, humidity/temperature sensors.
 3. **Cloud-based monitoring:** Use a shared platform (e.g., E-RIHS tools) for real-time data on restoration progress.
- **Long-Term**
 1. **Permanent integrated restoration center:** Possibly located in a mid-sized rural city, serving multiple villages.
 2. **Traveling exhibits:** Show “before & after” restoration cases, boosting local pride and tourist interest.
 3. **Regular environmental checks:** Create procedures for ongoing surveillance of restored pieces to prevent re-degradation.

4.3 Creative Agents

- **Short-Term**
 1. **Storytelling videos:** Document restoration steps to engage the public and demonstrate new technologies in action.
 2. **Live demos:** Organize events where artisans, artists, or local youth observe or even assist in minor restoration tasks.
 3. **Online diaries:** Publish restoration logs or “lab notes” to social media, fostering transparency and educational outreach.
- **Long-Term**
 1. **Immersive interpretation experiences:** Combine digital scanning with interactive AR apps letting visitors “see” behind paint layers or track damage evolution.
 2. **Cross-territory restoration alliance:** Join with other creative communities to share specialized knowledge.
 3. **International co-productions:** Enter global heritage events or festivals (e.g., “Digital Heritage,” “Culturetech”) to gain wider recognition for rural restoration successes.

5. LAB ´S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

HER – SPACE 3: Routes of Intangible Heritage and Intergenerational Exchange

Creation of cultural circuits to rescue oral traditions, crafts, and local celebrations, using digital formats (podcasts, geolocated apps). Encourages generational exchange to safeguard knowledge and enrich cultural tourism.

1. DESCRIPTION

- **Short Text:** Creation of cultural circuits to rescue oral traditions, crafts, and local celebrations, using digital formats (podcasts, geolocated apps). Encourages generational exchange to safeguard knowledge and enrich cultural tourism.

1.1 Opportunity for a Territory

A single rural region can highlight its intangible heritage—ancient crafts, festivals, or oral narratives—thereby nurturing local identity and creating new tourism draws based on storytelling.

1.2 Opportunity for an Association of Territories

Several communities can interlink intangible heritage routes, forming a multi-stop cultural itinerary. This synergy boosts cross-border learning (e.g., shared crafts) and enhances the region's collective tourism appeal.

1.3 References

1. Oral Heritage Project (UNESCO)

- *Description:* A global initiative that fosters safeguarding of oral traditions and intangible cultural practices.
- *Link:* <https://ich.unesco.org>

2. StoryMap

- *Description:* A digital platform for creating geolocated narratives and maps, tying content to physical places.
- *Link:* <https://storymap.knightlab.com>

3. Izi.TRAVEL

- *Description:* An app-based audio-guide platform with interactive content and location-based storytelling.
- *Link:* <https://izi.travel>

2. DRIVERS

2.1 Market Pull

- **MP1 (3):** Strong link to local demography, seniors, intangible knowledge.
 - MP11: 3, MP12: 2, MP13: 4, MP14: 2
- MP2: 2, MP3: 3, MP4: 2, MP5: 2, MP6: 2, MP7: 3, MP8: 2

2.2 Technology Push

- **TP1 (3):** Some need for connectivity & mobile apps.
- TP2: 2, TP3: 2, TP4: 1, TP5: 2, TP6: 2, TP7: 1, TP8: 2

3. IMPACT

3.1 Geographic Impact

- URBAN: 1
- NO_URBAN: 4

3.2 Sectors/Subsectors

- **SEC1.1 Crafts/Folklore:** 4
- SEC1.3 Heritage: 3
- Others: ~1–2

3.3 Value Chain

- VC1: 3, **VC2: 4**, VC4: 3, VC7: 2

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Micro-grants for intangible heritage:** Fund local researchers or volunteers to record elders, gather crafts data.
 2. **Digital capacity-building:** Offer basic app-building or podcasting training for those collecting oral stories.
 3. **Community pilot route:** Launch one or two prototype intangible heritage walks, complete with signage.
- **Long-Term**
 1. **Institutional “Heritage Route” label:** Encourage multiple villages to adopt a formal quality label for intangible heritage.
 2. **Stable funding lines:** Negotiate annual budgets for intangible heritage documentation and promotional materials.
 3. **Strategic regional integration:** Align these intangible routes with major tourism or cultural policies to sustain them.

4.2 Structural Agents

- **Short-Term**
 1. **Equip cultural centers:** Provide audio-recorders, editing software, and basic mobile devices.
 2. **Central content repository:** Host all oral narratives on a common platform (NextCloud or Izi.TRAVEL) for easy access.
 3. **Intergenerational workshops:** Use local libraries or community halls to host demonstration events linking seniors with youth.
- **Long-Term**
 1. **Trans-regional intangible heritage museum:** Possibly a “digital museum” that aggregates local intangible assets for broader audiences.
 2. **Permanent route infrastructure:** Set up permanent signage, AR markers, or “smart beacons” on each route.
 3. **Maintenance plan:** Each route or craft tradition assigned a local caretaker or volunteer group to ensure continuity.

4.3 Creative Agents

- **Short-Term**
 1. **Capture & edit podcasts:** Collate oral histories or craft demonstrations into short podcast episodes.
 2. **Host mini festivals:** Invite local artisans or storytellers to celebrate intangible traditions in a lively format.
 3. **StoryMap experiments:** Work with youth or local artists to build digital “story maps” that overlay legends or craft info onto Google Maps.
- **Long-Term**
 1. **Transmedia expansions:** Develop longer-form documentaries, interactive e-books, or traveling exhibitions that link intangible heritage across several communities.
 2. **Intergenerational mentorship:** Seniors train younger creators in craft-making or historical narratives, then co-produce new forms of expression (digital crafts, VR experiences).
 3. **Cultural tourism packaging:** Combine intangible routes with local lodging, gastronomic events, or public performances, potentially drawing global travelers.

5. LAB ´S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

HER – SPACE 4: Innovation in Rural Museums and Living Libraries

Modernizing small museums and libraries in rural areas to become dynamic centers for training, creation, and exhibition, integrating interactive technologies (touch screens, AR) and cultural programming (workshops, talks).

1. DESCRIPTION

- **Short Text:** Modernizing small museums and libraries in rural areas to become dynamic centers for training, creation, and exhibition, integrating interactive technologies (touch screens, AR) and cultural programming (workshops, talks).

1.1 Opportunity for a Territory

One rural territory can upgrade its modest museum or library into a vibrant “living” cultural hub. This not only boosts local cultural engagement but may also attract outside visitors or collaborations.

1.2 Opportunity for an Association of Territories

Multiple rural territories can share best practices and co-develop traveling exhibits or digital resources, forming a network of living libraries or small, interactive museums. This synergy helps reduce costs of tech solutions and unify programming efforts.

1.3 References

1. NEMO – Network of European Museum Organisations

- *Description:* European network analyzing digitalization trends and sustainability in museum operations.
- *Link:* <https://www.ne-mo.org>

2. Living Libraries (case studies in Denmark)

- *Description:* Concept of libraries that integrate community-driven events and continuous education programs.
- *Link:* (General references only; no official single link)

2. DRIVERS

2.1 Market Pull

- MP1: 2, MP2: 2, **MP3: 3**, MP4: 2, MP5: 3
- **MP7 (4):** Connectivity & Visibility, essential to link local museums to international digital networks.

2.2 Technology Push

- **TP1 (3):** AR/VR, digital collaboration.
- TP2: 2, TP5: 3, etc.

3. IMPACT

3.1 Geographic Impact

- URBAN: 2
- **NO_URBAN: 4**

3.2 Sectors/Subsectors

- **SEC1.3 Historical-Cultural Heritage: 4**
- SEC3.3 Editorial: 3 (e.g., reading programs)
- Others: 1–2

3.3 Value Chain

- VC1: 3, VC4: 4, VC5: 3, VC7: 2

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Equipment subsidies:** Provide grants to buy tablets, touch screens, or simple AR devices for small museums/libraries.
 2. **Digital literacy courses:** Train librarians and museum staff on interactive tools or social media content creation.
 3. **Pilot events:** Fund a series of workshops or public talks that showcase new technologies (e.g., local history AR app).
- **Long-Term**
 1. **Twinning with urban museums:** Encourage partnership agreements so smaller rural institutions can learn from bigger ones.
 2. **Stable operational funding:** Lobby for multi-year cultural budgets that cover tech updates and staff expansions.
 3. **Inclusion in regional tourism strategies:** Ensure living libraries/museums appear in official tourism promotions.

4.2 Structural Agents

- **Short-Term**
 1. **Set up AR/VR corners:** At least one interactive corner per museum or library to engage visitors.

2. **Create multifunctional areas:** Transform part of the building into a space for workshops, lectures, or small performances.
3. **Basic visitor analytics:** Install digital counters or feedback systems (touch screens) to measure engagement.
- **Long-Term**
 1. **Regular joint programming:** Host traveling exhibitions, rotating from one small museum to another.
 2. **Collaboration with schools:** Offer continual partnerships with local schools (field trips, reading programs, digital arts).
 3. **Catalog modernization:** Maintain a dynamic, updated digital catalog that visitors can consult online and in person.

4.3 Creative Agents

- **Short-Term**
 1. **Interactive exhibit design:** Artists and designers co-create immersive experiences using local history or narratives.
 2. **Community curation:** Invite local citizens to select objects or themes for mini-exhibitions.
 3. **Cultural labs:** Run short, hands-on labs combining technology and creativity—e.g., “digital heritage hacking.”
- **Long-Term**
 1. **Experimental media labs:** Launch ongoing residencies or maker-spaces inside libraries for creative exploration.
 2. **Collaborations with tourism/hospitality:** Develop small cultural packages where visitors enjoy a “living library” event plus local lodging.
 3. **International bridging:** Export successful exhibit ideas or creative methods to cross-border library or museum networks.

5. LAB’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

INC - INCLUSIVE AND PARTICIPATORY GOVERNANCE

The INC category includes initiatives that reduce social and gender gaps, foster collaboration among public, private, and community stakeholders in cultural decision-making, and address the needs of marginalized groups or those at risk of exclusion, with the goal of strengthening inclusive governance models.

INC – SPACE 1: Inclusive Culture: Participation of Marginalized Groups in Rural Areas

Cultural programs that involve women, migrants, people with disabilities, or other marginalized collectives, giving them a voice in the artistic and creative process, and ensuring their representation in non-urban contexts.

1. DESCRIPTION

- **Short Text:** Cultural programs that involve women, migrants, people with disabilities, or other marginalized collectives, giving them a voice in the artistic and creative process, and ensuring their representation in non-urban contexts.

1.1 Opportunity for a Territory

A single rural area can tailor inclusive cultural initiatives—for instance, holding workshops in accessible community spaces, guaranteeing sign-language interpretation, or inviting migrant creators to co-curate local festivals. This fosters stronger social bonds and ensures that underrepresented voices shape the region's cultural life.

1.2 Opportunity for an Association of Territories

Several neighboring rural territories can coordinate their inclusive agendas, e.g., co-organizing multi-stop exhibitions highlighting minority artists or supporting traveling creative labs that work with disabled communities in multiple villages. Joint efforts yield economies of scale (e.g., shared access services, adaptive equipment) and raise collective awareness.

1.3 References

1. Intercultural Cities (Council of Europe)

- *Description:* A program encouraging intercultural integration and policies, often involving migrant and minority participation in cultural life.
- *Link:* <https://www.coe.int/en/web/interculturalcities>

2. UNESCO on Inclusion and Cultural Diversity (generic reference)

- *Description:* UNESCO frameworks and guidelines promoting inclusive cultural policies for marginalized groups.
- (No direct link given in original text.)

2. DRIVERS

2.1 Market Pull

- **MP4 (Reducing Social & Gender Gaps):** 4
 - MP41: 4 (Equal Access)
 - MP42: 3 (Inclusion & Representation)
 - MP43: 3 (Inclusive Ecosystems)
- **MP1 (Demographic Transition):** 2 (some synergy with retaining local youth or integrating migrants)
- Others ~2

2.2 Technology Push

- **TP3 (Automation & Intelligent Interaction):** 2 (possible use of accessible digital platforms, sign-language avatars, etc.)
- **TP1 (Infrastructure & Digital Collaboration):** 2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC2 (Arts):** 3
- **SEC5 (Tourism, if inclusive events attract visitors):** 2

3.3 Value Chain

- **VC5 (Commercialization/Participation):** 4
- **VC2 (Creation):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Microgrants for inclusive projects:** Allocate small funds specifically for events or workshops led by women, migrants, or disability-focused groups.

2. **Diversity training for cultural staff:** Equip local cultural managers with tools to engage marginalized audiences (e.g., anti-discrimination training, accessible design principles).
3. **Public awareness campaigns:** Raise consciousness on the importance of inclusive culture—promote success stories or experiences that bring underrepresented voices to the forefront.
- **Long-Term (3 actions)**
 1. **Institutionalized inclusivity guidelines:** Ensure all publicly funded cultural projects adopt minimum accessibility standards (e.g., wheelchair access, sign language, simplified language for cognitive disabilities).
 2. **Regular diversity audits:** Conduct periodic evaluations of cultural organizations, checking representation among staff, artists, and programming.
 3. **Sustained public-private collaboration:** Engage local NGOs, philanthropic groups, or social enterprises that advocate for marginalized communities, forging strategic partnerships for continuous inclusion.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Adapt venues for accessibility:** Modify local theaters, cultural centers, or community halls (ramps, induction loops for hearing aids, signage).
 2. **Communication inclusivity:** Provide easy-to-read materials, audio descriptions, or sign-language interpretations for cultural events or exhibitions.
 3. **Dedicated staff or volunteer training:** Recruit “inclusion ambassadors” who can guide event organizers, handle special accommodations, and gather feedback from participants.
- **Long-Term (3 actions)**
 1. **Shared accessible equipment:** Offer a pool of assistive devices (e.g., portable ramps, sound amplifiers) that smaller towns can borrow, reducing individual overhead.
 2. **Cross-territory inclusive circuits:** Develop traveling exhibitions or performance series that systematically incorporate inclusive practices, ensuring consistent experiences across multiple towns.
 3. **Adaptive technology labs:** Set up labs testing sign-language avatars, screen readers for local websites, or VR experiences for visually impaired visitors.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Co-creation with marginalized groups:** Involve them in ideation—designing a festival logo, co-producing a short play, or leading an art workshop.
 2. **Mentoring or skill-building sessions:** Provide free or subsidized training (e.g., digital illustration, video editing) to minority artists, facilitating professional development.
 3. **Showcases highlighting inclusive talent:** Dedicate a portion of local cultural festivals to exhibits or performances by these communities, raising their visibility.
- **Long-Term (3 actions)**
 1. **Collaborative networks:** Encourage marginalized creators to unite in collectives or associations that can sustain professional careers and advocate for equal opportunities.
 2. **Inclusive content expansions:** Regularly commission new works or productions that address social inclusion, bridging local folklore with contemporary social narratives.
 3. **Exporting inclusive best practices:** Participate in or host cross-regional forums or conferences on inclusive culture, sharing success stories beyond the region.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

INC – SPACE 2: Mixed Cultural Councils: Rural Co-Governance

Forming cultural councils composed of public, private, and citizen stakeholders in rural settings to decide on cultural agendas, resource allocation, and project priorities collectively.

1. DESCRIPTION

- **Short Text:** Forming cultural councils composed of public, private, and citizen stakeholders in rural settings to decide on cultural agendas, resource allocation, and project priorities collectively.

1.1 Opportunity for a Territory

A single rural region can create a council that includes local government representatives, cultural entrepreneurs, non-profit leaders, and community members. They meet regularly to plan cultural events, distribute microgrants, and align cultural initiatives with broader territorial goals, ensuring that decisions are democratically made and reflect diverse voices.

1.2 Opportunity for an Association of Territories

Several rural areas can coordinate cross-regional councils or inter-municipal boards, sharing strategies, budgets, and best practices. This fosters synergy, reduces duplication, and enhances negotiation power with higher-level institutions or sponsors.

1.3 References

1. **Co-Governance Models in Bogotá, Medellín (Colombia)**
 - *Description:* Known examples of participatory governance in cultural policy, possibly adaptable to rural contexts.
 - *(No direct link in original text.)*
2. **ICLEI – Local Governments for Sustainability (generic reference)**
 - *Description:* A global network focusing on participatory governance and sustainable development at local levels.
 - <https://iclei.org>

2. DRIVERS

2.1 Market Pull

- **MP54 (New Governance & Participation):** 4
- **MP5 (Economic & Operational Sustainability):** 3
- Others ~2

2.2 Technology Push

- **TP1 (Infrastructure & Digital Collaboration):** 2–3 (online platforms for council meetings or public engagement)
- Others ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- Potentially all ICC sectors are impacted, since this is about governance.

3.3 Value Chain

- **VC8 (Management & Financing):** 4
- Others: ~2–3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Legal foundation:** Draft local ordinances or guidelines enabling the formation of a cultural council with voting rights for non-governmental members.
 2. **Pilot council creation:** Invite representatives from various cultural, business, and citizen groups to form a small committee, testing collaborative decision-making on a few projects.
 3. **Capacity-building:** Provide training on participatory methodologies, consensus building, and conflict resolution to prospective council members.
- **Long-Term (3 actions)**
 1. **Institutionalizing the council:** Recognize it formally in municipal or regional statutes, ensuring stable budgets and official roles.
 2. **Scaling up co-governance:** Gradually expand the council's scope, e.g., from festival programming to broader cultural policies (training, infrastructure, creative economy).
 3. **Inter-regional synergy:** Connect multiple local councils in a wider network, enabling knowledge transfer and possibly forming a "rural cultural parliament."

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Open calls for membership:** Develop transparent criteria (some seats for cultural entrepreneurs, some for local NGOs, some for youth, etc.).
 2. **Online consultation tool:** Launch a simple digital platform for agenda-setting, allowing community suggestions and real-time feedback.
 3. **Meeting facilitation:** Engage professional moderators or use established participatory tools (e.g., Decidim) to streamline meeting processes.
- **Long-Term (3 actions)**
 1. **Dedicated workspace or "cultural house":** Provide a physical headquarters where council members and the public can gather, hold exhibitions, or test new ideas.
 2. **Permanent operational staff:** Hire a coordinator or admin staff to handle day-to-day tasks (communication, finances, project oversight).
 3. **Rotational leadership model:** Over the years, rotate council presidencies or leadership roles among different community sectors, fostering real equality.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Engagement with the council:** Encourage local artists, festival organizers, and creative entrepreneurs to actively propose projects or volunteer as council members.
 2. **Artistic approaches to co-governance:** Use creative techniques (e.g., visual facilitation, drama-based brainstorming) in council sessions for inclusive dialogue.
 3. **Public events:** Organize open cultural sessions where artists present proposals to the council and local citizens, making decision-making visible.
- **Long-Term (3 actions)**
 1. **Co-funded projects:** Develop programs that the council endorses or finances, giving partial support to multiple creative proposals each year.
 2. **Shared authorship:** Stimulate co-created events or productions that reflect the entire community's input, especially those from minority voices.
 3. **Broader participation in higher-level policymaking:** Over time, creative agents from local councils might represent their territory's cultural interests at regional or national governance forums.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

INC – SPACE 3: Cultural Education and Intergenerational Mentorship

Mentoring programs where senior creators or retired professionals support younger talent in the area, transferring know-how (artistic, organizational) and preserving intangible knowledge of local arts or crafts.

1. DESCRIPTION

- **Short Text:** Mentoring programs where senior creators or retired professionals support younger talent in the area, transferring know-how (artistic, organizational) and preserving intangible knowledge of local arts or crafts.

1.1 Opportunity for a Territory

A single rural community can match older artisans (carpenters, weavers, storytellers) or retired cultural managers with local youth or emerging creative talents, sustaining traditional crafts and introducing new forms of artistic expression. This synergy helps youths find roots and fosters seniors' active participation in local culture.

1.2 Opportunity for an Association of Territories

Various rural districts can unify their mentoring efforts under a regional "cultural mentorship network," sharing training tools, digital platforms, and reciprocal visits. A bigger talent pool emerges—mentors and mentees can collaborate cross-town, leading to broader continuity of artisanal skills and creative development.

1.3 References

1. **Models of cultural mentorship (AFC Heritage, Creative Mentor Network)**
 - *Description:* Examples of formal mentoring programs pairing experienced professionals with younger creative aspirants.
 - *(No direct link in original text.)*

2. DRIVERS

2.1 Market Pull

- **MP13 (Active Integration of Seniors):** 4
- **MP12 (Talent Retention & Attraction):** 3
- Others: ~2

2.2 Technology Push

- **TP1 (Infra, Digital Collaboration):** 2–3 (to facilitate mentor-mentee communication if in different towns)
- Others: ~1–2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 1

3.2 Sectors/Subsectors

- **SEC1.1 (Crafts, Restoration):** 3
- **SEC2 (Arts):** 3

- Others: ~2

3.3 Value Chain

- **VC1 (Education/Formation):** 4
- **VC2 (Creation):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Mapping local seniors and craftspeople:** Identify potential mentors with valuable cultural knowledge or artistic skill.
 2. **Basic mentorship framework:** Provide a simple set of guidelines, meeting frequency, and structure for mentor-mentee pairs.
 3. **Kickoff sessions:** Host a “mentorship fair,” allowing would-be mentors and mentees to connect, share interests, and form initial matches.
- **Long-Term (3 actions)**
 1. **Ongoing program funding:** Secure stable resources to cover mentors’ travel, material costs, or small honorariums.
 2. **Curriculum integration:** Partner with local schools or vocational centers so mentorship becomes part of official extracurricular activities or continuing education.
 3. **Apprenticeship recognition:** Develop or adopt a local certification acknowledging students’ mastery of certain crafts or artistic fields, raising professional prospects.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Physical or digital meeting spaces:** Ensure there's at least one suitable venue for mentor-mentee sessions (makerspace, library corner), or set up a teleconference system if distances are large.
 2. **Resource library:** Build a small collection of tutorials, craft manuals, local folklore references, or online courses to support the mentor-mentee relationship.
 3. **Volunteer coordinator:** Appoint someone (part-time or volunteer) to track progress, solve scheduling conflicts, and gather feedback from participants.
- **Long-Term (3 actions)**
 1. **Regional mentorship network:** Connect multiple towns so mentors can occasionally hold workshops in different villages, maximizing impact.
 2. **Generational handover events:** Organize periodic showcases (exhibitions, small festivals) to highlight the works or performances resulting from mentorship pairs.
 3. **Mentor pipeline:** In the future, successful mentees might become mentors themselves, perpetuating intergenerational knowledge exchange.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Engaging skill-share sessions:** Mentors lead short teaching events open to the broader community, adding impetus for mentees to learn and practice.
 2. **Collaborative projects:** Encourage mentor-mentee pairs to co-create a final piece—like a joint gallery showing, a mini theatrical production, or handmade crafts.
 3. **Public storytelling:** Document the pair’s journey in short video diaries or blog posts, raising awareness about local traditions and forging emotional connections.
- **Long-Term (3 actions)**
 1. **Cross-disciplinary expansions:** A crafts mentor can team up with a digital media mentee to produce innovative, tradition-meets-tech creations.
 2. **Sustainable career paths:** Eventually, mentees might form start-ups or cultural cooperatives that incorporate the knowledge gained, revitalizing local creative economies.
 3. **Legacy archives:** Digitally record or archive significant teachings and stories to preserve them for future generations, possibly leading to bigger cultural heritage projects.

5. LAB ´S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

INC – SPACE 4: Culture and Health: Community Well-Being Programs

Initiatives linking culture (music, theater, visual arts) with public health goals (prevention, rehabilitation) in rural contexts, involving healthcare professionals and cultural agents.

1. DESCRIPTION

- **Short Text:** Initiatives linking culture (music, theater, visual arts) with public health goals (prevention, rehabilitation) in rural contexts, involving healthcare professionals and cultural agents.

1.1 Opportunity for a Territory

A single rural area can launch “art and health” collaborations, such as music therapy for seniors, painting workshops for mental health support, or drama-based rehabilitation in local clinics, bridging cultural and medical fields to enhance quality of life.

1.2 Opportunity for an Association of Territories

Several rural zones can coordinate region-wide “culture and health” strategies: traveling art therapy teams, shared medical-artistic resources (mobile units), or cross-training programs for healthcare staff in creative interventions. This synergy fosters larger funding possibilities and consistent standards across multiple communities.

1.3 References

1. **CultureForHealth Project**
 - Description: European project mapping over 800 examples of how culture contributes to health and well-being.
 - Link: <https://cultureforhealth.eu>
2. **Julie’s Bicycle** (possibly relevant for green aspects) (no direct health link, but known for creative solutions)

2. DRIVERS

2.1 Market Pull

- **MP4 (Reducing Social & Gender Gaps):** 3 (improving health equity)
- **MP8 (Measuring & Valuing Cultural Impact):** 3 (focus on health outcomes)

2.2 Technology Push

- **TP3 (Automation & Intelligent Interaction):** 2 (some telemedicine or digital therapy sessions)
- Others ~1–2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC2 (Arts):** 3
- Potential synergy with public health, though not a formal ICC sector.

3.3 Value Chain

- **VC5 (Commercialization/Participation):** 3 (community involvement in cultural practice)
- **VC6 (Impact Measurement):** 4 (health-related metrics)

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Pilot “art + health” schemes:** Fund a few small-scale collaborations—e.g., monthly music therapy sessions at a local senior center, painting classes for stress relief in a rural clinic.
 2. **Awareness and training:** Educate local healthcare workers and cultural agents on the proven benefits of creative therapies.
 3. **Initial evaluation framework:** Develop simple pre- and post-session surveys or well-being measures to demonstrate impact, fueling future funding requests.
- **Long-Term (3 actions)**
 1. **Structured multi-year program:** Integrate cultural therapies or creative workshops systematically into local health strategies, budgeting for them as standard preventive care.
 2. **Policy alignment:** Advocate that regional or national health authorities adopt policies enabling reimbursement or official endorsement of “culture for health” initiatives.
 3. **Stable multi-stakeholder committees:** Involve local hospitals, cultural centers, social services, and patient advocacy groups in continuous program co-design.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Assign dedicated coordinators:** Identify one “culture and health” liaison in each medical facility or community health center to manage scheduling, materials, and outreach.
 2. **Space adaptation:** Ensure that rooms in clinics or local cultural venues are accessible, comfortable, and equipped for creative therapies (art supplies, musical instruments).
 3. **Resource compilation:** Provide a shared library (physical or digital) with guides on best practices in arts therapy, case studies, or proven methodology (e.g., music therapy protocols).
- **Long-Term (3 actions)**
 1. **Jointly funded mobile units:** A traveling “culture and health” van could move among small towns, carrying arts materials and specialized staff.
 2. **Academic/medical alliances:** Collaborate with universities’ psychology or occupational therapy departments, enabling ongoing research, student placement, and evidence-based approaches.
 3. **Regional art therapy training center:** Establish a permanent institution offering certifications or continued education for local professionals, recognized by health authorities.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Tailored workshop design:** Musicians, painters, or actors adapt sessions to specific health contexts (e.g., mild cognitive impairments, post-surgery rehab, mental health).
 2. **Interdisciplinary teams:** Pair an artist with a healthcare professional—like a drama teacher plus a psychologist—to co-lead sessions, ensuring safety and maximizing therapeutic effect.
 3. **Public showings with disclaimers:** If participants create performances or artworks, present them in community showcases while respecting privacy or patient confidentiality where needed.
- **Long-Term (3 actions)**
 1. **Sustained “art therapy” roles:** Over time, local artists can specialize in these interventions, forming a recognized cadre of creative therapy practitioners.
 2. **Creative outcome expansions:** Commission or publish participant stories, photos, or short documentaries (with consent) highlighting personal transformations and communal benefits.
 3. **International visibility:** Once successful, present these rural “culture & health” models at global conferences on arts therapy, demonstrating how small communities can innovate in well-being.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

TERRITORIAL ACTIVATION

ENSURES THAT TERRITORY-BASED RESOURCES (RURAL, ECOLOGICAL) ARE MOBILIZED AND TRANSITIONS ARE SUSTAINABLE.

- **RUR** (REVITALIZATION OF RURAL ECONOMY)
- **ECO** (ENVIRONMENTAL SUSTAINABILITY AND GREEN TRANSITION)

RUR - NEW RURALITY

The RUR category addresses strategies for reactivating economic and cultural life in non-urban areas, combining tradition (crafts, gastronomy) with innovation (coworking spaces on farms, artistic residencies). It responds to the need to adapt digital, ecological, and social trends to rural contexts, creating jobs and retaining talent.

RUR – SPACE 1: Farm-Coworking: Fusion of Agriculture and Creativity

Converting farms or agricultural facilities into coworking spaces and artistic residencies, where food production coexists with cultural creation, fostering innovation and rural revitalization.

1. DESCRIPTION

- **Short Text:** Converting farms or agricultural facilities into coworking spaces and artistic residencies, where food production coexists with cultural creation, fostering innovation and rural revitalization.

1.1 Opportunity for a Territory

A single rural area can repurpose an underused farm or barn into a multifunctional coworking center, attracting freelancers, digital nomads, and creative professionals looking for a tranquil yet connected environment. This approach diversifies local income and revitalizes community life.

1.2 Opportunity for an Association of Territories

Multiple rural territories can create a network of “farm-coworking” hubs, each offering its own thematic focus (organic farming, eco-design, artisanal crafts). They can share best practices (e.g., renovation models, common membership portals) and create itineraries for traveling creatives who move among these hubs, strengthening inter-regional synergy.

1.3 References

1. **Buinho FabLab (Portugal)**
 - *Description:* A rural fab lab offering residencies, digital fabrication tools, and community engagement in a small-town context.
 - *Link:* <https://www.buinho.pt>

2. “Creative Rural Hubs” (initiatives in France)

- *Description:* Programs that transform rural locations into innovation hubs with a mix of agriculture and creative industries.
- *(No specific link provided.)*

2. DRIVERS

2.1 Market Pull

- **MP1 (Demographic Transition): 4**
 - MP11 (Revalorization of Rural Areas): 4
 - MP12 (Retention & Attraction of Young Talent): 4
 - MP13 (Integration of Seniors): 2
 - MP14 (Cultural Diversity via Migration): 2
- MP2: 2, MP3: 3, MP4: 2, MP5: 3, MP7: 3

2.2 Technology Push

- **TP1 (Infrastructure, Connectivity & Digital Collaboration): 4**
 - TP11: 4 (High-speed networks are crucial)
 - TP14: 3 (Distributed collaboration for coworking)
- TP2: 2, TP3: 2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN: 4**
- URBAN: 1

3.2 Sectors/Subsectors

- **SEC4.2 (Creative Services): 3**
- SEC1.2 (Traditional Gastronomy): 2
- Others: ~2

3.3 Value Chain

- **VC2 (Creation): 3**
- VC8 (Management): 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Microcredits for farm renovation:** Offer small loans or grants to renovate agricultural buildings into coworking-friendly environments (insulation, better internet).
 2. **Coworking training sessions:** Provide local operators with know-how on running coworking spaces, membership management, digital marketing.
 3. **Pilot farm-culture events:** Host open-house days or mini-festivals highlighting the synergy between creative work and agriculture.
- **Long-Term (3 actions)**
 1. **Farm-coworking brand/certification:** Develop a recognizable label guaranteeing good connectivity, eco-conscious renovation, and cultural programming.
 2. **Stable public-private funding streams:** Seek partnerships with telecommunication firms, rural development programs, or philanthropic foundations.
 3. **Legislative adaptation:** Lobby for flexible zoning laws that allow multi-functional use of farms (e.g., creative residencies, coworking, event hosting).

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Infrastructure upgrades:** Install high-speed internet (fiber or 4G/5G) in the designated coworking site.
 2. **Shared resource platform:** Build an online tool for listing available desks, meeting rooms, or farmland-based maker spaces.
 3. **Community outreach:** Involve local farmers, youth, and small businesses to co-design the coworking model, ensuring alignment with local needs.
- **Long-Term (3 actions)**
 1. **Integrated coworking network:** Link multiple farm-coworking spots under a single membership pass or cross-residency program.
 2. **Eco-innovation labs:** Provide digital fabrication tools (3D printers, CNC) or specialized tech in an on-site workshop, bridging agriculture and maker culture.
 3. **Dedicated support staff:** Employ coordinators or “farm-coworking managers” who handle day-to-day operations, community building, and external partnerships.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Residencies & workshops:** Offer short creative residencies for artists, designers, or media producers seeking immersion in rural life.
 2. **Community co-creation events:** Organize hackathons or jam sessions mixing local farmers, artists, and digital specialists.
 3. **Social media storytelling:** Document daily life, progress, or creative outputs from the farm-coworking environment, boosting visibility.
- **Long-Term (3 actions)**
 1. **Thematic expansions:** Develop specialized offerings (e.g., “food design residencies,” “eco-fashion labs”) that merge agriculture and creativity.
 2. **Regular cultural programming:** Host annual or seasonal festivals, exhibitions, or creative markets featuring farm-based creators.
 3. **Knowledge-sharing ecosystem:** Spread farm-coworking best practices to other rural contexts or partner internationally for cross-border project development.

5. LAB ’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

RUR – SPACE 2: 4.0 Handicraft and Gastronomic Markets

Fostering periodic markets in rural towns, powered by apps and digital platforms that connect artisanal producers with urban and international consumers, promoting local crafts and zero-kilometer gastronomy.

1. DESCRIPTION

- **Short Text:** Fostering periodic markets in rural towns, powered by apps and digital platforms that connect artisanal producers with urban and international consumers, promoting local crafts and zero-kilometer gastronomy.

1.1 Opportunity for a Territory

One rural territory can host monthly or seasonal “artisan & gastro 4.0” markets, leveraging an online pre-order system or event aggregator. Producers gain direct access to broader audiences, and visitors discover new products in a festive ambience.

1.2 Opportunity for an Association of Territories

Several neighboring villages can coordinate a rotating market schedule: each weekend, a different municipality hosts the event. By using a unified digital platform, they attract consistent buyers and collectively strengthen the identity of their region as a crafts-and-food destination.

1.3 References

1. Farmers' Markets Digital Models (e.g., La Ruche qui dit Oui!)

- *Description:* Platform connecting local producers and consumers via online ordering and periodic physical pickups.
- *Link:* <https://laruchequiditoui.fr> (France-based)

2. DRIVERS

2.1 Market Pull

- **MP1 (Demographic Transition):** 3 (Attracts younger entrepreneurs, retains local artisans)
 - MP14 (Reactivation of Rural Areas): 4
- **MP5 (Economic/Operational Sustainability):** 3
- **MP7 (Connectivity & Visibility):** 3

2.2 Technology Push

- **TP1 (Infra, Digital Collaboration):** 3 (online sales, e-commerce solutions)
- Others ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC1.2 (Traditional Gastronomy):** 4
- **SEC1.1 (Handicrafts):** 3

3.3 Value Chain

- **VC4 (Distribution/Exhibition):** 4
- **VC5 (Commercialization):** 4

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Subsidies for digital marketing:** Provide small grants to local producers or artisans for setting up an online presence and e-payment systems.
 2. **Market pilot events:** Kickstart a few “4.0 craft & food” pop-ups in different villages, evaluating success and collecting feedback.
 3. **Local brand creation:** Develop a recognizable label or slogan unifying all participating artisans and gastronomic producers.
- **Long-Term (3 actions)**
 1. **Regular rotating schedule:** Institutionalize monthly or seasonal markets across various towns, ensuring year-round engagement.

2. **Joint marketplace platform:** Build or adapt a digital system where producers can list items, handle pre-orders, and plan deliveries.
3. **Strategic promotional alliance:** Collaborate with tourism boards and rural hotels to offer “market weekend packages,” attracting visitors from nearby cities.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Multipurpose village spaces:** Equip local halls or squares with essential utilities (electric points, Wi-Fi) to run modern markets.
 2. **Logistics support:** Provide or coordinate sustainable transport solutions (e.g., shared cargo vans, cold-chain delivery for perishables).
 3. **Training in e-commerce & traceability:** Offer workshops on product labeling, inventory management, ensuring authenticity and quality.
- **Long-Term (3 actions)**
 1. **Integrated supply chain:** Develop local packaging and distribution centers specifically adapted to artisanal and gastronomic goods.
 2. **Digital payment & data analytics:** Maintain a stable e-payment infrastructure, plus analytics for producers to forecast demand.
 3. **Certification or official recognition:** Implement a “Rural Authentic” or “Zero-Km Certified” seal recognized regionally or internationally.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Branding and storytelling:** Collaborate with local designers to craft unique packaging, signage, or promotional videos.
 2. **Market-day cultural animations:** Invite musicians, performance artists, or small theater troupes to enliven the atmosphere, forging deeper connections between culture and commerce.
 3. **Social media coverage:** Encourage creative professionals to document the markets, using photography, short films, or influencer marketing.
- **Long-Term (3 actions)**
 1. **Cross-pollination with creative sectors:** Collaborate with festival organizers, coworking hubs, or eco-design labs to expand the scope of the markets.
 2. **Designer-producer collaborations:** Pair artisans with graphic designers or product developers to create new lines of craft or gourmet goods.
 3. **Export readiness:** Develop advanced marketing materials and e-shops so local producers can scale beyond regional frontiers and participate in national/international fairs.

5. LAB ´S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

RUR – SPACE 3: Artistic-Educational Residencies in Natural Environments

Programs where artists and educators collaborate in rural schools or community settings, merging environmental education with artistic expression and involving the local population.

1. DESCRIPTION

- **Short Text:** Programs where artists and educators collaborate in rural schools or community settings, merging environmental education with artistic expression and involving the local population.

1.1 Opportunity for a Territory

A single rural territory can invite artists or educational experts to run short-term residencies in local schools, energizing cultural-educational programs and boosting creativity among youth. This approach enriches the curriculum while connecting students more deeply with local nature and heritage.

1.2 Opportunity for an Association of Territories

Several rural districts can align their school residency calendars, possibly exchanging resident artists and educators. Collectively, they can secure better funding, co-market the unique educational experiences, and share best practices for integrating arts into rural school life.

1.3 References

1. “Art for Education” (Collaborations with rural settings)
 - (Generic reference to educational-art synergy projects)

2. DRIVERS

2.1 Market Pull

- **MP13 (Active Integration of Seniors):** 3 (retired teachers, artists)
- **MP14 (Diversity via Migration):** 2 (potentially engaging migrant artists)
- **MP1 overall:** 3
- **MP2 (Ecological Transition):** 2 (if focusing on environmental themes)

2.2 Technology Push

- **TP5 (Immersive & Sensorial Experiences):** 2 (possible AR/VR workshops)
- Others ~1–2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 1

3.2 Sectors/Subsectors

- **SEC2.1 (Visual Arts):** 3
- **SEC2.2 (Performing Arts):** 3
- Others: ~2

3.3 Value Chain

- **VC1 (Training/Education):** 4
- **VC2 (Creation):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Residency grants:** Offer small funding to artists or educators who propose creative workshops in local schools.
 2. **Matching platform:** Match each rural school or youth center with potential resident artists, focusing on relevant themes (e.g., ecology, local folklore).
 3. **Teacher training:** Provide parallel sessions for local educators to learn new arts-based pedagogies, ensuring continuity after the residency.
- **Long-Term (3 actions)**
 1. **Residency circuit:** Create a formal “residency route” where artists rotate among several towns, each building on the previous community’s outputs.
 2. **Regional identity building:** Encourage residencies to incorporate local cultural heritage or environmental concerns into the curriculum, fostering place-based pride.
 3. **Institutional support:** Secure multi-year commitments from educational authorities or philanthropic organizations to fund recurrent residencies.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Space adaptations:** Equip unused rural buildings (former barns, vacant classrooms) for comfortable living/working by visiting artists.
 2. **Schedule coordination:** Align residency timelines with school calendars and local festivals for maximum participation.
 3. **Logistic facilitation:** Provide safe transport or host family options for artists traveling from elsewhere.
- **Long-Term (3 actions)**
 1. **Integrated artistic-educational hub:** Designate at least one rural school as a center of excellence for arts-in-education, leading the region’s innovation.
 2. **Inter-school collaboration:** Develop joint showcases or final presentations that unite students from different villages under a shared artistic project.
 3. **Partnership with higher institutions:** Involve teacher-training colleges or universities to study and replicate effective residency models across broader territories.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Adapted lesson plans:** Collaborate with teachers to embed arts-based projects into standard subjects (science, local history, languages).
 2. **Public sharing:** Conclude each residency with a small public performance, exhibit, or open-house day.
 3. **Community-inclusive activities:** Engage local seniors or craft experts in co-teaching certain workshop elements, bridging generations.
- **Long-Term (3 actions)**
 1. **Permanent “artist-teacher” exchange:** Encourage cyclical visits from the same creative professionals to build deeper, ongoing relationships with students and the community.
 2. **Cultural export:** After successful local showcases, bring these youth-driven art products or performances to regional or national events, amplifying the region’s reputation.
 3. **Publication of methods/resources:** Document and publish the lessons learned, best practices, or student art to inspire future programs and demonstrate impact.

5. LAB’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

RUR – SPACE 4: Culture and Agrarian Heritage: Living Museums of the Land

Creation of “living museums” that preserve agrarian history, demonstrating farming techniques, traditional tools, and the cultural significance of agriculture in the region, blending heritage with interactive experiences.

1. DESCRIPTION

- **Short Text:** Creation of “living museums” that preserve agrarian history, demonstrating farming techniques, traditional tools, and the cultural significance of agriculture in the region, blending heritage with interactive experiences.

1.1 Opportunity for a Territory

A single rural area can convert historic farms or old mill sites into immersive living museums, demonstrating traditional agricultural methods. This fosters pride in rural identity, draws niche tourism, and provides educational outreach to younger generations about food production origins.

1.2 Opportunity for an Association of Territories

Several regions can link their living museums into an integrated “agrarian heritage route,” each offering unique narratives—vineyards, dairy farms, orchard caretaking—forming a broader tourism circuit. Joint marketing and ticketing enhance cross-regional cooperation.

1.3 References

1. **Ecomuseums (concept in France and Italy)**
 - *Description:* Community-driven museums spotlighting local heritage, environment, and active participation.
 - *(No specific link provided in text.)*

2. DRIVERS

2.1 Market Pull

- **MP1 (Demographic Transition):** 3
- **MP2 (Ecological Transition):** 2 (if highlighting sustainable farming)
- **MP14 (Reactivation of Rural Areas):** 4
- Others ~2

2.2 Technology Push

- **TP1 (Digital Infrastructure):** 2 (for interactive installations)
- **TP5 (Immersive Tech):** 2 (possible AR tours or sensor-based experiences)

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 1

3.2 Sectors/Subsectors

- **SEC1.3 (Historical-Cultural & Natural Heritage):** 4
- **SEC5 (Cultural Tourism):** 3

3.3 Value Chain

- **VC7 (Preservation):** 4
- **VC4 (Exhibition):** 3, **VC5 (Commercialization):** 2

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Site mapping:** Identify farms or lands with strong historical significance that can be adapted into living museums.
 2. **Pilot public events:** Host “open farm days” demonstrating old machinery or livestock care, gauging public interest.
 3. **Micro-grants for interpretive materials:** Fund signage, basic exhibit boards, or simple interactive elements (e.g., QR codes for tool descriptions).
- **Long-Term (3 actions)**
 1. **Ecomuseum consortium:** Form an official association to oversee standards, joint marketing, and possible group ticketing for all living museums.
 2. **Funding from cultural/heritage bodies:** Negotiate stable grants or philanthropic support from heritage-oriented foundations and public agencies.
 3. **Research & innovation synergy:** Partner with agricultural colleges or historical societies to keep content accurate, relevant, and evolving.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Physical upgrades:** Ensure the chosen farms or sites meet minimum safety or accessibility standards for visitors.
 2. **Guided-route setup:** Create walking paths, interpretive signage, or small interactive stations focusing on agrarian processes.
 3. **Collection of artifacts & oral histories:** Document local farmers’ experiences, gather old tools, photos, or anecdotal narratives.
- **Long-Term (3 actions)**
 1. **Cultural-educational synergy:** Host regular workshops for schools, tourists, or families, teaching historical techniques (harvesting, cheese-making, etc.).
 2. **Digital expansions:** Implement AR or VR add-ons showing historical transformations of farmland or simulating old production methods.
 3. **International exchange:** Connect with ecomuseum networks abroad, exchanging best practices in living heritage interpretation.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Curatorial design:** Collaborate with local artists or museum experts to shape compelling displays, interactive signage, or installations.
 2. **Storytelling events:** Invite writers, playwrights, or storytellers to dramatize local agrarian anecdotes, adding theatrical flair to the exhibits.
 3. **Multimedia documentation:** Produce short videos or photo essays capturing elders’ knowledge and field demonstrations, preserving intangible traditions.
- **Long-Term (3 actions)**
 1. **Seasonal festivals:** Combine harvest celebrations with arts performances to animate living museums throughout the year.
 2. **Collaborations with contemporary art:** Invite modern artists to produce site-specific pieces that reinterpret agrarian history, bridging past and future.
 3. **Networked tourist experiences:** Integrate living museums with regional festivals, gastronomic routes, or eco-lodges, forming a cohesive rural tourism brand.

5. LAB’S ASSESMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

ECO – ECO LEADERSHIP

The ECO category encompasses initiatives and strategies that foster environmental awareness, reduce carbon footprints, and adopt circular models within the Cultural and Creative Industries (CCIs). Creative leadership on sustainability, the use of eco-friendly materials, and the creation of narratives that encourage behavioral change are essential for driving the ecological transition.

ECO – SPACE 1: Green Festivals as Laboratories of Ecological Innovation

Transform cultural festivals into sustainable experiences (use of renewable energy, zero-waste models) that engage local communities, positioning them as innovation labs for ecological transition.

1. DESCRIPTION

- **Short Text:** Transform cultural festivals into sustainable experiences (use of renewable energy, zero-waste models) that engage local communities, positioning them as innovation labs for ecological transition.

1.1 Opportunity for a Territory

A single rural or small-town territory can adopt green festival principles (reduced waste, local organic catering, minimal carbon footprint) in an existing cultural event or create a new one. This helps raise environmental awareness among locals and visitors, enhances the region's brand as eco-friendly, and can boost local businesses providing sustainable products/services.

1.2 Opportunity for an Association of Territories

Multiple regions can form a network of "green festivals," sharing guidelines, equipment (e.g., reusable cups, renewable-energy stage setups), and eco-innovation ideas. Jointly, they can attract specialized funding, international recognition, and eco-oriented tourism, amplifying the impact far beyond one single festival.

1.3 References

1. **DGTL Festival (Netherlands)**
 - *Description:* Known for its circular economy approach, including no-waste policies and renewable energy usage.
 - *Link:* <https://dgtl.nl>
2. **Circular Festivals**
 - *Description:* An initiative that promotes low-emission, circular festival design, emphasizing waste elimination and resource reusability.
 - *Link:* <https://circular-festivals.org> (reference link)
3. **Julie's Bicycle**
 - *Description:* A platform offering tools and resources to reduce the environmental impact of cultural events.
 - *Link:* <https://julesbicycle.com>

2. DRIVERS

2.1 Market Pull

- **MP1 (Demographic Transition):** 2
 - MP11: 2 (Festivals can help retain young talent)
- **MP2 (Ecological Transition):** 4
 - MP21 (Environmental Literacy): 4
 - MP22 (Heritage Preservation & Nature): 3
 - MP23 (Sustainable Practices in Value Chain): 4
 - MP24 (Circular Economy Models): 4
- **MP3 (Digital Transition):** 2

- **MP4 (Reducing Social/Gender Gaps):** 2
- **MP5 (Economic & Operational Sustainability):** 3
 - MP51: 3 (Diversified Financing: sponsors, eco-brands)
- **MP6 (Fragmentation of Offer/Demand):** 2
- **MP7 (Connectivity & Visibility):** 3
- **MP8 (Measuring Cultural Impact):** 3

2.2 Technology Push

- **TP1 (Infra & Digital Collaboration):** 2 (some digital tools for measuring carbon footprint)
- **TP4 (Digital Fabrication/New Materials):** 2 (e.g., biodegradable packaging)
- **TP5 (Immersive Tech & Sensorial Experiences):** 2
- Others: ~1–2

3. IMPACT

3.1 Geographic Impact

- **URBAN:** 2
- **NO_URBAN:** 4

3.2 Sectors/Subsectors

- **SEC5 (Cultural & Creative Tourism):** 4 (major driver for festivals)
- **SEC2.2 (Performing Arts):** 3 (music, theater events)
- Others: 1–2

3.3 Value Chain

- **VC2 (Creation):** 3
- **VC3 (Production):** 4 (organizational aspects, zero-waste, renewable energy)
- **VC4 (Distribution/Exhibition):** 4 (festivals' public-facing side)
- **VC5 (Commercialization):** 3 (marketing, ticketing)
- Others: ~2

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Eco-festival guidelines:** Develop a quick-start manual for local event organizers addressing waste management, renewable energy, etc.
 2. **Green festival pilot grants:** Provide seed funding to one or two flagship festivals that volunteer to “go green” as demonstration projects.
 3. **Sponsor matchmaking:** Identify potential sponsors (eco-friendly brands, local organic producers) that can collaborate with the festival.
- **Long-Term (3 actions)**
 1. **Interregional “green festival” label:** Create or endorse an official certification recognizing minimal carbon footprint, zero-waste success, etc.
 2. **Stable eco-culture budget line:** Advocate for multi-year public funding supporting environmentally innovative cultural events.
 3. **Policy framework:** Encourage local/regional authorities to adopt regulations or tax incentives promoting low-impact cultural gatherings.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Waste & energy audits:** Partner with specialized firms or local universities to assess the festival's baseline emissions, resource consumption, etc.
 2. **Infrastructure upgrades:** Acquire or rent reusable cup systems, compost bins, solar or biodiesel generators, etc.
 3. **Green volunteers:** Recruit and train eco-volunteers to handle waste sorting, recycling stations, and environmental education at the festival site.
- **Long-Term (3 actions)**
 1. **Eco-innovation lab:** Dedicate a permanent space for testing new materials (bioplastics, upcycled stage elements) and new processes.

2. **Permanent sustainable supply chains:** Build relationships with local organic farmers for catering, providers of upcycled decorations, and so on.
3. **Inter-festival resource sharing:** Collaborate with neighboring regions to exchange stages, sound equipment, or green tech solutions across multiple cultural events.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Artistic campaigns promoting recycling:** Engage local artists to design compelling messages and visuals, e.g., murals or interactive installations about eco-awareness.
 2. **Low-impact stage design:** Innovate stage aesthetics using locally sourced, natural, or recycled materials.
 3. **Green communication:** Make creative social media content or short videos showing the festival's eco-efforts, building audience engagement.
- **Long-Term (3 actions)**
 1. **XR or AR experiences on sustainability:** Develop immersive experiences that highlight the festival's ecological goals or local natural heritage.
 2. **Collaboration with climate advocates:** Invite environmental activists, scientists, or local farmers to co-create performances or workshops.
 3. **Global visibility:** Export the festival's creative eco-ideas to international events or networks, reinforcing the region's reputation as an eco-innovation hub.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

ECO – SPACE 2: Circular Economy in Cultural Production

Adoption of reuse, recycling, and resource optimization throughout the cultural production chain (sets, merchandise, artistic materials) to lower environmental impact and costs.

1. DESCRIPTION

- **Short Text:** Adoption of reuse, recycling, and resource optimization throughout the cultural production chain (sets, merchandise, artistic materials) to lower environmental impact and costs.

1.1 Opportunity for a Territory

A single rural area could implement circular practices across its local art scene—for example, reusing scenography parts, promoting upcycled merchandise, or running swap-based costume management—thus stimulating green entrepreneurship and lowering production costs.

1.2 Opportunity for an Association of Territories

Multiple regions can unify efforts to collect, redistribute, and repurpose surplus cultural materials—e.g., leftover wood from exhibitions, plastic from stage sets—creating a shared “circular production” network. This multiplies economic and ecological gains and positions the joint territory as forward-thinking on sustainability.

1.3 References

1. Precious Plastic

- *Description:* Global movement to recycle plastic with DIY machines, fostering creative and community-based solutions.
- *Link:* <https://preciousplastic.com>

2. ArtCycle

- *Description:* A platform linking artists with recycled or repurposed materials, championing sustainable art production.
- *No specific link provided in original text.*

3. EcoArt Project

- *Description:* International network promoting eco-consciousness in the arts, encouraging environmental best practices.
- *Link:* <https://ecoartproject.org>

2. DRIVERS

2.1 Market Pull

- **MP2 (Ecological Transition):** 4
 - MP21: 3, MP23: 4, MP24: 4
- MP3: 2, MP5: 3, MP7: 2, etc.

2.2 Technology Push

- **TP4 (Fabrication, New Materials & Sustainable Production):** 4
 - TP41: 3, TP42: 4, TP43: 2, TP44: 3
- Others: ~2

3. IMPACT

3.1 Geographic Impact

- URBAN: 2
- NO_URBAN: 4

3.2 Sectors/Subsectors

- **SEC4.1 Design:** 4 (product design, upcycling)
- SEC2 (Arts): 2–3
- Others: 1–2

3.3 Value Chain

- VC3 (Production): 4
- VC2 (Creation): 3, VC5 (Commercialization): 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Circular microgrants:** Encourage small creative teams to prototype reuse-based solutions (e.g., upcycled stage sets).
 2. **Training workshops:** Provide sessions on eco-design or material lifecycle assessment for local producers/artists.
 3. **Mapping local surpluses:** Identify leftover resources (fabric, wood, plastic) from cultural events to create a shared materials “bank.”
- **Long-Term**
 1. **Institutional framework:** Introduce regulations or incentives that reward or require circular processes in publicly funded cultural projects.
 2. **Permanent circular hub:** Establish a local center or online platform where events, makers, and artists can donate, exchange, or buy secondhand materials.
 3. **Integration with broader sustainability policies:** Align circular cultural production with municipal waste reduction targets or green industry strategies.

4.2 Structural Agents

- **Short-Term**
 1. **Logistics & storage:** Secure a centralized warehouse or safe storage site for reusables (stage pieces, costumes).
 2. **Basic reprocessing infrastructure:** Provide simple repair stations or small-scale plastic-shredding/press machines for local usage (as in Precious Plastic).
 3. **Awareness campaigns:** Launch small exhibitions showing successful upcycled artworks to inspire further buy-in.
- **Long-Term**
 1. **Shared circular economy network:** Link cultural institutions, recycling companies, and social enterprises to streamline resource flow.
 2. **Certification & labeling:** Offer an eco-label for local cultural goods proving they follow circular principles.
 3. **Cross-sector synergy:** Encourage collaboration with other sectors (e.g., agriculture or building trades) to share leftover materials or upcycled solutions.

4.3 Creative Agents

- **Short-Term**
 1. **Pilot productions:** Attempt small-scale shows, exhibitions, or merchandising lines with 80–100% reused materials.
 2. **Social media or pop-up events:** Communicate the environmental and cost benefits of reusing sets and supplies.
 3. **Peer coaching:** Creators experienced in upcycling coach peers on design hacks, material sourcing, or marketing to eco-conscious audiences.
- **Long-Term**
 1. **Artistic brand identity:** Develop a distinct brand or collective signifying the region's eco-friendly cultural production.
 2. **Expansion into commercial lines:** Use upcycled materials to create consumer products (fashion, decor) that link local identity and sustainability.
 3. **Exportable know-how:** Offer workshops or consultancies to other territories, turning circular production expertise into a revenue stream.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

ECO – SPACE 3: Art and Environmental Awareness: Sensorial Narratives

Creation of immersive installations and performances (XR, projections) addressing ecological issues (climate change, biodiversity), aiming to transform audience behavior and foster environmental responsibility.

1. DESCRIPTION

- **Short Text:** Creation of immersive installations and performances (XR, projections) addressing ecological issues (climate change, biodiversity), aiming to transform audience behavior and foster environmental responsibility.

1.1 Opportunity for a Territory

A single rural region could integrate environmental art into natural landscapes or local cultural centers, generating new forms of local engagement with nature and raising global awareness of local ecosystems.

1.2 Opportunity for an Association of Territories

Multiple territories can host a traveling series of immersive eco-art experiences, each contributing unique environmental themes (forests, wetlands, farmland biodiversity). The collective effort reaches wider audiences and potential cross-regional funding.

1.3 References

1. COAL (Coalition for Art and Ecology)

- *Description:* European platform uniting art and ecological emergency, encouraging climate-focused artistic expression.
- *Link:* <https://www.projetcoal.org/coal/>

2. Green Art Lab Alliance

- *Description:* International network fostering collaboration for sustainable artistic practices, often hosting labs or workshops.
- *Link:* <https://www.greenartlaballiance.eu>

3. Creative Climate Leadership (CCL)

- *Description:* Program to empower artists and cultural leaders to drive climate action through the creative sector.
- *Link:* <https://www.creativeclimateleadership.com>

2. DRIVERS

2.1 Market Pull

- **MP2 (Ecological Transition): 4**
 - MP21 (Env. Literacy): 4
- MP3: 2, MP4: 2, MP8: 2

2.2 Technology Push

- **TP5 (Immersive Tech & Sensorial Experiences): 4**
 - TP51: 3 (AR/VR)
 - TP52: 4 (Projections, sensors)
 - TP53: 3 (Gamification)
 - TP54: 2
- Others: ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN: 4**
- URBAN: 2

3.2 Sectors/Subsectors

- **SEC2.1 Visual Arts: 4**
- Possibly SEC5 (Tourism) if leveraged for green tourism: 3

3.3 Value Chain

- VC2 (Creation): 4
- VC4 (Exhibition): 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Grant calls for eco-art:** Encourage small grants specifically funding local artists' environmental installations.
 2. **Resource library:** Provide technical guidelines on immersive tech (projectors, VR) to reduce entry barriers.
 3. **Pilot eco-art events:** Host a demonstration day or weekend featuring interactive "mini" eco-art experiences.

- **Long-Term**
 1. **Residencies for climate-focused artists:** Offer multi-week or months-long residencies in natural settings, where artists develop site-specific eco-narratives.
 2. **Dedicated festival or circuit:** Establish an annual “Environmental Art & Innovation Festival” rotating through local venues.
 3. **Partnerships with research centers:** Collaborate with universities or NGOs researching climate or biodiversity to integrate scientific data into artistic experiences.

4.2 Structural Agents

- **Short-Term**
 1. **Adapt spaces for immersive installations:** Ensure galleries or outdoor sites have the necessary electrical, lighting, or AR infrastructure.
 2. **Community outreach:** Offer info sessions to local families, farmers, or businesses to get them involved in the creative environmental discussion.
 3. **Online platform for scheduling:** Manage a digital booking or promotional system so different towns can “borrow” traveling eco-art setups.
- **Long-Term**
 1. **Eco-art equipment pool:** Pool projectors, sound systems, or XR gear that traveling artists can rent or borrow cheaply.
 2. **Environmental data integration:** Use local climate or biodiversity metrics to shape and update the installations over time.
 3. **Showcase tours abroad:** Send successful local immersive experiences to cultural fairs or partner cities internationally.

4.3 Creative Agents

- **Short-Term**
 1. **Prototype immersive pieces:** Artists experiment with basic XR or sensor technology to create short pop-up installations.
 2. **Transdisciplinary jam sessions:** Bring together ecologists, climate activists, and digital artists for 24- or 48-hour creative workshops.
 3. **Local testimonies:** Incorporate farmers’, fishers’, or elders’ testimonies about environmental changes into the art content.
- **Long-Term**
 1. **Large-scale site-specific works:** Develop bigger immersive events that transform entire landscapes (projection mapping on hills, interactive nature trails).
 2. **Thematic narratives:** Expand from climate change to specific local challenges (soil erosion, species at risk, water scarcity), creating multi-year story arcs.
 3. **Merchandising or spinoffs:** Convert some artistic designs or visuals into eco-friendly merchandise or digital assets (NFTs) that fund future expansions.

5. LAB ’S ASSESMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

ECO – SPACE 4: Creative Regenerative and Self-Sufficient Communities

Development of eco-villages or rural hubs that blend regenerative economic/artistic practices (permaculture, bioconstruction, creative residencies), promoting sustainability and innovation.

1. DESCRIPTION

- **Short Text:** Development of eco-villages or rural hubs that blend regenerative economic/artistic practices (permaculture, bioconstruction, creative residencies), promoting sustainability and innovation.

1.1 Opportunity for a Territory

A single rural area can revitalize a nearly abandoned village by integrating permaculture, local crafts, and artistic residencies, attracting eco-minded youth and entrepreneurs who see value in a self-sufficient lifestyle.

1.2 Opportunity for an Association of Territories

Several zones can form a network of regenerative “creative communities,” exchanging knowledge (e.g., building with natural materials, renewable energy systems) and co-hosting residencies or cultural events. This synergy helps brand the larger region as a vanguard for sustainable living.

1.3 References

1. **Basecamp (Ijmuiden)**
 - *Description:* An eco-retreat of tiny houses integrating creative residencies with renewable energy solutions.
 - *(No official link provided in text.)*
2. **Findhorn (Scotland)**
 - *Description:* Pioneering eco-village known for permaculture, arts-based community living, and holistic sustainability.
 - *Link:* <https://www.findhorn.org>
3. **Auroville (India)**
 - *Description:* International community focusing on regenerative design, renewable energies, artistic/cultural synergy.
 - *Link:* <https://www.auroville.org>

2. DRIVERS

2.1 Market Pull

- **MP1 (Demographic Transition):** 4 (Retention of young talent, integration of seniors, etc.)
 - MP11: 4, MP12: 3, MP13: 3, MP14: 2
- **MP2 (Ecological Transition):** 4
- **Others:** ~2–3

2.2 Technology Push

- **TP2 (Intelligent Data Mgmt):** 2 (managing community resources)
- **TP4 (Fabrication, New Materials):** 3 (bioconstruction)
- **Others:** ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 1

3.2 Sectors/Subsectors

- **SEC1.1 Crafts:** 3 (local building, artisanal items)
- **SEC4.2 Creative Services:** 4 (designing new living models)
- **Others:** ~2

3.3 Value Chain

- **VC2:** 3, **VC3:** 3, **VC7:** 2, **VC8 (Management):** 4 (cooperative governance essential)

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Financial incentives for eco-construction:** Offer microcredits or subsidies for building with local, sustainable materials.
 2. **Awareness and recruitment:** Identify prospective residents (artists, permaculturists) who might settle in the area.
 3. **Basic training:** Sponsor short courses on regenerative agriculture, renewable energies, collaborative governance.
- **Long-Term**
 1. **Formal “regenerative community” label:** Certify communities that meet minimal ecological and cultural criteria.
 2. **Institutional partnerships:** Connect with universities or research institutes interested in rural sustainability experiments.
 3. **Legal frameworks:** Adapt local zoning or building codes to permit ecological building innovations and communal living arrangements.

4.2 Structural Agents

- **Short-Term**
 1. **Adapt communal spaces:** Convert empty farm structures or community halls into creative coworking labs.
 2. **Pilot resource-sharing system:** Implement local trade networks or complementary currencies to encourage circular economy.
 3. **Community-run residencies:** Involve local farmers, craftspeople, or seniors in hosting short-term creative residencies.
- **Long-Term**
 1. **Green infrastructure:** Set up renewable energy microgrids, composting toilets, or water-harvesting systems.
 2. **Institutionalized mentorship:** Pair each new resident or visitor artist with a local mentor to transfer knowledge.
 3. **Permanent “regenerative cluster”:** Coordinate multiple eco-villages for a broader “living lab” recognized regionally or internationally.

4.3 Creative Agents

- **Short-Term**
 1. **Launch co-creation labs:** Artists and local activists develop farm-based art projects, upcycled installations, or new cultural products.
 2. **Residency-exchange events:** Invite creators from nearby urban areas to spend weekends prototyping sustainable solutions.
 3. **Local arts + environment synergy:** Combine ecological workshops (e.g., seed saving) with cultural gatherings (folk music nights).
- **Long-Term**
 1. **Integrated festivals:** Host annual gatherings celebrating permaculture, arts, crafts, and local gastronomic traditions.
 2. **Education & tourism programs:** Offer “deep dive” experiences for visitors—learning about regenerative design by actively participating.
 3. **Replicable model building:** Document the community’s processes (artist residencies, eco-living) to share with other territories, possibly generating consulting revenue.

5. LAB’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

EXPERIENCE ECONOMY

EXPERIENCE ECONOMY PACKAGES THESE RESOURCES INTO CULTURAL EXPERIENCES (DIGITAL, IMMERSIVE, TOURISM).

- **EXP** (CULTURAL AND EXPERIENTIAL TOURISM)
- **DIG** (MULTIMEDIA, IMMERSIVE DIGITAL CONTENT)

EXP - EXPERIENTIAL TOURISM

The EXP category deals with how culture contributes to the development of the “experience economy,” adding value to tourism and generating an impact on the local fabric. Culture is key for attracting visitors and producing spillovers (hospitality, local commerce), and digital solutions (virtual reality, interactive apps) offer new avenues for monetization and dissemination.

EXP – SPACE 1: Scenic Routes and Live Arts in Rural Settings

Creation of itinerant performing arts routes (theater, dance, performance) in natural landscapes or rural monuments, blending local participation, scenic beauty, and digital streaming for wider audiences.

1. DESCRIPTION

- **Short Text:** Creation of itinerant performing arts routes (theater, dance, performance) in natural landscapes or rural monuments, blending local participation, scenic beauty, and digital streaming for wider audiences.

1.1 Opportunity for a Territory

A single rural territory can set up a seasonal arts route, visiting scenic spots like old chapels, farms, or hilltops for live performances. This can reinvigorate local cultural life and draw tourists who seek unique “off the beaten path” experiences.

1.2 Opportunity for an Association of Territories

Several neighboring rural areas can create a unified “scenic arts circuit,” rotating performers among villages. By jointly marketing and sharing costs (stage equipment, streaming platforms), they increase each locale’s visibility and expand the repertoire of performances available to local audiences.

1.3 References

1. **Stelzenfestspiele bei Reuth e.V. (Germany)**
 - *Description:* A festival that uses rural landscapes for innovative music and theater events, engaging local communities.
 - *Link:* <https://stelzenfestspiele.de>
2. **Beglika Fest (Bulgaria)**
 - *Description:* An arts and ecology festival held in a rural lakeside area, featuring music, workshops, and environmental education.
 - *No direct link provided in original text.*

2. DRIVERS

2.1 Market Pull

- **MP14 (Revalorization of Rural Areas):** 4
- **MP6 (Fragmentation of Offer & Demand):** 3 (hybrid live-and-digital experiences)
- **MP7 (Connectivity & Visibility):** 3 (using streaming or social media to reach global audiences)

2.2 Technology Push

- **TP1 (Infrastructure & Collaboration):** 3 (for streaming, ticketing)
- **TP5 (Immersive/Sensorial Tech):** 2 (possible AR or projection mapping in open-air shows)

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC2.2 (Performing Arts):** 4
- **SEC5 (Cultural Tourism):** 4

3.3 Value Chain

- **VC4 (Distribution & Exhibition):** 4
- **VC5 (Commercialization):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Initial route mapping:** Identify 3–5 scenic rural sites suitable for performances, ensuring basic accessibility and safety.
 2. **Minigrants for local troupes:** Provide small funds so local theater or dance groups can adapt shows for open-air or site-specific formats.
 3. **Pilot streaming partnership:** Collaborate with a regional tech provider to livestream or record select performances, reaching broader audiences.
- **Long-Term (3 actions)**
 1. **Interregional “Rural Live Arts” label:** Recognize and promote scenic routes that maintain high artistic standards and community engagement.
 2. **Annual circuit planning:** Establish a multi-year calendar that artists, tourism operators, and local governments can reference for scheduling, funding, and marketing.
 3. **Sustainability measures:** Advocate for eco-friendly transportation, minimal stage waste, and synergy with local cultural heritage policies.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Basic infrastructure:** Secure portable stages, lighting, or seating. Upgrade roads or walking paths to scenic spots where needed.
 2. **Local hospitality coordination:** Engage B&Bs, rural hotels, or farm stays to create themed packages (show tickets + lodging + local cuisine).
 3. **Training for scenic site hosts:** Provide workshops on crowd management, safety, and cultural protocol (e.g., heritage site protections).
- **Long-Term (3 actions)**
 1. **Shared logistics pool:** Create a centralized rental system for sound equipment, portable toilets, solar-powered lights, etc.
 2. **Permanent festival circuit:** Curate a stable group of performing arts troupes that rotate across territories, ensuring each location gets diverse programming.
 3. **Digital booking and CRM platform:** Develop a user-friendly system for ticket sales, streaming subscriptions, and audience data to refine future offerings.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Site-adapted creations:** Invite performers or directors to adapt or co-create works specifically for the chosen rural landscapes.
 2. **Community workshops:** Combine shows with local masterclasses or open rehearsals, engaging the population in the creative process.

3. **Collaborative marketing content:** Produce short behind-the-scenes videos or vlogs that show local culture, building anticipation online.
- **Long-Term (3 actions)**
 1. **Thematic expansions:** Over time, introduce cross-art genres (circus, street art, immersive dance) or revolve around special themes (folk traditions, environmental awareness).
 2. **Cross-border collaboration:** Partner with international performing arts networks, bringing foreign troupes to local scenic routes or exporting local shows abroad.
 3. **Long-term residencies:** Encourage artists to spend extended periods in the region, researching local stories or natural elements to develop new site-specific works.

5. LAB ´S ASSESMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

EXP – SPACE 2: Immersive Gastronomic and Cultural Experiences

Offering events where local gastronomy is fused with artistic performances, music, visual arts, or storytelling about product origin and regional history, enhancing visitors' cultural and culinary journey.

1. DESCRIPTION

- **Short Text:** Offering events where local gastronomy is fused with artistic performances, music, visual arts, or storytelling about product origin and regional history, enhancing visitors' cultural and culinary journey.

1.1 Opportunity for a Territory

A single rural area with strong culinary traditions—e.g., cheese production, wine cellars, or unique local dishes—can host immersive dinner-theater, music-and-food pairings, or artisanal taste tours to captivate both foodies and culture lovers.

1.2 Opportunity for an Association of Territories

Multiple villages can create a "gastronocultural" circuit, each offering a distinct cuisine or artistic specialty (folk music, craft beer, organic wines). By unifying marketing, they attract travelers seeking multi-stop gourmet and cultural adventures in a single trip.

1.3 References

1. **GastroFests (various in Europe)**
 - *Description:* Culinary-led festivals that blend local food with cultural programming (music, storytelling, crafts).
 - *(No direct link from original text.)*
2. **Slow Food Movement**
 - *Description:* International organization championing local food traditions, sustainable agriculture, and the pleasure of good, clean, fair food.
 - *Link:* <https://www.slowfood.com>

2. DRIVERS

2.1 Market Pull

- **MP2 (Ecological Transition):** 3 (prioritizing local, organic, or zero-km products)
- **MP14 (Revalorization of Rural Areas):** 4 (food tourism draws new visitors)
- MP3: 2, MP6: 2

2.2 Technology Push

- **TP3 (Automation & Interaction):** 2 (possible booking apps, personalized experiences)
- Others: ~1-2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC1.2 (Traditional Gastronomy):** 4
- **SEC5 (Cultural Tourism):** 4

3.3 Value Chain

- **VC2 (Creation):** 3 (conceptualizing experiences), **VC5 (Commercialization):** 4

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Pilot “taste + culture” events:** Launch a few experimental gatherings combining local dishes and short musical or theatrical performances.
 2. **Training for local chefs & creatives:** Offer workshops on staging immersive dining experiences, table storytelling, or pairing live performances with meals.
 3. **Collaboration with Slow Food chapters:** Connect with regional branches to highlight artisanal or organic products, boosting authenticity.
- **Long-Term (3 actions)**
 1. **Annual gastronomic-cultural festival:** Institutionalize a recurring event (weekend or multi-day) that grows in prestige, featuring guest chefs and performers.
 2. **Incentives for farm-to-table initiatives:** Provide supportive policies that encourage restaurants or event organizers to source ingredients locally, reinforcing local producers' ties to cultural events.
 3. **Strategic alliances:** Form partnerships with tourism boards, gastronomic influencer networks, and major international fairs (like Terra Madre) to expand reach.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Adapt local venues:** Upgrade barns, wineries, or community halls to safely host gastronomic shows (kitchens, seating, basic stage equipment).
 2. **Logistics & supply chain:** Coordinate timely delivery of fresh produce for events, ensuring synergy between farmers and event managers.
 3. **Digital ticketing & marketing:** Implement an online platform that integrates seat reservations, menu previews, or behind-the-scenes content.
- **Long-Term (3 actions)**
 1. **Professional event staff or service providers:** Train local youth or unemployed residents as event coordinators, stewards, or servers, building local capacity.
 2. **Sustainability measures:** Introduce strict recycling, composting, or energy-saving guidelines for immersive events to minimize environmental impact.
 3. **Permanent tasting routes:** Collaborate with local producers and cultural sites to create self-guided or curated tours year-round (e.g., cheese farm visits + arts space).

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Design thematic experiences:** Pair each dish or local beverage with a short performance (music, storytelling, micro-theater) that narrates the product's origin or tradition.
 2. **Sensory staging:** Experiment with multi-sensory elements (light design, subtle soundscapes) to amplify the dining experience.
 3. **Local-lore curation:** Integrate folk songs, legends, or historical anecdotes about local recipes, connecting the meal with intangible heritage.
- **Long-Term (3 actions)**
 1. **Evolving menus & shows:** Change themes seasonally (harvest time, carnival, etc.), introducing new collaborations with other artists or local cooks.
 2. **Integration with digital storytelling:** Possibly offer AR overlays on diners' mobile devices, explaining the dish's background or showing short documentary clips.
 3. **Exporting the concept:** After perfecting the "immersive gastro-cultural experience," replicate in other regions or partner internationally, broadening networks for local creators and producers.

5. LAB 'S ASSESMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

EXP – SPACE 3: Interactive Digital Routes for Cultural Tourism

Designing heritage routes supported by AR apps, audioguides, and digital storytelling that connect various rural sites, enhancing visitor experience with virtual layers of information.

1. DESCRIPTION

- **Short Text:** Designing heritage routes supported by AR apps, audioguides, and digital storytelling that connect various rural sites, enhancing visitor experience with virtual layers of information.

1.1 Opportunity for a Territory

A single rural area with scattered heritage sites (old churches, scenic viewpoints, local legends) can tie them together via a user-friendly mobile app. Visitors explore each site in any order, unlocking stories, images, or videos at each stop.

1.2 Opportunity for an Association of Territories

Several rural districts can collaborate on a multi-region digital route, linking their cultural highlights in a cross-territory itinerary. The synergy helps each zone benefit from the overall marketing while sharing technical costs (app development, content creation).

1.3 References

1. **Europeana (digitized collections)**
 - **Description:** A Europe-wide platform with millions of digitized cultural items, potentially leveraged for on-site AR or guided tours.
 - **Link:** <https://www.europeana.eu>

2. Izi.TRAVEL

- *Description:* Platform enabling audio guides and geolocated storytelling.
- *Link:* <https://izi.travel>

2. DRIVERS

2.1 Market Pull

- **MP7 (Connectivity & Global Visibility):** 4
 - MP71: 3 (Digital infrastructure is key)
 - MP74: 4 (Strategic promotion)
- Others: ~2-3

2.2 Technology Push

- **TP5 (Immersive Tech & Sensorial Experiences):** 3 (AR overlays, interactive content)
- **TP1 (Infrastructure & Collaboration):** 3

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC5 (Cultural Tourism):** 4
- **SEC4.3 (New Media):** 3

3.3 Value Chain

- **VC4 (Distribution/Exhibition):** 4
- **VC5 (Commercialization):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Digital route pilot:** Select a small cluster of heritage sites to develop a minimal viable product for a guided AR or audio-based route.
 2. **Training local staff/volunteers:** Provide basic digital literacy to site custodians so they can manage or update content.
 3. **Marketing campaign:** Launch a modest social media push to invite early adopters, e.g., local families or school groups, to test the route.
- **Long-Term (3 actions)**
 1. **Full-scale route coverage:** Extend the digital route to additional sites, possibly adding multiple language options.
 2. **Institutional partnerships:** Collaborate with national cultural heritage agencies or major tourism bodies to finance expansions or platform improvements.
 3. **Regular content updates:** Keep the route “fresh” by rotating exhibits, introducing seasonal or thematic overlays, and collecting visitor feedback.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Connectivity upgrades:** Ensure stable 4G/5G or Wi-Fi hotspots near route sites for smooth AR or streaming usage.
 2. **Content creation guidelines:** Develop consistent storytelling templates and design standards (maps, icons, color schemes).
 3. **Visitor feedback loop:** Implement a quick feedback system (app rating, short surveys) to refine user experience.
- **Long-Term (3 actions)**
 1. **Integrated platform:** Host all digital route data on a robust server or aggregator site, potentially linking with Europeana content.

2. **Cross-route interoperability:** If multiple districts create routes, allow users to switch seamlessly or share a single user login across them.
3. **Offline functionality:** Provide partial offline downloads, letting visitors explore areas with weak signals without losing the route experience.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Engaging storytelling:** Collaborate with writers, performers, and historians to craft compelling site narratives or legends.
 2. **Photo/video capturing:** Commission local photographers or filmmakers to produce high-quality visuals for each site.
 3. **Beta test with local artists:** Have local creators test the app or route, proposing improvements or adding fresh creative layers (music clips, sketches).
- **Long-Term (3 actions)**
 1. **Gamification:** Integrate scavenger hunts, trivia challenges, or collectible “digital stamps” that encourage repeated visits or route completion.
 2. **Story expansions:** Add deeper transmedia narratives (web series, social media expansions) linking site histories.
 3. **Monetization extras:** Offer premium content (e.g., extended behind-the-scenes videos, VR reconstructions of historical events) as optional in-app purchases or subscriptions.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

EXP – SPACE 4: Eco-Retreats and Cultural Wellbeing Workshops

Development of retreats in natural settings combining cultural activities (artistic workshops, music performances) with wellness practices (yoga, mindfulness), catering to an audience seeking holistic and creative tourism.

1. DESCRIPTION

- **Short Text:** Development of retreats in natural settings combining cultural activities (artistic workshops, music performances) with wellness practices (yoga, mindfulness), catering to an audience seeking holistic and creative tourism.

1.1 Opportunity for a Territory

A single rural region with scenic landscapes (forests, mountains, lakes) can host weekend or week-long retreats merging well-being (meditation, yoga) with local arts (painting, pottery, dance). This approach attracts visitors keen on de-stressing, creative exploration, and nature immersion.

1.2 Opportunity for an Association of Territories

Several territories can network their eco-retreat offers, each focusing on different aspects (e.g., one on music therapy, another on folk dance, another on digital detox). They can cross-promote multi-stop “retreat journeys,” appealing to long-stay travelers.

1.3 References

1. Shambala Festival (UK)

- o *Description:* A music and wellbeing festival known for its eco-consciousness and holistic approach.
- o *Link:* <https://www.shambalafestival.org>

2. Basecamp (IJmuiden)

- o *Description:* Eco-retreat with tiny houses integrating residencies, renewable energy solutions, and well-being programs.
- o *(No direct link in original text.)*

2. DRIVERS

2.1 Market Pull

- **MP8 (Measuring & Valuing Cultural Impact):** 3 (wellness outcomes, community regeneration)
- **MP2 (Ecological Transition):** 3 (nature-based, eco-friendly structures)

2.2 Technology Push

- **TP1 (Infra & Connectivity):** 2 (some prefer partial digital detox, but basic connectivity still needed)
- Others: ~1–2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC2 (Arts):** 3
- **SEC5 (Cultural Tourism):** 4

3.3 Value Chain

- **VC2 (Creation):** 3, **VC5 (Commercialization):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Retreat pilot programs:** Support a few local entrepreneurs (farm owners, cultural centers) to organize small pilot retreats focusing on creative + wellness combos.
 2. **Promotion & branding:** Develop an initial brand (logo, slogan) emphasizing nature, creativity, and holistic well-being, to attract new visitors.
 3. **Local authority backing:** Encourage municipalities to facilitate the necessary permits or zoning for building simple eco-lodges or repurposing existing facilities.
- **Long-Term (3 actions)**
 1. **Annual eco-retreat circuit:** Establish a yearly schedule of multiple retreat themes (music therapy, painting + yoga, writing + forest walks).
 2. **Integration into official tourism policies:** Persuade regional tourism boards to highlight eco-retreats in marketing campaigns, awarding them special “nature & culture” status.
 3. **Financial incentives for green lodging:** Provide tax breaks or easy financing for lodging owners who adopt renewable energies, composting, or sustainable water usage.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Facility upgrades:** Basic refurbishments to local host sites (insulation, comfortable sleeping areas, multi-purpose rooms for workshops).

2. **Trained staff:** Offer short courses for local residents in well-being facilitation, event coordination, or cultural management.
3. **Local supply chain:** Ensure synergy with local organic farmers, artisans (for souvenirs), or therapy experts (massage, reflexology) to enrich the retreat offer.
- **Long-Term (3 actions)**
 1. **Permanent retreat centers:** Potentially convert old monasteries, large farmhouses, or neglected buildings into dedicated eco-cultural retreat complexes.
 2. **Collaborations with well-being institutes:** Tie in with national or international yoga schools, holistic therapy centers, or arts therapy networks for advanced certification.
 3. **Digital booking & membership platform:** Create a unified system where participants can browse upcoming retreats, book spots, or track loyalty perks across multiple sites.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Arts-led healing workshops:** Pair local artists or art therapists with yoga/meditation instructors to co-create unique sessions (e.g., watercolor painting after morning yoga).
 2. **Music or dance sessions:** Introduce short performances or jam circles in the evening for attendees, blending local folk traditions with contemporary wellness music.
 3. **Cultural integration:** Encourage participants to explore local heritage, crafts, or culinary methods in a relaxed retreat setting.
- **Long-Term (3 actions)**
 1. **Year-round residency programs:** Offer extended residencies for visiting artists to craft new works inspired by the retreat's environment, culminating in public showings.
 2. **Cross-retreat synergy:** If multiple retreat themes run concurrently in different villages, host collective gatherings or a final festival uniting participants.
 3. **Publishing or documentary output:** Commission short films, photography books, or digital diaries documenting the creative processes, well-being outcomes, and local stories discovered during retreats.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

DIG – NEW DIGITAL NARRATIVES

DIG covers opportunities tied to audiovisual, multimedia, and innovative digital initiatives (virtual sets, transmedia narratives, generative AI). The AVM subsector is the largest in value-added within the CCIs, with business models based on subscriptions, on-demand consumption, and technological solutions (XR, metaverse) that expand cultural production and reach new audiences.

DIG – SPACE 1: Virtual Sets and Volumetric Capture in Rural Areas

Deploying XR studios for film, television, and digital productions in non-urban settings, leveraging cost advantages, natural scenery, and advanced technology (volumetric capture, virtual sets) to spur local audiovisual innovation.

1. DESCRIPTION

- **Short Text:** Deploying XR studios for film, television, and digital productions in non-urban settings, leveraging cost advantages, natural scenery, and advanced technology (volumetric capture, virtual sets) to spur local audiovisual innovation.

1.1 Opportunity for a Territory

A single rural region can attract production teams by offering spacious, picturesque sites for XR-based shoots. Lower real estate costs and local incentives entice producers who seek a quiet environment for experimenting with virtual sets, capturing volumetric data, and simultaneously showcasing the region's landscapes.

1.2 Opportunity for an Association of Territories

Several rural districts can collaborate to build a regional network of XR-capable studios, each specializing in different aspects (volumetric scanning, motion capture, real-time rendering). Joint marketing to production companies (film, TV, gaming) can brand the area as a "rural XR cluster."

1.3 References

1. **XR sets (France, Monaco)**
 - *Description:* Initiatives using extended reality sets for real-time filming and immersive content in relatively small, non-urban territories.
 - *(No specific link in the original text.)*
2. **Time Machine Project (historical reconstructions)**
 - *Description:* A broad European network digitizing archives and reconstructing historical environments, possibly integrated with virtual sets.
 - *Link:* <https://timemachine.eu>

2. DRIVERS

2.1 Market Pull

- **MP3 (Digital Transition):** 4
 - MP31 (Digital Literacy for Creative Agents): 3
 - MP33 (Digitalization of the Value Chain): 3
- **MP7 (Connectivity & Global Visibility):** 3
- **MP5 (Sustainability & Operational):** 3

2.2 Technology Push

- **TP8 (Advanced Audiovisual Production & Transmedia):** 4
 - TP81 (Virtual Sets, Volumetric Capture, XR): 4
 - TP82 (Automation & Collaboration in Production): 3
 - TP83 (Transmedia Narratives & Real-Time Interaction): 2
- **TP1 (Infra & Collaboration):** 3

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC3.1 (Audiovisual):** 4
- **SEC4.3 (New Media):** 3

3.3 Value Chain

- **VC3 (Production):** 4
- **VC4 (Distribution & Exhibition):** 3, **VC2 (Creation):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Pilot XR studio grants:** Provide seed funding to convert existing warehouses or large barns into small XR-ready studios.
 2. **Training alliances:** Partner with film schools or XR experts who can teach local technicians to operate volumetric capture rigs.
 3. **Legal & administrative facilitation:** Simplify location permissions, reduce bureaucracy for shoots involving drone capture or large-scale set installations.
- **Long-Term (3 actions)**
 1. **Infrastructure synergy:** Develop robust internet/broadband solutions to handle huge data transfers typical of volumetric capture or real-time rendering.
 2. **Tax incentives & location marketing:** Promote the region to film commissions and multimedia studios as an attractive, cost-effective alternative to urban production hubs.
 3. **Industry-focused expansions:** Over time, encourage growth of related services (post-production houses, motion graphics labs) within the rural cluster.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Basic equipment pool:** Acquire or rent out essential XR gear (LED walls, motion tracking suits, volumetric scanners) for pilot projects.
 2. **Set design & fabrication spaces:** Provide shared workshops for building physical components that blend with virtual sets.
 3. **Location manager network:** Train local scouts to manage shooting permits, facilitate site access, and coordinate local logistics.
- **Long-Term (3 actions)**
 1. **Permanent XR studio complexes:** Possibly develop a large-scale facility with multiple stages, green rooms, and post-production labs.
 2. **Cross-regional content distribution:** Integrate local XR productions into specialized streaming platforms or international film festivals, building the region's audiovisual reputation.
 3. **Ongoing R&D partnerships:** Co-develop new XR or volumetric capture methods with universities, encouraging local innovation.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Pilot productions:** Local indie filmmakers or game developers experiment with short test shoots, using XR sets or partial volumetric scanning.
 2. **Digital upskilling:** Cinematographers, set designers, and visual artists undergo training to adapt their craft to virtual production pipelines.
 3. **Community outreach:** Invite local residents to watch or even participate in filming sessions, building acceptance and excitement around advanced audiovisual tech in rural settings.
- **Long-Term (3 actions)**
 1. **Transmedia expansions:** Once XR or volumetric content is produced, port it to AR/VR games, digital museums, or interactive apps to diversify revenue.
 2. **Co-productions with global studios:** Partner with external producers who see the region's XR capacity as a cost-competitive solution, thus bringing major projects.
 3. **Export creative IP:** Develop in-house IP (films, series, VR experiences) that can be sold or distributed globally, rooted in local narratives or scenic backgrounds.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

DIG – SPACE 2: Transmedia Narratives in Natural Environments

Creating transmedia projects (podcasts, digital comics, web miniseries) based on local culture or landscapes, integrating audience participation and cross-platform storytelling to highlight rural contexts.

1. DESCRIPTION

- **Short Text:** Creating transmedia projects (podcasts, digital comics, web miniseries) based on local culture or landscapes, integrating audience participation and cross-platform storytelling to highlight rural contexts.

1.1 Opportunity for a Territory

A single rural region can develop a fictional or documentary narrative that spans multiple platforms—podcasts, online videos, interactive social media—using local legends, folklore, or daily life as material. It fosters a unique “rural brand” that can captivate far-reaching audiences.

1.2 Opportunity for an Association of Territories

Several non-urban communities can each contribute story arcs or characters, forming a unified “rural transmedia universe.” Shared resources (writers, digital artists) and cross-promotion help each territory stand out while strengthening the region’s collective narrative appeal.

1.3 References

1. **Time Machine Project** (transmedia potential)
 - *Description:* Large-scale digitization initiative that could feed immersive or historical storylines.
 - *Link:* <https://timemachine.eu>
2. **Experiences on social networks (#StoryLab)**
 - *Description:* Collaborative or crowd-driven storytelling initiatives that harness digital platforms for interactive story arcs.
 - *(No direct link from original text.)*

2. DRIVERS

2.1 Market Pull

- **MP6 (Fragmentation of Offer & Demand):** 4 (transmedia thrives on diverse audiences and multiple formats)
- **MP3 (Digital Transition):** 3

2.2 Technology Push

- **TP8 (Audiovisual & Transmedia):** 4
 - **TP83 (Transmedia Narratives & Real-Time Interaction):** 4

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC3.1 (Audiovisual):** 3
- **SEC4.3 (New Media):** 4

3.3 Value Chain

- **VC2 (Creation):** 4
- **VC4 (Distribution & Exhibition):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Story circle grants:** Fund initial brainstorming among local writers, historians, or artists to shape the transmedia “bible” with core themes, characters, or visuals.
 2. **Technical training workshops:** Introduce producers to narrative design tools (Twine, social media AR filters, branching story apps).
 3. **Pilot platform test:** Launch a mini-arc or single storyline on a chosen platform (podcast or web comic) to test audience engagement.
- **Long-Term (3 actions)**
 1. **Multi-year transmedia plan:** Outline expansions (short films, digital comics, interactive websites) for a consistent rural “story universe.”
 2. **Public-private alliances:** Cooperate with local governments, tourism boards, or cultural organizations for partial funding and promotional synergy.
 3. **Distribution partnerships:** Once the transmedia brand is established, seek deals with streaming platforms, digital publishers, or big social media channels.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Creative hubs:** Provide coworking or small production studios for local artists, scriptwriters, audio producers, or web developers.
 2. **Archivist involvement:** Ensure local museums or archives are tapped for historical or cultural authenticity.
 3. **Community engagement:** Let local residents vote on story branches or propose new characters, boosting grassroots participation.
- **Long-Term (3 actions)**
 1. **Centralized content repository:** Host all transmedia assets (scripts, art, audio) on a secure server for easy updates, licensing, or spin-offs.
 2. **Cross-regional story arcs:** Connect separate transmedia projects from neighboring territories, forming an interconnected “rural multiverse.”
 3. **Academic synergy:** Encourage universities (media, digital storytelling programs) to run research or student projects on the transmedia initiative.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Collaborative writing sessions:** Local writers, illustrators, and digital storytellers co-create the base storyline.
 2. **Prototype media pieces:** Release a short pilot (podcast episodes, illustrated web series) to gauge audience reaction.
 3. **Social media expansions:** Curate behind-the-scenes or character-driven Instagram accounts, TikTok teasers, or Discord communities.
- **Long-Term (3 actions)**
 1. **Full-scale synergy:** Launch comprehensive arcs that tie together multiple mediums (video, comics, AR, gaming) for deep narrative immersion.
 2. **Global outreach:** After building local success, translate or subtitle content, share with international festivals or digital platforms.
 3. **Long-term storyline evolution:** Keep adding new chapters or spin-offs, letting the transmedia universe grow, possibly involving new creative teams or external collaborations.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

DIG – SPACE 3: AI in Creative Generation for Rural Projects

Applying generative AI (text, image, music) to co-create content inspired by local traditions and rural environments, streamlining ideation and production while expanding creative frontiers.

1. DESCRIPTION

- **Short Text:** Applying generative AI (text, image, music) to co-create content inspired by local traditions and rural environments, streamlining ideation and production while expanding creative frontiers.

1.1 Opportunity for a Territory

A single rural community can harness AI tools—like ChatGPT, DALL·E, or music-generation software—to produce promotional materials, local narratives, or region-themed art quickly. This lowers production costs and highlights the territory's distinct cultural identity, opening new forms of local artistic expression.

1.2 Opportunity for an Association of Territories

Multiple non-urban zones can jointly create an AI-based “rural creation lab,” sharing knowledge on how to best integrate local heritage, imagery, or oral histories into generative AI models. Joint marketing leads to bigger potential sales or licensing, especially if the AI outputs become regionally branded.

1.3 References

1. **ChatGPT, DALL·E, Stable Diffusion**
 - *Description:* Popular text-image generative AI models that can accelerate content production.
 - *(No direct link in original text.)*
2. **Amper Music**
 - *Description:* AI-driven music composition platform generating soundtracks for videos or interactive media.
 - *Link:* <https://www.ampermusic.com>

2. DRIVERS

2.1 Market Pull

- **MP5 (Economic/Operational Sustainability):** 3 (cost saving, speed)
- **MP3 (Digital Transition):** 4
 - MP31, MP33: 3–4

2.2 Technology Push

- **TP6 (AI in Creative Generation): 4**
 - TP61: 3 (Text generation)
 - TP62: 3 (Music/audio generation)
 - TP63: 4 (Visual design)
 - TP64: 2 (Video editing)

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN: 4**
- **URBAN: 2**

3.2 Sectors/Subsectors

- **SEC2.1 (Visual Arts): 3**
- **SEC3.1 (Audiovisual): 3**
- **SEC4.3 (New Media): 4**

3.3 Value Chain

- **VC2 (Creation): 4**
- **VC3 (Production): 3**

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **AI literacy & ethics workshops:** Train local artists and cultural entrepreneurs on safe, ethical usage of AI models (avoiding misinformation or unethical deepfakes).
 2. **Pilot AI creative sessions:** Fund small projects that use generative text or imagery to illustrate local legends, produce festival posters, or short music tracks.
 3. **Basic infrastructure support:** Ensure local coworking spaces or cultural centers have stable internet and sufficient computing resources for AI tasks.
- **Long-Term (3 actions)**
 1. **“Rural AI Lab” consortium:** Form a stable group of local/regional stakeholders who continuously research new AI solutions and how they tie into rural identity.
 2. **Policy & IP frameworks:** Clarify local regulations regarding AI-generated content ownership, licensing, and moral rights—especially relevant for cultural heritage.
 3. **Advanced R&D partnerships:** Seek cross-collaboration with AI research institutions to adapt models specifically for rural contexts (training sets containing local images, dialects, or melodic patterns).

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Shared AI software licenses:** Purchase bulk or group licenses for top-tier generative AI platforms, distributing costs among local creators.
 2. **Creative reference database:** Collect images, texts, and audio references from local archives or residents to feed custom AI training sets (subject to IP checks).
 3. **Mentorship programs:** Pair novices with experienced digital creatives or AI-savvy professionals to guide initial projects.
- **Long-Term (3 actions)**
 1. **Local data centers or cloud access:** If feasible, set up small-scale computing clusters or reliable cloud solutions to handle higher-volume AI generation.
 2. **Permanent “AI in rural culture” resource center:** Provide ongoing tutorials, advanced resources, and best practices for new artists or returning creators.
 3. **Link to national or EU projects:** Align the local AI initiatives with broader cultural or digital innovation calls, ensuring steady funding for expansions.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Themed creative sprints:** Host short hackathons or creative marathons where participants use AI to produce everything from promotional posters to short VR experiences.
 2. **Hybrid creations:** Combine AI outputs with manual craftsmanship—e.g., AI-generated visual patterns turned into physical textiles or pottery designs.
 3. **Local narrative generation:** Draft scripts or short stories about local folklore using text-based AI, then refine them collaboratively with human input.
- **Long-Term (3 actions)**
 1. **Multi-artist AI exhibitions:** Curate traveling shows featuring paintings, videos, music, and interactive pieces co-created by rural artists and AI.
 2. **Commercial licensing opportunities:** Sell or license AI-generated designs, brand logos, or music as “Rural AI Collection,” generating revenue for local creative collectives.
 3. **Scaling to global networks:** Participate in international creative AI festivals, forging cross-border collaborations and bringing more creative insight back to the territory.

5. LAB ´S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

DIG – SPACE 4: Monetization and Advanced Management of Digital Assets in Rurality

Implementing tools like DRM, blockchain, NFTs, and smart contracts to protect, trace, and monetize works of rural creators, ensuring transparency and new revenue channels.

1. DESCRIPTION

- **Short Text:** Implementing tools like DRM, blockchain, NFTs, and smart contracts to protect, trace, and monetize works of rural creators, ensuring transparency and new revenue channels.

1.1 Opportunity for a Territory

A single rural region can move beyond local sales (physical craft fairs, small concerts) by using advanced digital asset management solutions. Artists retain ownership of their IP, track usage, and possibly earn ongoing royalties through smart contracts or tokenized assets.

1.2 Opportunity for an Association of Territories

Multiple territories can build a shared “digital asset marketplace” specialized in rural cultural products—e.g., digital art, music recordings of folk songs, or 3D scans of heritage items. Joint branding improves trust and visibility; pooling user bases helps scale the platform’s impact.

1.3 References

1. Creative Commons + Blockchain

- o *Description:* Efforts exploring how decentralized ledgers can enhance or complement open licensing frameworks.
- o *(No direct link from original text.)*

2. Digital art tokenization

- o *Description:* The use of NFTs to sell unique digital items, such as local art or collectible digital souvenirs tied to rural events.
- o *(No direct link from original text.)*

2. DRIVERS

2.1 Market Pull

- **MP51 (Diversified Financing/Monetization):** 4
- **MP7 (Connectivity & Global Visibility):** 3
- Others: ~2–3

2.2 Technology Push

- **TP7 (Technologies for Monetization & Advanced Digital Asset Management):** 4
 - o TP71: 4 (Advanced DRM)
 - o TP72: 3 (Blockchain)
 - o TP73: 3 (NFTs)
 - o TP74: 3 (Smart Contracts)

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC3.2 (Music):** 3
- **SEC3.3 (Editorials):** 4
- Others: ~2

3.3 Value Chain

- **VC8 (Management & Financing):** 4
- **VC4 (Distribution):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Basic digital rights training:** Familiarize rural creators with DRM concepts, NFT marketplaces, and blockchain-based royalty solutions.
 2. **Small pilot projects:** Select a handful of local works (music, art) to be tokenized or published under advanced DRM to demonstrate the technology's benefits.
 3. **Initial legal framework check:** Offer low-cost or free legal counsel on how local IP laws intersect with blockchain or NFT usage.
- **Long-Term (3 actions)**
 1. **Consortium for advanced asset management:** Create a formal group among local stakeholders (artist cooperatives, tech providers, local government) to oversee ongoing platform development.
 2. **Legislative adaptation:** Advocate for supportive regulations ensuring easy or recognized processes for tokenizing rural cultural products.
 3. **Stable platform(s) at scale:** Transition from pilot stage to robust digital asset marketplaces, forging partnerships with established NFT/blockchain services.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Infrastructure & platform design:** Develop or customize an existing blockchain-based platform for local creators, ensuring user-friendly interfaces.
 2. **Hosting & data security:** Secure reliable servers or decentralized solutions to store digital assets, meeting GDPR or local data protection standards.
 3. **Community-building:** Regular meetups or webinars so local artists can share experiences, troubleshoot issues, and collectively refine the platform.
- **Long-Term (3 actions)**
 1. **Full integration with local finance & banking:** Collaborate with ethical banks or microfinance institutions to handle crypto or token-based transactions in a legal, transparent manner.
 2. **Interoperability with major platforms:** Ensure minted NFTs or DRM solutions from the local platform can also appear on global marketplaces like OpenSea or Rarible, maximizing audience reach.
 3. **Transparent royalty flows:** Implement automated smart contracts distributing fees or resale royalties to authors instantly, strengthening trust in the system.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Experimentation in tokenizing works:** Local painters or photographers create limited-edition NFTs, while musicians release tracks with blockchain-based royalty splits.
 2. **Portfolio digitization:** Digitally capture older or physical works to have them “on chain” or protected by advanced DRM, exploring new buyer segments.
 3. **Educational best-practices sharing:** Artists or early adopters run mini-seminars for peers, explaining processes and pitfalls discovered in real projects.
- **Long-Term (3 actions)**
 1. **Development of exclusive lines:** Create unique NFT collections or special “digital souvenirs” tied to local festivals or traditions.
 2. **Cross-collaborations:** Partner with local craft artisans to produce “phygital” goods—physical products plus accompanying digital tokens.
 3. **Global marketplace strategies:** Actively promote local digital assets internationally, forging brand recognition for “Rural Digital Excellence” and boosting incomes for local creators.

5. LAB’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

IMPACT GROWTH

GROWTH STRATEGIES ENSURES VIABILITY THROUGH REGULATORY CLARITY, BUSINESS INNOVATION, AND COLLABORATIVE MECHANISMS.

- BIZ (BUSINESS/REGULATORY FRAMEWORKS)
- COL (COLLABORATION NETWORKS, HUBS, CLUSTERS)

BIZ – INNOVATIVE BUSINESS STRATEGIES

The BIZ category brings together opportunities arising from legislative changes (Copyright Directive, Digital Services Act, etc.) as well as from new collaborative funding models (crowdfunding, patronage) and digital monetization possibilities.

BIZ – SPACE 1: Modernized Regulations: New Digital Income Streams

Adapting to updated EU Directives on copyright and the Digital Services Act to enable rural creators to access global markets and monetize online content, fostering competitive advantage for non-urban cultural agents.

1. DESCRIPTION

- **Short Text:** Adapting to updated EU Directives on copyright and the Digital Services Act to enable rural creators to access global markets and monetize online content, fostering competitive advantage for non-urban cultural agents.

1.1 Opportunity for a Territory

A single rural region could leverage modern copyright and digital frameworks to open up new revenue channels (micropayments, subscription platforms). Creators who previously relied on local sales and face-to-face interactions can expand to global audiences with proper legal protections and user-friendly digital licensing models.

1.2 Opportunity for an Association of Territories

Several non-urban areas, each with clusters of cultural producers, could collaborate on a shared digital marketplace or licensing platform to pool resources. This collective approach could negotiate better conditions with major tech platforms and unify brand identity to attract broader audiences.

1.3 References

1. **Directive 2019/790** (EU Copyright Directive)
 - *Description:* Establishes modern rules to ensure fairer revenue streams for rights holders in the digital environment.
 - *Link:* <https://eur-lex.europa.eu/eli/dir/2019/790/oj>
2. **Digital Markets Act**
 - *Description:* Aims to create a fairer business environment for smaller companies and cultural SMEs in relation to large online platforms.
 - *Link:* https://ec.europa.eu/competition-policy/sectors/ict/dma_en
3. **Digital Services Act**
 - *Description:* Provides rules for online intermediaries/platform services, increasing transparency and liability measures for digital marketplaces.
 - *Link:* https://ec.europa.eu/commission/presscorner/detail/en/ip_20_2347

2. DRIVERS

2.1 Market Pull

- **MP5 (Economic & Operational Sustainability):** 4
 - MP51 (Diversified Financing & Monetization): 4
 - MP52 (Professionalization & Optimization): 3
 - MP53 (Public-Private Collaboration): 3
 - MP54 (New Governance & Participation): 2
- **MP7 (Connectivity & Global Visibility):** 4
 - MP71 (Accessible Digital Infrastructure): 3
 - MP72 (Active Participation in Intl Networks): 4
 - MP74 (Strategic Promotion & Local Resources): 3
- Other MP elements: ~2–3 as relevant

2.2 Technology Push

- **TP7 (Technologies for Monetization & Advanced Digital Asset Management):** 4
 - TP71 (Advanced Digital Rights Mgmt): 4
 - TP72 (Blockchain for Protection/Rights Traceability): 2
 - TP73 (NFTs/Tokenization of Digital Assets): 2
 - TP74 (Smart Contracts for Royalties): 3
- **TP1 (Infra, Connectivity, Collaboration):** 3
- Others ~1–2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN: 4** (key to bridging distance from major markets)
- **URBAN: 2**

3.2 Sectors/Subsectors

- **SEC3.3 Editorial: 4** (strong potential in e-books, press, etc.)
- **SEC3.1 Audiovisual: 3**
- **Others: 1–2**

3.3 Value Chain

- **VC4 (Distribution & Exhibition): 4**
- **VC5 (Commercialization): 3**
- **VC8 (Management/Financing): 3**

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Training programs:** Offer workshops on digital rights, licensing, and the new EU directives to help rural creators understand revenue possibilities (e.g., micropayments).
 2. **Quick legal advisory:** Set up a local helpdesk or partnership with a legal firm specialized in copyright and e-commerce, providing low-cost counsel.
 3. **Pilot licensing platform:** Support a small digital marketplace pilot where local creators can publish and sell under new frameworks.
- **Long-Term (3 actions)**
 1. **Legislative labs:** Co-develop local regulations that facilitate creative self-publishing, exploring simplified contracting or flexible IP management.
 2. **Stable public-private partnerships:** Negotiate multi-year collaboration among local government, tech sector, and cultural associations to keep updating digital tools.
 3. **Policy advocacy:** Influence regional/national authorities to further refine regulations that favor rural creative producers (e.g., tax breaks for small digital businesses).

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Digital platform solutions:** Launch or adapt existing e-commerce tools for local creators to license or sell digital products (music, e-books, etc.).
 2. **Metadata & cataloging training:** Ensure that local publishers or content creators embed robust metadata to facilitate discovery and royalty tracking.
 3. **Copyright compliance hub:** Provide a shared resource center or library with reference materials, best practices, and software tools to automate compliance checks.
- **Long-Term (3 actions)**
 1. **Blockchain or DRM integration:** For advanced rights management and real-time royalty distribution, partner with specialized tech providers.
 2. **Proactive distribution networks:** Integrate local digital catalogs with global distribution channels (Amazon KDP, Apple Podcasts, etc.) under equitable terms.
 3. **Data analytics infrastructure:** Maintain continuous data on sales, royalties, and user engagement to refine strategies and advocate for creators.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Experiment with crowdfunding or micropayments:** Use updated legal frameworks to pilot subscription models or small pay-per-use solutions.
 2. **License catalogs internationally:** Leverage multi-language or global licensing deals, now safer thanks to new regulations.
 3. **Showcase local success stories:** Publish case studies where rural creators generated significant online income, inspiring others.
- **Long-Term (3 actions)**
 1. **Build cross-border collaborations:** Partner with cultural producers abroad under fair digital licensing.

2. **Develop local aggregator brand:** A recognized umbrella label signifying “authentic rural digital content” with guaranteed fair licensing for artists.
3. **Invest in specialized IP management staff or agencies:** Larger creative collectives can hire dedicated professionals for continuous rights negotiation and distribution.

5. LAB'S ASSESMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

BIZ – SPACE 2: Collaborative Funding and Patronage for Rural Projects

Utilizing crowdfunding platforms, patronage models, and microcredits specifically for cultural and creative endeavors in rural zones, fostering direct links between creators and communities

1. DESCRIPTION

- **Short Text:** Utilizing crowdfunding platforms, patronage models, and microcredits specifically for cultural and creative endeavors in rural zones, fostering direct links between creators and communities.

1.1 Opportunity for a Territory

One rural territory can set up dedicated crowdfunding campaigns showcasing local artists and events, enabling micro-donations or patronage from diaspora, tourists, or philanthropic individuals. This fosters community pride and lowers financial barriers for innovative cultural projects.

1.2 Opportunity for an Association of Territories

Multiple rural regions can collaboratively launch a “Rural Culture Fund” or a unified crowdfunding platform targeting philanthropic networks interested in supporting non-urban culture. Shared marketing and pooled resources amplify the success rate of fundraising efforts.

1.3 References

1. **Kickstarter Rural Culture** (*generic reference*)
 - *Description:* International crowdfunding site occasionally featuring rural creative campaigns.
 - *Link:* <https://www.kickstarter.com>
2. **GOTEO**
 - *Description:* A Spanish-origin, community-centered crowdfunding platform with emphasis on social projects.
 - *Link:* <https://www.goteo.org>

2. DRIVERS

2.1 Market Pull

- **MP5 (Economic & Operational Sustainability):** 4
 - MP51 (Diversified Financing Tools): 4

- Others ~3

2.2 Technology Push

- **TP1 (Infra, Digital Collaboration):** 3 (vital for managing online pledges)
- **TP7 (Technologies for Monetization):** 3 (crowdfunding systems, micropayments)

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC2 (Arts):** 3
- **SEC4.2 (Creative Services):** 3
- **Others:** ~2

3.3 Value Chain

- **VC8 (Management/Financing):** 4
- **VC5 (Commercialization):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Crowdfunding awareness campaigns:** Organize local events or online tutorials to teach artists and cultural managers how to build successful crowdfunding campaigns.
 2. **Matchfunding pilot:** A small governmental matchfunding initiative that doubles each euro contributed by the public up to a certain limit.
 3. **Patronage-friendly policy:** Provide small tax deductions or official recognition to local businesses supporting cultural projects.
- **Long-Term**
 1. **Rural Culture Endowment:** Invite regional philanthropic foundations to create a stable endowment feeding micro-grants.
 2. **Ongoing microcredit schemes:** Partner with ethical banks or credit unions offering favorable terms for creative startups in rural contexts.
 3. **Institutional partnership with big platforms:** Seek direct collaboration with Kickstarter, Goteo, or Patreon to highlight rural initiatives.

4.2 Structural Agents

- **Short-Term**
 1. **Unified rural crowdfunding platform:** Launch or customize an existing platform that aggregates all local cultural projects for easier marketing.
 2. **Mentoring program:** Train a small group of local “crowdfunding coaches” who assist creators in campaign design, budgeting, and storytelling.
 3. **Patron/donor network:** Identify and compile a local or regional database of potential patrons, diaspora, or small businesses willing to sponsor projects.
- **Long-Term**
 1. **Regional finance-lab:** Provide continuous guidance and advanced financial tools (blockchain-based donation tracking, etc.).
 2. **Annual rural culture fair:** Showcase the most successful crowdfunded or patron-sponsored projects, attracting new investors.
 3. **Flexible legal frameworks:** Work with local authorities to remove administrative burdens on microcredit or cooperative patronage models.

4.3 Creative Agents

- **Short-Term**
 1. **Publicizing success stories:** Share results of successful microfunded creative ventures to inspire others.

2. **Reward-based campaigns:** Offer unique local experiences or artworks as perks to donors (e.g., exclusive workshop, local cuisine hamper).
3. **Pooling strategies:** Team up with fellow creators to run joint campaigns (e.g., “Support 3 local festivals in one go!”).
- **Long-Term**
 1. **Network-based patronage:** Develop direct relationships with philanthropic patrons, possibly leading to multi-year support.
 2. **Scaling up crowd-funded projects:** Expand small pilot initiatives into larger productions once initial success is proven.
 3. **Cross-border synergy:** Initiate collaborative patron-based fundraising with creators in other rural regions or countries, exchanging audiences and donors.

5. LAB’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

BIZ – SPACE 3: Hybrid Value Chains: Cultural Tourism + Digital Innovation

Merge tourism offerings with digital creations (interactive audio guides, AR apps) to monetize cultural experiences in rural settings, bridging onsite visits with virtual expansions.

1. DESCRIPTION

- **Short Text:** Merge tourism offerings with digital creations (interactive audio guides, AR apps) to monetize cultural experiences in rural settings, bridging onsite visits with virtual expansions.

1.1 Opportunity for a Territory

A single rural locale known for historical sites or scenic beauty could amplify visitor engagement by offering digital add-ons (mobile apps, immersive tours), thus generating new revenue—e.g., premium content, special AR experiences.

1.2 Opportunity for an Association of Territories

Multiple rural spots can link their cultural tourism resources in one platform, enabling cross-ticketing or pass systems. Tourists can buy a combined digital pass unlocking AR experiences across several villages, each with unique content or themes.

1.3 References

1. **Vatican Museum (virtual visits)**
 - *Description:* A large institution monetizing online tours, setting an example for smaller museums’ paid virtual experiences.
 - *(No direct link given in original text.)*
2. **Izi.TRAVEL**
 - *Description:* A platform for audio guides and geolocated stories, used internationally for cultural tourism.
 - *Link:* <https://izi.travel>

2. DRIVERS

2.1 Market Pull

- **MP7 (Connectivity & Global Visibility):** 4
 - MP72 (Active Participation in Intl Networks): 3
 - MP74 (Strategic Promotion): 4
- **MP5 (Economic/Op. Sustainability):** 3
- **Others:** ~2

2.2 Technology Push

- **TP5 (Immersive Tech & Sensorial Experiences):** 3
- **TP1 (Infra, Collab):** 3
- **Others** ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC5 (Cultural & Creative Tourism):** 4
- **SEC4.3 (New Media):** 3

3.3 Value Chain

- **VC4 (Distribution/Exhibition):** 4
- **VC5 (Commercialization):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Digital tourism training:** Run short courses on how to design immersive experiences for local hoteliers, museum curators, etc.
 2. **Subsidies for AR/audio guide creation:** Encourage pilot projects using user-friendly platforms (Izi.TRAVEL, etc.).
 3. **Promotion packages:** Develop a marketing kit that blends local culture with digital add-ons, giving an immediate brand “boost.”
- **Long-Term**
 1. **Integrated “smart routes”:** Establish multi-territory digital routes with standardized signage, app integration, and shared ticketing.
 2. **Stable public-private co-investment:** Secure funds from tourism boards, rural development agencies, and local businesses.
 3. **Policy alignment:** Ensure that regional tourism strategies officially adopt or recommend digital cultural layers as mandatory enhancements.

4.2 Structural Agents

- **Short-Term**
 1. **Upgrade connectivity:** Guarantee decent broadband or 4G coverage in tourist hot spots to support real-time AR or streaming.
 2. **Cross-selling systems:** Implement an online system bundling local lodging, gastronomic events, and digital cultural content.
 3. **Initial content creation:** Commission professional local stories, audio, or mini-docs about each location’s heritage.
- **Long-Term**
 1. **Robust digital infrastructure:** Maintain servers, content management systems, and a unified booking platform with ongoing updates.
 2. **Dedicated tourism R&D lab:** Collaborate with universities or tech providers to pilot cutting-edge XR or AI personalization for tours.

3. **Monetized upgrades:** Offer premium digital content for an added fee (e.g., deeper AR layers, interactive games, VR expansions) to sustain growth.

4.3 Creative Agents

- **Short-Term**
 1. **Design engaging narratives:** Writers, performers, or digital storytellers shape the user experience, weaving local myths or lesser-known facts.
 2. **Prototype AR or mobile expansions:** Collaborate with developers or graphic designers to create small proof-of-concept digital tours.
 3. **Local ambassadors:** Identify or train community members to act as digital “hosts,” guiding visitors through AR experiences or live streaming.
- **Long-Term**
 1. **Transmedia expansions:** Develop multi-platform narratives (web comics, short films, social media challenges) to broaden tourist engagement.
 2. **Partnership with major tourism portals:** Inserting these digital experiences into well-known travel aggregator apps or websites.
 3. **International festival showcases:** Present these hybrid tourism solutions at digital/creative fairs (e.g., SXSW, ITB Berlin) to attract global interest.

5. LAB ´S ASSESMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

BIZ – SPACE 4: Cultural Cooperatives and Associative Entrepreneurship Models

Encouraging the creation of cooperatives and cultural associations in rural areas, uniting artists, artisans, small entrepreneurs, and social collectives to share resources and distribute risks.

1. DESCRIPTION

- **Short Text:** Encouraging the creation of cooperatives and cultural associations in rural areas, uniting artists, artisans, small entrepreneurs, and social collectives to share resources and distribute risks.

1.1 Opportunity for a Territory

A single rural territory can found a cultural cooperative that centralizes management, marketing, and shared equipment (like a printing press, camera kit, or rehearsal space). This lowers overhead for small creative ventures and fosters a sense of community ownership.

1.2 Opportunity for an Association of Territories

Multiple rural zones can unite under a broader “cultural cooperative network,” each territory forming its own local entity but sharing specialized services, from legal counsel to touring circuits. This synergy scales impact and negotiating power at provincial or national levels.

1.3 References

1. **European Network of Social Economy** (*generic reference*)
 - *Description:* Advocates for social economy structures, including cooperatives, offering networking and training opportunities.
 - *Link:* <https://www.socialeconomy.eu.org>
2. **Platform Cooperativism**
 - *Description:* Digital or platform-based cooperatives that emphasize fair ownership and profit-sharing among participants.
 - *Link:* <https://platform.coop>

2. DRIVERS

2.1 Market Pull

- **MP5 (Economic/Operational Sustainability):** 4
 - MP53 (Institutional & Public-Private Collaboration): 4
- **MP4 (Reducing Social & Gender Gaps):** 3
- Others: ~2–3

2.2 Technology Push

- **TP13 (Digital Content Distribution Platforms):** 3 (cooperatives might build or use shared digital platforms)
- Others: ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC4 (Creative Activities):** 4 (design, services, new media)
- Others: ~2–3

3.3 Value Chain

- **VC8 (Management/Financing):** 4 (cooperative structure)
- VC2 (Creation): 3, VC5 (Commercialization): 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term**
 1. **Legal framework orientation:** Provide local workshops explaining cooperative laws, membership rules, and best practices.
 2. **Small grants for cooperatives' setup:** Cover registration fees, initial accounting, or legal checks for new cultural cooperatives.
 3. **Networking events:** Host meetups among artists, artisans, social enterprises to spark cooperative formation.
- **Long-Term**
 1. **Cooperative-friendly policy:** Introduce consistent local incentives (tax benefits, reduced municipal fees) for recognized cultural cooperatives.
 2. **Cooperative union or federation:** Support the creation of an overarching body representing multiple cooperatives, strengthening lobbying power.
 3. **Sustainability plan:** Guarantee multi-year support for cooperative-led cultural projects, enabling stable growth.

4.2 Structural Agents

- **Short-Term**
 1. **Physical coworking or resource-sharing spaces:** Provide a building or hub managed collectively by cooperative members for rehearsals, exhibitions, or equipment storage.
 2. **Administrative support:** Offer shared back-office services (accounting, marketing) within the cooperative, lowering overheads for individual members.
 3. **Joint procurement policies:** Encourage cooperatives to collectively purchase supplies or services (bulk discounts on tech gear, etc.).
- **Long-Term**
 1. **Cooperative innovation center:** A specialized entity that researches new cooperative models and digital expansions (platform cooperativism).
 2. **Common digital marketplace:** Develop or fund a shared online store showcasing cooperative members' cultural products or experiences.
 3. **International alliances:** Seek partnership with cooperatives abroad, exchanging best practices and possibly exporting local cultural goods.

4.3 Creative Agents

- **Short-Term**
 1. **Form or join cooperatives:** Gather interest among local creators to unify under a cooperative structure, clarifying benefits.
 2. **Shared marketing efforts:** Use the cooperative brand to present a unified front (catalogs, social media campaigns).
 3. **Pool creative equipment:** Swap or share cameras, editing software licenses, or musical instruments among members.
- **Long-Term**
 1. **Collective touring or distribution:** Build traveling shows or joint exhibitions under the cooperative umbrella, splitting costs and revenues fairly.
 2. **Profit-sharing expansions:** Reinforce cooperative membership with clear guidelines on dividends, reinvestment in cultural infrastructure, or shared social funds.
 3. **Scaling to cross-sector markets:** Explore synergy with local agriculture, tourism, or manufacturing cooperatives for cross-promotions or "culture + product" combos.

5. LAB'S ASSESMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

COL – COLLABORATIVE ECOSYSTEMS

COL encompasses initiatives that pursue flexible cooperation in creative environments (hubs, clusters, coworking spaces), collaborative management of spaces, and cross-sector projects. With a high percentage of freelancers and SMEs in the CCIs, collaborative networks reduce costs, spur innovation, and revitalize urban and rural areas alike.

COL – SPACE 1: Rural Creative Hubs & Interregional Networks

Establishment of creative hubs in rural areas that form part of cross-regional networks, sharing resources, expertise, and collaborative production to stimulate cultural and creative entrepreneurship in non-urban contexts.

1. DESCRIPTION

- **Short Text:** Establishment of creative hubs in rural areas that form part of cross-regional networks, sharing resources, expertise, and collaborative production to stimulate cultural and creative entrepreneurship in non-urban contexts.

1.1 Opportunity for a Territory

A single rural locality can launch a creative hub—co-working space, small event venue, or maker lab—where local artists, designers, and cultural entrepreneurs meet. This hub benefits from economies of scale (shared equipment), fosters community-building, and attracts external collaborations or small creative businesses seeking a quieter environment.

1.2 Opportunity for an Association of Territories

Several rural regions can connect their creative hubs into an interregional network that circulates ideas, organizes joint festivals, and pools budgets for advanced tools (e.g., digital fabrication, XR stations). This synergy helps smaller hubs achieve greater visibility and negotiating power when applying for EU or national funding.

1.3 References

1. **European Network of Creative Hubs**
 - *Description:* A platform supporting creation, management, and networking of creative hubs in Europe.
 - *Link:* <https://creativehubs.net>
2. **Trans Europe Halles**
 - *Description:* A network of cultural centers (often in repurposed buildings) across Europe, sharing knowledge on governance and sustainability.
 - *Link:* <https://teh.net>

2. DRIVERS

2.1 Market Pull

- **MP53 (Institutional & Public-Private Collaboration):** 4
- **MP5 (Economic & Operational Sustainability):** 3
- **MP7 (Connectivity & Visibility):** 3

2.2 Technology Push

- **TP1 (Infrastructure, Digital Collaboration):** 3
- Others ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC4 (Creative Activities):** 4 (design, new media, services)
- Potentially relevant for all cultural sectors looking for collaborative production.

3.3 Value Chain

- **VC2 (Creation):** 4 (hubs often focus on early-stage ideation)
- **VC8 (Management & Financing):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Basic startup grants:** Subsidize initial refurbishment of the hub space (furniture, basic IT hardware, broadband installation).
 2. **Training & mentoring:** Provide workshops on hub management, business modeling, and community-building strategies.
 3. **Pilot membership programs:** Offer free or subsidized membership for local creators during the first year, encouraging early adoption.
- **Long-Term (3 actions)**
 1. **Formal interregional network:** Encourage multiple hubs to form an official association, exchanging successful practices, holding shared events, and negotiating collective discounts (software, equipment).
 2. **Stable funding lines & policy support:** Advocate at local/regional governments for multi-year budget allocations that secure hub longevity.
 3. **Research & innovation synergy:** Align with universities, R&D centers, or creative incubators, ensuring that rural hubs remain at the forefront of cultural and technological innovation.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Physical space adaptation:** Ensure the hub has flexible desks, meeting rooms, decent lighting, digital fabrication or specialized tech corners (depending on local needs).
 2. **Networking events:** Organize small meetups, pitch sessions, or “demo days” to attract potential members and local partners.
 3. **Volunteer or part-time staff coordination:** Assign a community manager who fosters collaboration among hub users, arranges skill-sharing sessions, and handles daily logistics.
- **Long-Term (3 actions)**
 1. **Advanced equipment pool:** Over time, add specialized devices (3D printers, VR sets, sound studios) shared across multiple rural hubs.
 2. **Permanent curated programs:** Offer recurring accelerator or mentorship programs for local startups, artists, or craft cooperatives.
 3. **Connected membership system:** Develop a single pass or digital platform enabling easy movement among different hubs in the region, promoting cross-pollination of ideas.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Showcase local creative work:** Members present prototypes, artworks, or short performances at the hub, inviting the public.
 2. **Community-driven projects:** Encourage collaborative tasks (like designing a joint brand identity or planning a local festival) that unify multiple creators’ efforts.
 3. **Peer-to-peer skill exchanges:** Organize weekly or monthly sessions where members teach their peers (e.g., a designer showing how to use new software, a musician demonstrating sound-editing basics).
- **Long-Term (3 actions)**
 1. **Spin-off companies and startups:** As synergy grows, creators may form new cultural enterprises, benefiting from the hub’s support to scale regionally or beyond.
 2. **Regional creative tours:** Develop itinerant exhibitions or pop-up events across the network, showcasing hub members’ creations.
 3. **Export local expertise:** After establishing success, host cross-border hackathons or artistic residencies that draw in creative talent from outside, boosting both local inspiration and revenue.

5. LAB’S ASSESMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.3 VIABILITY (TBD)

- **Rank (1-4):**

- **Justification:**

Kill/Hold/Go (Optional):

- **Decision (Kill/Hold/Go):**
- **Justification:**

COL – SPACE 2: Cultural & Agro-Industrial Clusters: Cross-Sector Creativity

Fusing cultural/creative activities (design, arts, audiovisual) with agro-industrial sectors (farming, wine-making, food processing) to create innovative products (packaging, enotourism experiences, design-driven local produce)

1. DESCRIPTION

- **Short Text:** Fusing cultural/creative activities (design, arts, audiovisual) with agro-industrial sectors (farming, wine-making, food processing) to create innovative products (packaging, enotourism experiences, design-driven local produce).

1.1 Opportunity for a Territory

A single rural area known for farming or viticulture can partner with designers, advertising experts, or digital creators to transform branding, packaging, and tourism experiences. This cross-sector approach elevates local products (wines, cheeses, organic produce), boosting competitiveness in broader markets.

1.2 Opportunity for an Association of Territories

Several rural territories—each with distinctive agro products—can collaborate with creative professionals, building a “creative-agro cluster.” They share best practices and specialized staff (e.g., design studios, marketing agencies), creating integrated experiences: from farm tours to gastronomic festivals with artistic flair.

1.3 References

1. **Conexiones Improbables (Spain)**
 - *Description:* An initiative that fosters collaborations between artists, companies, and communities, promoting “unlikely connections.”
 - *Link:* <https://conexionesimprobables.es>

2. DRIVERS

2.1 Market Pull

- **MP6 (Fragmentation of Offer & Demand):** 3 (combining agro with cultural formats)
- **MP2 (Ecological Transition):** 2 (if focusing on sustainable packaging, reduced waste)
- **MP5 (Economic Sustainability):** 4

2.2 Technology Push

- **TP1 (Infrastructure & Digital Collaboration):** 2–3 (shared design software, joint e-commerce platforms)
- Others ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC4.2 (Services/Creative):** 4 (design, branding, marketing)
- **SEC1.2 (Gastronomy) or Agro-industry:** 3

3.3 Value Chain

- **VC2 (Creation):** 3
- **VC5 (Commercialization):** 4

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Mapping local agro producers and creative professionals:** Identify potential cluster members, from farmers to designers, who might benefit from cross-pollination.
 2. **Workshops on cross-sector innovation:** Host “design thinking” or “co-creation” sessions to help producers see the value of creative input and vice versa.
 3. **Seed funding for pilot products:** Offer small grants for quick prototypes—e.g., redesigning a wine label, merging local crafts with packaging.
- **Long-Term (3 actions)**
 1. **Permanent cluster platform:** Formally register a cluster organization that coordinates marketing, trade fair attendance, and R&D for creative-agro partnerships.
 2. **Export strategies:** Develop joint brand identities for regional produce, culminating in shared e-shops or international exhibitions (SIAL, Slow Food, etc.).
 3. **Sustainable synergy growth:** Encourage eco-friendly packaging, zero-waste designs, or new experiences (wine + art tours), tying in the region’s cultural identity.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Co-design labs or demonstration spaces:** Provide a venue where farmers and designers can physically meet, test packaging prototypes, or pilot new tourism services.
 2. **Logistics & distribution assistance:** Link local producers to distribution networks that appreciate design-driven goods (boutique grocers, concept stores).
 3. **Marketing & communication help:** Offer cluster-level branding guidelines, unify messages about local authenticity, design innovation, and sustainability.
- **Long-Term (3 actions)**
 1. **Central R&D facility:** Possibly a “creative agro-lab” with specialists (nutritionists, designers, marketing experts) who help transform ideas into viable products.
 2. **Cross-innovation with other sectors:** Partner with tech startups, cultural festivals, or tourism boards to keep expanding the cluster’s reach.
 3. **Economic incentives:** Lobby local/regional governments for tax breaks, simplified regulations, or specialized financing instruments supporting cross-sector projects.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Collaborative product development:** Designers or artists team with a local farm or winery to reimagine packaging, brand identity, or create small-scale installations that highlight product heritage.
 2. **Experience design:** Work with agro-producers to create immersive tours (e.g., AR vineyard walks, interactive cheese tastings) that incorporate storytelling and aesthetic elements.
 3. **Quick-win marketing assets:** Provide new logos, photo shoots, or mini online campaigns for farmers wanting a fresh look.
- **Long-Term (3 actions)**
 1. **Ongoing co-creation:** Maintain consistent relationships with producers, iterating packaging each season or collaborating on seasonal promotional events or product lines.
 2. **Joint fair presence:** Travel together to significant fairs (agro, design, tourism), presenting unified stands that highlight rural innovation.
 3. **Upscale to international markets:** Once local or national success is established, creators can help producers adapt brand stories or designs for global audiences, bridging cultural nuances.

5. LAB’S ASSESSMENT

5.1 DESIRABILITY (TBD)

- **Rank (1-4):**
- **Justification:**

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

COL – SPACE 3: Digital Platforms for Shared Management & Resource Exchange

Developing online platforms where diverse cultural agents (spaces, companies, freelancers) exchange equipment, venues, or services (e.g., performance stages, lighting gear, transport), reducing costs and maximizing usage through decentralized collaboration.

1. DESCRIPTION

- **Short Text:** Developing online platforms where diverse cultural agents (spaces, companies, freelancers) exchange equipment, venues, or services (e.g., performance stages, lighting gear, transport), reducing costs and maximizing usage through decentralized collaboration.

1.1 Opportunity for a Territory

A single rural region can stand up a digital “cultural resources” platform allowing local theaters, galleries, or musicians to share gear (sound systems, microphones), or rent out spaces (empty barns, community halls). This promotes cost efficiency and fosters local collaboration over competition.

1.2 Opportunity for an Association of Territories

Multiple rural territories can adopt the same platform or an interconnected system, greatly expanding the pool of shared resources. Joint management ensures enough variety (stages, instruments, costumes, lighting rigs) is available region-wide, enabling higher production quality for events and stimulating cross-community collaboration.

1.3 References

1. **ShareCulture Networks**
 - *Description:* Examples of cultural resource-sharing initiatives or platforms in Europe.
 - *(No direct link from original text.)*
2. **Platform Cooperativism**
 - *Description:* Digital or online platforms owned and governed by the community, used here for resource exchange among cultural agents.
 - *Link:* <https://platform.coop>

2. DRIVERS

2.1 Market Pull

- MP5 (Economic & Operational Sustainability): 4
- MP6 (Fragmentation of Offer & Demand): 3
- Others ~2-3

2.2 Technology Push

- TP1 (Infrastructure & Digital Collaboration): 4
 - (Essential for platform-based exchange)

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- Potentially relevant for all ICC subfields where resource sharing is beneficial.

3.3 Value Chain

- **VC3 (Production):** 3 (shared equipment)
- **VC4 (Distribution & Exhibition):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Platform feasibility study:** Assess local cultural stakeholders' needs, identify the most demanded resources, and define the platform's basic functionalities.
 2. **Initial platform creation:** Develop or adopt an existing open-source system for user sign-up, resource listings, booking calendars, payment, or bartering.
 3. **Subsidies or incentives:** Encourage sign-ups with small grants or discounts for early adopters offering their resources on the platform.
- **Long-Term (3 actions)**
 1. **Platform cooperative structure:** Transform the platform into a co-op owned by its user base (the cultural spaces, organizations, and freelancers), ensuring democratic governance.
 2. **Stable financing/maintenance:** Dedicate a budget line or membership fee to fund regular software updates, user support, or expansions (multilingual interfaces, advanced features).
 3. **Policy integration:** Align with municipal or regional cultural policies that reference or rely on the platform for efficient resource management (e.g., official events must list needed gear through it).

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **User-friendly interface:** Ensure the platform is intuitive, mobile-responsive, with a simple listing process (uploading photos, describing resource, setting availability).
 2. **Trust & security features:** Implement rating systems, basic dispute resolution, damage deposits if needed for expensive gear, etc.
 3. **Regional ambassadors:** Pick a few volunteer or part-time staff to train local associations or individuals on how to use the platform effectively.
- **Long-Term (3 actions)**
 1. **Integration with event management:** Let users seamlessly coordinate events (reserving gear, booking venues, scheduling transport) within the same platform.
 2. **Advanced analytics:** Over time, track usage patterns, resource popularity, or potential underuse, guiding future infrastructure investments.
 3. **Scalable expansions:** Grow from a single region to multiple adjoining territories or entire provinces, creating a powerful, wide-reaching resource pool.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **List available items/services:** Musicians can list instruments they rarely use, visual artists can offer equipment like printers, or costume designers can share wardrobes.
 2. **Co-organize events:** A local band might find a shared lighting system via the platform, while a small theater group can rent a rural barn for rehearsals.
 3. **Feedback on improvements:** Provide direct suggestions for platform enhancements (filters for resource categories, chat features, etc.).
- **Long-Term (3 actions)**
 1. **Collaborative productions:** Freed from equipment cost burdens, multiple creative agents may join forces on large-scale projects, such as festivals or multi-site exhibitions.
 2. **Specialized co-ops:** Spin off advanced resource-sharing subgroups (e.g., film equipment co-op, stage-lights co-op) focusing on deeper synergy among specialized fields.
 3. **Cross-region expansions:** Active users might coordinate tours or multi-venue events more easily, pooling gear across a broad rural geography—leading to richer cultural offerings.

5. LAB'S ASSESSMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
- Justification:

COL – SPACE 4: Networks for Collective Digital Training & Transformation

Creation of continuous learning networks (bootcamps, workshops) where diverse ICC actors (rural artists, cultural managers, freelancers) share or gain new digital competencies (programming, online marketing, AI), driving innovation in non-urban contexts.

1. DESCRIPTION

- **Short Text:** Creation of continuous learning networks (bootcamps, workshops) where diverse ICC actors (rural artists, cultural managers, freelancers) share or gain new digital competencies (programming, online marketing, AI), driving innovation in non-urban contexts.

1.1 Opportunity for a Territory

A single rural community can organize periodic digital upskilling sessions—e.g., a weekly bootcamp teaching local creators about e-commerce, social media, or simple coding. This addresses the digital divide, helping local professionals remain competitive and connected.

1.2 Opportunity for an Association of Territories

Multiple rural zones can coordinate a regional “creative digital academy” with rotating instructors or a traveling bootcamp model. Shared resources lower costs and broaden participant reach, ensuring all localities have access to advanced digital skill-building for cultural and creative sectors.

1.3 References

1. **European Creative Hubs Academy**
 - *Description:* Programs designed to improve managerial and digital skills among creative hub managers in Europe.
 - *(No direct link from original text.)*
2. **Digital Bootcamps in Rural Eastern Europe (generic examples)**
 - *Description:* Initiatives tackling the digital gap in smaller communities by delivering short, intensive training sessions.
 - *(No direct link in original text.)*

2. DRIVERS

2.1 Market Pull

- MP31 (Digital Literacy for Creative Agents): 4
- MP5 (Economic Sustainability): 3
- Others ~2–3

2.2 Technology Push

- **TP2 (Data Management & Analytics):** 2–3 (potential use in training)
- Others ~2

3. IMPACT

3.1 Geographic Impact

- **NO_URBAN:** 4
- **URBAN:** 2

3.2 Sectors/Subsectors

- **SEC4.3 (New Media):** 4
- Potentially relevant for all who need digital transformation.

3.3 Value Chain

- **VC1 (Training/Education):** 4
- **VC2 (Creation):** 3

4. INTERVENTION

4.1 Impulse Agents

- **Short-Term (3 actions)**
 1. **Initial skill gap survey:** Evaluate the digital competencies among local cultural workers or entrepreneurs, identifying priority training topics.
 2. **Pilot digital bootcamps:** Launch short, intensive training (3–5 days) on basic web dev, social media marketing, or graphic design.
 3. **Trainer roster:** Recruit digital-savvy professionals (possibly from nearby towns or returning diaspora) to act as instructors or mentors.
- **Long-Term (3 actions)**
 1. **Continuous “creative digital academy”:** Formalize a year-round structure for progressive training modules—beginners, intermediates, advanced.
 2. **Recognition & certifications:** Collaborate with local or regional authorities to grant recognized certificates, boosting participants’ employability and credibility.
 3. **Integration with cultural policy:** Encourage authorities to make digital skill-building a strategic line item, ensuring stable budgets and policy support.

4.2 Structural Agents

- **Short-Term (3 actions)**
 1. **Physical training facilities:** Ensure decent broadband, projectors, or functional computers in at least one central location.
 2. **Online platform for materials & recordings:** Let participants review lessons, track progress, and interact with instructors or peers outside class.
 3. **Basic digital resources:** Provide or subsidize laptops/tablets for those unable to afford them, ensuring equitable participation.
- **Long-Term (3 actions)**
 1. **Mobile training units:** Deploy traveling trainers or “digital caravans” reaching remote villages, offering hands-on sessions.
 2. **Interregional synergy:** Link multiple training nodes in different rural zones, standardizing curricula and exchanging trainers regularly.
 3. **Advanced specialization labs:** Over time, add specialized modules (e.g., AI for arts, advanced e-commerce, VR content creation), turning the region into a digital innovation pioneer.

4.3 Creative Agents

- **Short-Term (3 actions)**
 1. **Immediate adoption of newly learned skills:** Encourage participants to create or upgrade websites, design social media campaigns, or produce short digital content.
 2. **Peer coaching:** Participants from earlier sessions pass on knowledge to newcomers, fostering a local culture of collaboration and upskilling.

3. **Small creative collabs:** Writers pair with graphic designers, or potters partner with social media-savvy youth, creating quick “digital transformation” success stories.
- **Long-Term (3 actions)**
 1. **Innovative digital products/services:** As proficiency grows, local creators might develop apps, immersive experiences, or online subscription-based content showcasing rural culture.
 2. **Entrepreneurship acceleration:** Former bootcamp attendees form digital start-ups or creative agencies, fueling local job creation.
 3. **Showcasing progress:** Host an annual “digital transformation fair” where participants present new digital projects, forging broader connections and attracting external investors or collaborators.

5. LAB ´S ASSESMENT

5.1 DESIRABILITY (TBD)

- Rank (1-4):
- Justification:

5.2 FEASIBILITY (TBD)

- Rank (1-4):
- Justification:

5.3 VIABILITY (TBD)

- Rank (1-4):
- Justification:

Kill/Hold/Go (Optional):

- Decision (Kill/Hold/Go):
 - Justification:
-



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



**Funded by
the European Union**

IN SITU project has received funding from the HORIZON Research and Innovation Actions
under Grant Agreement number 101061747