

+ Culture and Creativity

designing strategies and innovative policies.

International research in the Adriatic-Ionian area



Marino Cavallo
Neritan Mehmetaj (eds)

Interreg 
ADRION **ADRIATIC-IONIAN**
European Regional Development Fund - Instrument for Pre-Accession II Fund

CREATURES



Culture and creativity : designing strategies and innovative policies : summary / Davide Catellani, Marino Cavallo, Simone Ferraro, Mirela Koci, Neritan Mehmetaj, Nikolla Pulla, Gaia Sabina Ravaioli, Valeria Stacchini.

Bologna: Clueb, 2023
233 pp. ill. ; 24 cm.
ISBN 978-88-491-5766-6



First edition:

Culture and creativity: designing strategies and innovative policies,
Tiranë: One designs, 2021.

Cover image: Monica Michelotti, *Creative achines*, mixed media on paper, 2021, courtesy of the author

+ scientific direction and coordination

Marino Cavallo, Neritan Mehmetaj



+ research team

Davide Catellani, Marino Cavallo, Simone Ferraro, Mirela Koci, Neritan Mehmetaj, Agnese Merighi, Nikolla Pulla, Gaia Sabina Ravaioli, Valeria Stacchini



CREATURES



The research is realized for the Adrion Project Creatures funded by the EU program Interreg Adrion. This book has been produced with the financial assistance of the European Union. The content of the book is the sole responsibility of authors and can under no circumstances be regarded as reflecting the position of the European Union and ADRIAN programme authorities.

Summary.

+ Introduction

+ Part 1

Conceptual framework

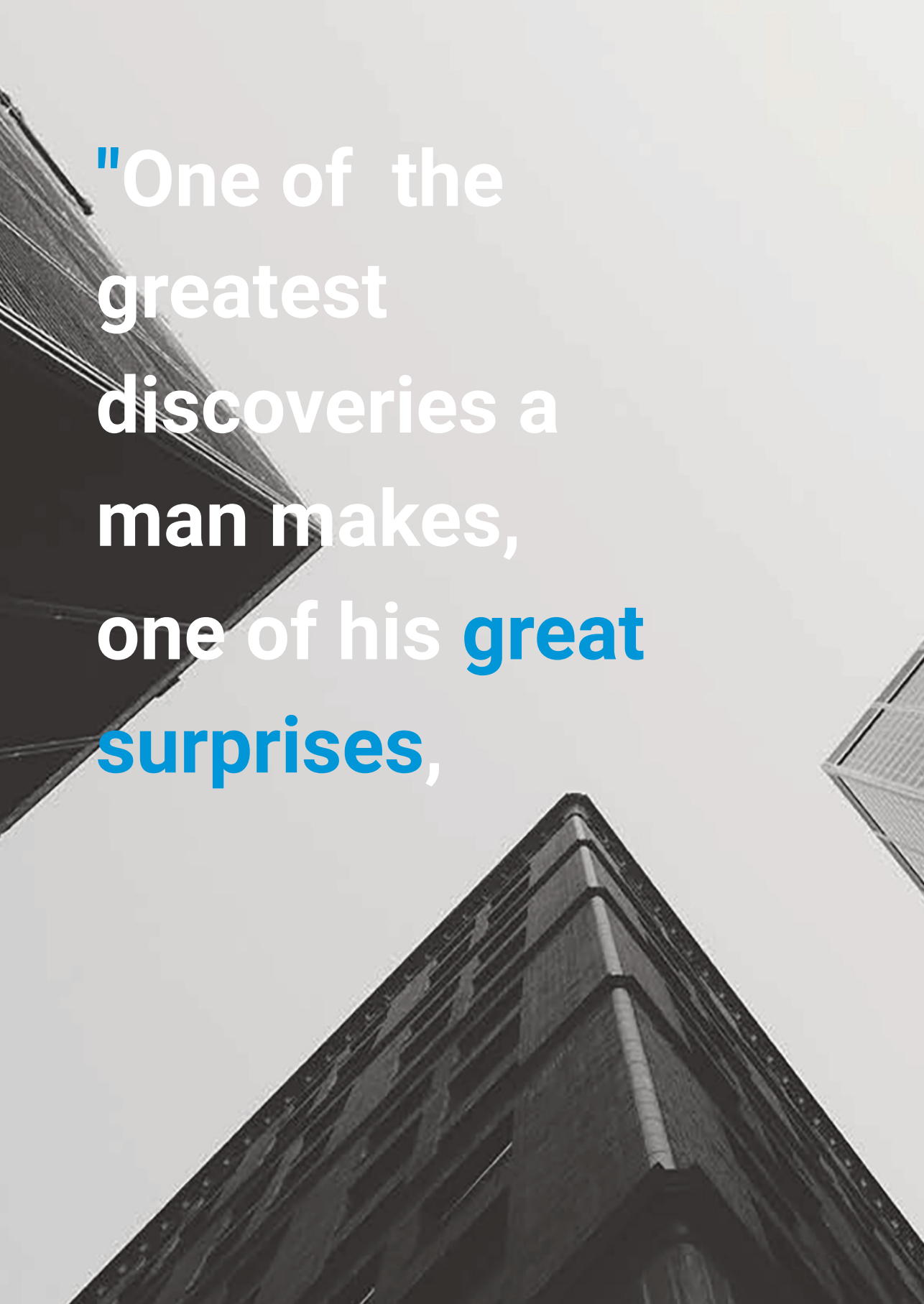
1	The key role of CCIs for economic growth and cultural heritage valorisation	p. 14
1.1	Creativity as source of territorial growth	p. 15
1.2	Definitions of CCIs: an open debate	p. 22
1.3	Culture at the heart of the European project, transversal dimension to all policies	p. 36
a	Regulatory scope for culture and sustainable tourism related support under European policies	p. 43
b	EU Cohesion provisions (ESIF, S3, New Territorial Instruments, ETC) and pursuit of policy synergies	p. 48
c	Examples of culture and sustainable tourism in cities and regions from ADRION and EUSAIR partner countries	p. 58

2	CCIs and the digital transformation: exploiting the innovation potential from the enabling technologies	p. 60
2.1	Internet, web site and portal for CCIs	p. 71
2.2	Social media to promote CCIs, cultural heritage, cultural events	p. 72
2.3	What's next: AI, virtual reality, augmented reality for culture and creativity	p. 74
3	Cultural heritage mobilised in tourism: towards an integrated approach	p. 76
3.1	The investment in the cultural heritage infrastructure for revitalising urban and marginal areas	p. 90
3.2	The role of cultural heritage for promoting social innovation and community development	p. 96
3.3	Engaging cultural heritage in climate action	p. 104
4	The policy framework of CCIs in Adrion area	p. 110
4.1	General strategies and European funding	p. 111
4.2	Laws, rules and incentives for CCIs in the different countries	p. 116
4.3	Policy: a wide approach from hard to soft policy	p. 123

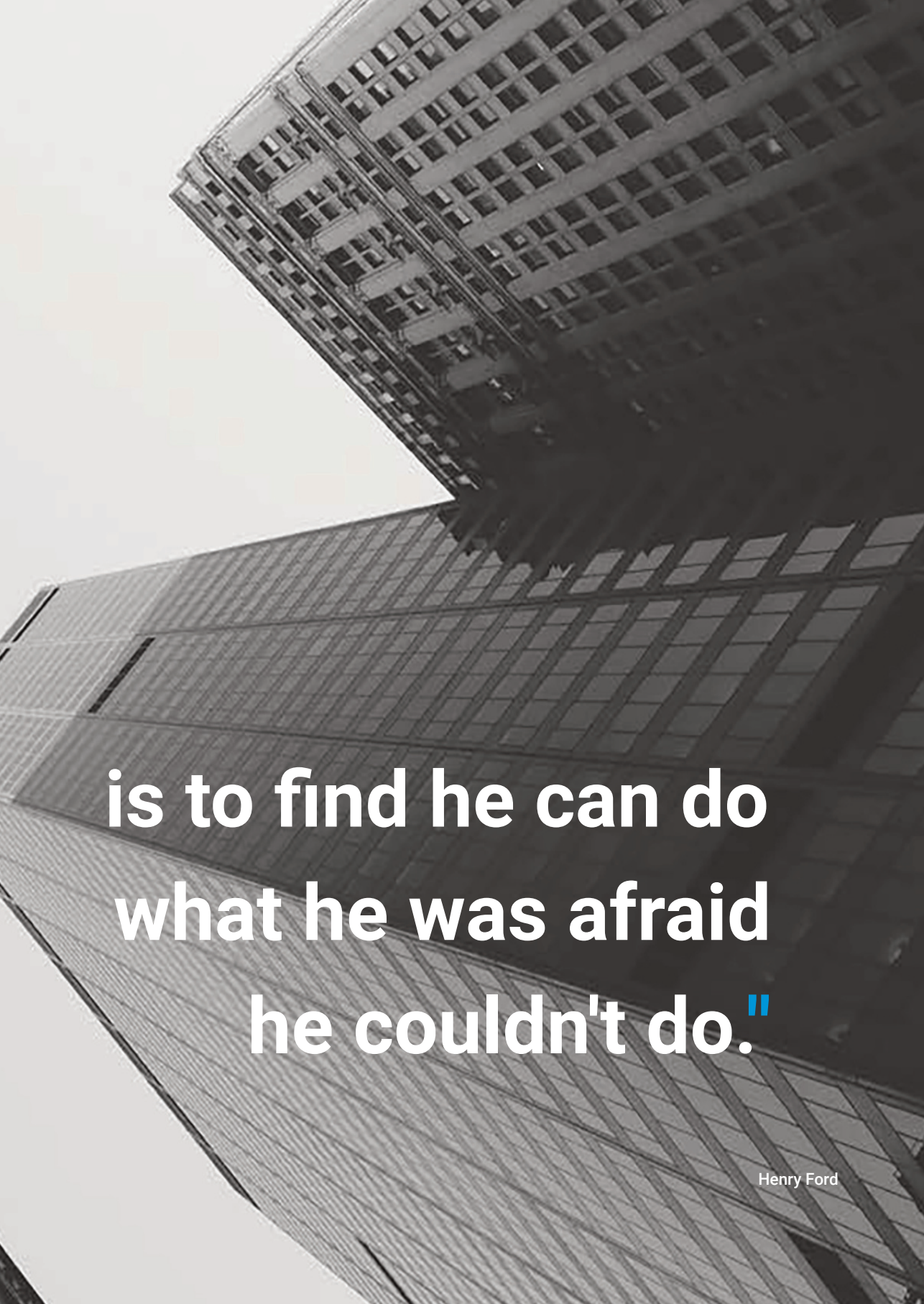
+ Part 2

Research and Analysis

5	Methodology	p. 127
5.1	State of the art analysis	p. 148
5.2	Stakeholders interview	p. 151
5.3	SWOT analysis	p. 152
6	Analysis of the results	p. 154
6.1	The results from the State-of-the-Art Analysis	p. 155
a	External environment	p. 155
b	CCI sector in the project partner regions	p. 161
6.2	The results from the interviews with stakeholders	p. 173
a	CCIs and regional competitiveness	p. 173
b	Factors that facilitate or hinder the use of CCIs products / services in cultural heritage and sustainable tourism	p. 179
6.3	The results from the workshop session	p. 184
7	Policy implications and recommendations	p. 188
7.1	From the project context to the Adrion area	p. 189
7.2	Policy environment in the Adrion Region	p. 191
a	Main stakeholders and their contribution to CCIs Sector in the Adrion Region analyzed	p. 193
b	CCIs and regional competitiveness in Adrion Region	p. 195
7.3	Policy recommendations	p. 196

A low-angle, black and white photograph of several skyscrapers reaching towards a cloudy sky. The perspective is from the ground looking up, creating a sense of height and scale. The buildings are dark against the lighter, overcast sky. The text is overlaid on the left side of the image.

"One of the
greatest
discoveries a
man makes,
one of his **great**
surprises,



**is to find he can do
what he was afraid
he couldn't do."**

Henry Ford

Introduction.

Activities in the field of culture and creativity not only enrich people, cities and territories with values and knowledge, but also in the local entrepreneurial and production fabric represent an astonishing opportunity for economic development and innovation. The multiple interactions between culture, knowledge and people's leisure time, especially in economically wealthier societies have been highlighted by several studies over the past decades. Labour time is decreasing, while simultaneously there are increasing demands and needs to invest in oneself, in the quality of one's training and in intangible consumption capable of generating new networks of relations and knowledge (1).

These are reflections that are closely related to the cities and metropolises' role and future. Manuel Castells, outlining the characteristics of the society of networks and connections, already highlighted the phenomenon of information accumulation (i.e. "density of the communication network") as a factor in the contemporary world characterising the most successful and potential urban areas (2). Even in highly technologized conditions, with extremely sophisticated connectivity and infrastructure, there are still conditions

that make a place, a site, attractive. Why do New York, Los Angeles, Shanghai and London continue to attract and retain talent, entrepreneurs and creatives? If technology, and even more so today with Agile work (or smart working), makes work performance location-independent and if digitalisation makes all content and information quickly transferable, why does the local community still have its role and relevance? According to Castells, successful metropolises must guarantee an excellence factor blending; a mix that consists in the existence of technological infrastructures, but also the presence of creatives, talents, innovators, artists, designers, performers, etc. That creative artistic "milieu" capable of increasing place vibrancy, of making it unique, engaging, stimulating. Here, where technology and talent meet, financial capital and venture capital also develop and establish themselves, precisely to intercept new and promising ideas capable of generating the next Apple or Google. A next generation of Unicorn Startups or entrepreneurial projects based on disruptive innovations that will probably not do business with hardware, technology, electronic components, but with ideas, services, content. In a nutshell, Amazon was also a "content transfer" industry -

(1) J. Rifkin, (2000) *The Age of Access*, London, Penguin Books.

(2) M. Castells, (2010), *The rise of the network society*, Chichester, Wiley-Blackwell.

i.e. the books - before becoming the world's most important digital e-commerce platform.

As a matter of fact, this approach requires rethinking the scope and dimensions of the cultural and creative sector.

At European level, this rethinking has been started, broadening the boundaries of what is culture and cultural heritage in the strict sense to include that part of the content, narrative, knowledge and symbolism/idiosyncrasy that belongs to most of the best-known and most consolidated companies operating in the fashion, furnishing, agri-food and tourism sectors (3). Thanks to these new meanings creativity can also include the design, brand, corporate communication, value proposition of companies and economic organizations.

We hold the impact of culture and creativity on a company's ability to disseminate distinctive values and brand and product/service recognition to be self-evident. On the other hand, this broadening of boundaries may make those who identify culture only with cultural heritage and cultural assets in the strict sense of the word - museums, archaeological sites, monuments - distrustful. The lack of confidence of those who consider creativity only in terms of musical concerts, theatre and cinema, perhaps in fixed and historicised forms and structures.

There is a whole world growing up. A world that often lies on the cutting edge of culture's classical perimeter: product and service design, virtual modelling, experiential tourism, gamification. Although there is still a lot of

mistrust, it is often in these areas that innovations are born and developed which then hybridised with the world of cultural heritage, generating new services and proposals: tourism routes related to sustainability and culture with also educational components, immersive digital experiences of archaeological sites and monuments, podcasts of routes and masterpieces, clips and audiovisual with storyboard taken from the cinema or adventure documentary to present contemporary art exhibitions or iconic and suggestive artists.

This hybridisation calls, obviously, for a radical rethink of the dualism between conservation of artistic and cultural assets and cultural heritage promotion. A new dualism that should look first of all at reciprocal relations, at the possibilities of combining culture, business and local development. In this regard there are very significant international and European references. References like the descriptions by Richard Florida of creative cities and the creative atmosphere, which make places and territories vibrant and flourishing (4). Or like the inspiring contributions of Charles Landry's on urban reconversion and on culture and creativity as the keystone for rethinking and regenerating territories and socio-economic contexts that are also strongly affected by deindustrialisation and marginalisation. We also owe to Landry the enlightening suggestions to methodologically innovate the strategic planning process by including creativity, holistic approach and creative thinking as relevant elements of the local development vision (5).

The role of the territory, local stakeholders and the community are also at the basis of

(3) European Creative Industries Alliance (2014). 'Create – Innovate – Grow. A new policy agenda to maximise the innovative contributions of Europe's creative industries'.

(4) R. Florida (2014), *The Rise of the Creative Class. Revisited*, New York, Basic Books.

(5) C. Landry (2000), *The Creative City. A Toolkit for Urban Innovators*, Burnes Green, Comedia.

the stimulating conceptual proposals of an evolved cultural district and creative district made by Walter Santagata. These are very important elaborations because they capture the evolutions of the fruitful theoretical construct of industrial district, initially proposed by Alfred Marshall and reworked and re-adapted to the present by scholars engaged in the design of new forms and modes of local development (6).

The study presented in this volume is a preparatory analysis of the European project Creatures' actions and initiatives (7). Creatures is a project funded by the European Union under the Interreg programme for the Adriatic Ionian area called ADRION. The project's general objective is to identify innovative forms of relationship between culture, creativity, and sustainable tourism. The specific objective is to foster innovative directions for the local development of territories rich in natural and historical-artistic treasures. Participants in the project are, for Italy, the Friuli-Venezia Giulia Autonomous Region, while from the ADRION's area, the Regional Directorate for Cultural Heritage for Albania, Athens University of Economics and Business Research Center and Patras Science Park for Greece, DUNEA - Regional Development Agency Dubrovnik for Croatia, School of Economics and Business in Sarajevo, University of Sarajevo for Bosnia-Herzegovina, and Urban Planning Institute of the Republic of Slovenia. The Metropolitan City of Bologna in this consortium has the task of general project coordination.

The book is organised as follows: the first chapter highlights the role of cultural and creative enterprises in fostering territorial development and enhancement. Based on

international and European analyses and research, the chapter attempts to define the perimeter of organisations and institutions belonging to the cultural and creative sector, also carrying out some comparative analyses of existing literature and data. The final part of the chapter focuses on culture policies and the framework of European regulation of the sector, also highlighting particularly significant projects and financial instruments to be used to strengthen effective interventions and actions on culture and creativity, with specific references to the ADRION area.

The second chapter addresses digitisation and the contribution that technologies can offer to the cultural and creative sector. It starts with technologies that are already widely used, such as digital platforms for the provision of access and ticketing services, to pilot projects using virtual reality, augmented reality and state-of-the-art multimedia.

The third chapter seeks to establish an interconnected relationship between the dynamics of culture and creativity and sustainable tourism, highlighting how these forms of tourism can also represent a driving force for revitalising marginal areas with fewer infrastructures in a particular territory. It is often in these places that one finds unspoilt landscapes, monuments and archaeological remains that are not sufficiently valorised, villages and towns of great historical and artistic interest. Investing in these areas often also means revitalising the community from a social point of view and encouraging integration processes between different geographical areas of a region, province or functional (metropolitan) urban areas.

(6) W. Santagata (2014), *Il governo della cultura*, Bologna, Il Mulino.

(7) <https://creatures.adrioninterreg.eu/>

Finally, promoting this type of tourism can reduce the ecological impact by helping to combat climate change.

The fourth chapter closes the first part of the study by presenting the strategies of the European Union for the next programming period trying to highlight the possibilities of financing and promotion related to culture, creativity and sustainable tourism. Furthermore, the chapter presents for the countries of the ADRION area participating in the Creatures project the relevant legislation on the issues of cultural promotion. The legal regulations in the strict sense but also the most innovative policies based on incentives, services, promotion of joint projects and service platforms for operators in the sector.

The second part is devoted to research and in-depth study of the issues of culture, creativity and economic development and draws directly on the knowledge and experience of the project partners. Either by making use of existing surveys and studies, with desk analysis, or by employing direct research of information through interviews and contacts with significant responders able to illuminate the key aspects of the issues covered by the study. Chapter five sets out the methodological criteria and tools used to collect, process and present data to the relevant actors: scholars, stakeholders, media, decision makers, etc.

The sixth chapter is dedicated to the analysis of the data and the representation, also through graphs and tables, of the most significant phenomena and results of the study. It compares the "demography" of cultural and creative enterprises in different contexts, and confronts trends and

dynamics at international and transnational level, also taking into account the most important studies carried out on these issues.

Finally, the most relevant contributions provided by the stakeholders surveyed on the research topics are summarised. Among the many critical points highlighted by the data and by the experts, we recall: the financial resources are not always adequate to support the sector; the insufficient orientation towards the managerial organisation and the resulting problem of adapting and updating skills; the still too limited use of ICT and of the potential offered by multimedia and digitalisation of contents and communication processes; the need for better links between culture, economic development and, first and foremost, new innovative forms of tourism based on knowledge and experience.

There is now a widespread awareness, even among professionals, that new policies and new forms of cooperation need to be designed between the various players in culture and economic development, not least by rethinking the governance of communication processes and tools from the ground up.

Given that the issue of policy is strategic for the sector, chapter seven, at the end of the book, takes up the suggestions offered by stakeholders on policy, seeking to offer concrete ideas for adapting good practices and successful experiences resulting from knowledge and exchange between different experiences in the ADRION area. The research then wraps up with the presentation of a number of emblematic and useful cases to build a general conceptual framework



capable of clarifying and systematising analyses and choices on culture, creativity and tourism made up of experiences.

Although the in-depth studies refer mainly to the countries participating in the Creatures project, they were carried out in full awareness of how widespread and important the close connection between sustainability, knowledge and creativity is today.

It is no coincidence that one of the European Union's most important projects is based on this strategic relationship: the New European Bauhaus (8).

Started in 2021, this important initiative aims to characterise Europe as that area of the world where beauty, creativity and environmental sustainability coexist and reinforce each other.

(8) https://europa.eu/new-european-bauhaus/index_en

A strong, ambitious and visionary message to give Europe all the vitality of a true new humanism, which on the one hand takes up the legacy of tradition, and on the other transforms this heritage into a highly innovative and original strategy capable of outlining the directions and priorities for the future of Europe.

Marino Cavallo

Neritan Mehmetaj

1. The key role of **CCIs** for economic growth and cultural heritage valorisation



1.1 Creativity as source of territorial growth

As these lines are being written, exactly one year has passed since the Covid-19 pandemic imposed a several critical lockdowns on the world of culture, entertainment and the arts.

The resulting restrictions on access to the consumption of cultural products, on participation in experiences linked to the enhancement of cultural heritage (tangible and intangible) also thanks to the role played by the arts and entertainment, or the impossibility of using the services provided by the so-called Cultural and Creative Industries (CCIs) are harming all European citizens socially, culturally and above all economically.

As recently stated by Jean-Noël Tronc, the President of European Grouping of Societies of Authors and Composers (GESAC), the CCIs have an «economic heavyweight at the heart of Europe's social fabric» and, if during the transition to the new post-covid “normality” appropriately supported by European, national and regional policies, they «could become the number one ally of the European economic recovery» (1).

In 2020 these arguments were endorsed even during the heaviest months of the pandemic

by the European institutions themselves.

On 7 July 2020 during the European Joint Research Centre's (2) webinar “European Cultural and Creative Cities in post COVID-19 times: bouncing forward”, Catherine Magnant, European Commission, Directorate-General for Education and Culture Head of “Cultural Policy” Unit, stated that Cultural and Creative Industries, especially in urban contexts, «will be one of the main 'booster' for increasing social cohesion and economic development during the crisis» (3).

These considerations arise from the now widespread and accepted awareness at all levels of government that “creativity” (4) could be a source of territorial growth (5).

The “casual link” underlying these development strategies was developed by ideas circulating in the international academic debate for almost twenty years already (6), but to which only the extreme conditions imposed by the current health crisis seem to have succeeded in giving “full citizenship”. The idea that creativity can provide broader benefits than a cultural strategy alone has in fact long been met with mistrust by those who did not fully recognise the possible synergies

(1) Ernst&Young, *Rebuilding Europe – The cultural and creative economy before and after the COVID-19 crisis*, January 2021, p. 10.

(2) The European Commission's science and knowledge service.

(3) Source: <https://ec.europa.eu/jrc/en/event/webinar/european-cultural-creative-cities-post-covid19-times-bouncing-forward>

(4) Regarding the present work if we want put this term in a nutshell, we believe it is possible to use the following semantic fields: creativity as a cultural product and experience; creativity as a process of innovation for products and services; creativity as a strategy for social, cultural and economic development; creativity as a generic term for heritage and cultural tourism; creativity as a way of preventing cultural homologation and promoting difference and diversity.

(5) For a detailed description of this awareness, particularly on the potential of European shared history and a richly diverse cultural heritage, and how culture is one of Europe's greatest assets, See Ernst&Young, *Creating growth. Measuring cultural and creative markets in the EU*, December 2014. *Boosting the competitiveness of cultural and creative industries for growth and jobs (EASME/COSME/2015/003) - FINAL REPORT*, Written by Austrian Institute for SME Research and VVA Europe, June – 2016. Opinion of the European Committee of the Regions “Tourism as a driving force for regional cooperation across the EU” (2017/C 185/03).

(6) Richards, G., Wilson, J., *Tourism development trajectories: from culture to creativity?* In AA. VV., *Tourism, Creativity and Development*, edited by Greg Richards and Julie Wilson, Abingdon, Routledge, 2007, pp. 4-5.

between culture and creativity, which were possible thanks to the acknowledgement that, the former, being relatively static and generally anchored to the past, needed creativity to inject dynamism and release the potential of people and place.

This "link" was made explicit in Richard Florida's seminal works (7) through the creation of specific indicators to draw up real 'rankings' on the creativity of places based largely on correlations between the indices of what have been described as the 'three Ts' of economic growth:

– "Talent", measured by the percentage of residents with a university degree;

– "Tolerance", percentage of the population born abroad;

– "Technology", employment in high-tech industries (8).

Classifications that have long been used in "city branding" (9) strategies and that could now be further applied in the definition of coordination processes between culture and creativity, in which these two elements in the field of the so-called "orange economy/cul-

tural economy" (10) can work as a true cultural and creative "hardware", "software" and "orgware" (11).

System where:

(i) the **"hardware"** is depicted by the infrastructure/spaces for creative production, consumption and "prosumption" (12) of cultural goods;

(ii) the **"software"** are the atmosphere/ambiance, fashion, quality of life, perceived diversity, 'vibrancy';

(iii) the **"orgware"** is represented by economic sectors, industries, clusters, policies, governance.

But the path to reach this first result – the widespread and accepted awareness on the nexus between "creativity" and "territorial growth" - has been very long and if we think how the international debate on one of the corollaries of the concept of "creativity", that is, that of CCIs, is still beyond being resolved (See, *ivi par.* 1.2), still long to go.

The European institutions' official recognition of this concept had its first milestones

(7) Ex multis, Florida R. (2014), *The Rise of the Creative Class. Revisited*, New York: Basic Books.

(8) Richards, G., Wilson, J., *Tourism development trajectories: from culture to creativity?*, cit., p. 10.

(9) For the Bologna case study, See Grandi R. (2012), *Cultural Planning, City Marketing and Creative Cities: Bologna – from cultural city to creative city?*, in AA.VV., *Communication with the Public from the Local Government Perspective*, Budapest, Corvinus University of Budapest.

(10) This economic sector, which has at the centre of its business the promotion and protection of cultural heritage, multimedia productions, arts and entertainment, also includes traditional "culture driven" enterprises (such as the historical brands of the Emilia-Romagna territory, which has always been characterised by the high quality of its manufacturing production) and the specific fields of cultural and sustainable tourism. See, *ivi*, note n. 21

(11) Richards, G., Wilson, J., *Tourism development trajectories: from culture to creativity?*, cit., p. 10.

(12) Processes in which the consumers are protagonists in new economy models based on E-Service and the power of relations instead of the traditional rules of markets and profit maximization, See Becchetti, L., *Wikieconomics. Civil Economy Manifesto*, Il Mulino, Bologna, IT, 2014. Cavallo, M., *Designing and Promoting E-Service*, Franco Angeli, Milano, IT, 2016, pp. 34-52. Cavallo, M., «Sharing Economy, Sharing Information. Are Open Data Addressing Us Towards a New Wikieconomy?», *International Journal of Digital and Data Law*, n° 2/2016.

in 2009 with the Commission Staff Working Document "Challenges for EU support to innovation in services – Fostering new markets and jobs through innovation" (13).

European Commission following the example of some governments that, through this methodology had been able to get a tool to monitor the growth rate of the "creative industries" that since 1997 were considered already very promising due their influence on National Gross Value Added (GVA), in an analysis of the role that the so-called "mega-clusters" (14) could have in assessing the economic importance of the different European productive sectors introduced this concept.

This introduction took the form of a recommendation for the European Cluster Observatory to use the concept of service firms organised as "creative industries clusters" in its studies in order to have evidence also of those clusters with high added value but low absolute employment (15).

The document is relevant also for its considerations about cultural and entrepreneurial factors as important determinants of the innovativeness of different sectors.

Although the document didn't drawn strong conclusions on this correlation analysis, it considered as useful relate the bound between culture and innovation potential to the discussions on "eco-systems" in the context of clusters.

So regarding "creativity", among these considerations, those who have had the most success in being translated into concrete European planning acts and political strategies were those that, within the statistics findings on the correlation between the level of organisational and entrepreneurial capital and the share of innovative service enterprises at national level (the so called, social environment), clearly stated how the statistical findings connected to CCI:

«are complemented by the so-called "Euro-Creativity Index" developed by Florida and Tinagli which shows that there is a strong correlation between the innovation capacity of a region and its overall capacity to develop, attract, and retain innovative, talented people required by knowledge intensive industries, in particular. The Creativity Index measures a region's ability to harness the creative capacity within a region, as reflected by the proportion of the workforce comprised of "knowl-

(13) Challenges for EU support to innovation in services – Fostering new markets and jobs through innovation PRO INNO Europe Paper n° 12 Commission Staff Working Document SEC (2009) 1195 of 09.09.2009

(14) Concept that has been developed by several European Authorities' Division for Research and Analysis, as those for Enterprise and Construction, in order to obtain a more sophisticated picture of the statistical employment data with the objective to better capture economic realities. To this aim they brought together those enterprises clusters considered as part of a broader family because of their intensive interconnections, See Challenges for EU support to innovation in services – Fostering new markets and jobs through innovation, cit., p. 24.

(15) The Commission recommended to group together the design, publishing, advertising and research firms with the experimental development, entertainment and artistic activities under a mega-cluster for "creative industries", See Ibidem.

edge workers”, the strength and growth of the high-tech industry, the level of innovation as measured by patents per capita, and demographic diversity of all kinds»

Complementarity between creativity and the development of CCI, which can then consider the “social environment”

«to be conducive to produce new ideas and to facilitate networking»

with the consequence that «To assess where the growing industries will locate in the future, it is therefore necessary to understand and better analyse the creative environment and the social "milieu" of geographical areas in Europe» (16).

In recent years the proof of this can be seen in the European growth trend of production activities, recorded thanks to one of the most widespread divisions between “Cultural” and “Creative” industries.

Division based on methodologies developed by The United Nations Educational, Scientific and Cultural Organization (UNESCO) since 1986 attempting to overcome in the CCI the dichotomies between their cultural dimension and their economic and social dimensions (17). Through an inductive approach UNESCO has putted his emphasis on cross-cutting relationships, connections and exchanges to the public, private and

non-profit sectors rather than the contrast between the financing and governance led by private and the financing and governance led by public.

So, in the recognition of how the production and distribution of culture may take place both in the formal sector in the informal sector of the economy and avoiding the controversies about the degree of cultural production institutionalization this perimeter is outlined by the following activities (18): (i) Advertising; (ii) Architecture; (iii) Audiovisual; (iv) Books; (v) Music; (vi) Newspapers and magazines; (vii) Performing arts; (viii) Radio; (ix) Video games; (x) Visual arts.

According to the data collected using as scope the following categories, for 2019 it is possible to record that:

–With a turnover (19) of €643 billion and a total added value of €253 billion in 2019, the activities of CCI represented 4.4% of EU GDP in terms of total turnover.

–In 2019, the five largest EU-28 countries (France, Germany, Italy, Spain and the UK) accounted for 69% of CCI total revenue in the EU.

–At the end of 2019, CCI employed more than 7.6 million people in the EU-28, and they have added approximately 700,000 (+10%) jobs, including authors, performers and other creative workers, since 2013.

(16) Challenges for EU support to innovation in services – Fostering new markets and jobs through innovation, cit., p. 46. Regarding the “Euro-Creativity Index”, See Florida, R. and Tinagli, I. (2004). Europe in the Creative Age, Carnegie Mellon & DEMOS.

(17) In 2005 UNESCO defines Cultural and Creative Industries as «activities, goods and services, which ... embody or convey cultural expressions, irrespective of the commercial value they may have» Ernst&Young, Cultural times. The first global map of cultural and creative industries, December 2015, p. 96.

(18) Ernst&Young, Rebuilding Europe – The cultural and creative economy before and after the COVID-19 crisis, cit., p. 11.

(19) Challenges for EU support to innovation in services – Fostering new markets and jobs through innovation, cit., p. 46. Regarding the “Euro-Creativity Index”, See Florida, R. and Tinagli, I. (2004). Europe in the Creative Age, Carnegie Mellon & DEMOS.

If we compare these data today with the estimates currently available for 2020 (20), the effects of the pandemic can only appear dramatic but at the same time can also offer the key to interpret new development opportunities for the future.

At this time, when CCI activities effectively doesn't exist in the form that we all know it, this pandemic has made us think about our humanity, about what connections we do share, about what futures we could create in a sort of a "brave new world scenario".

In particular, we think it might be useful to analyse aspects of creativity related to CCIs, which were undergoing intense changes even before the pandemic. Changes, that restrictions and lockdowns would only have accelerated.

But in order to do so, it was deemed necessary to draw up new interpretative categories for the issues of CCIs definition that would take up the recommendations already expressed at national level in 2007 on how:

«the massive development of digital media and the convergence of previously distinct ways of producing and delivering creative work have made some old sectoral boundaries partially obsolete» (21)

In the course of the years, this has evolved into an awareness of how CCIs contribute

not only to the shaping of what can be defined as Europe's cultural identity as a knowledge-based society based on pluralism, innovation and creativity (the evidence of which is easily seen in the condition that, with the help of the education sector, CCIs can also play a decisive role in equipping European citizens with the necessary creative, entrepreneurial and intercultural skills), but that they can also play a core role in the development of strongly interlinked economic sectors such as tourism (22).

(20) In 2005 UNESCO defines Cultural and Creative Industries as «activities, goods and services, which ... embody or convey cultural expressions, irrespective of the commercial value they may have» Ernst&Young, Cultural times. The first global map of cultural and creative industries, December 2015, p. 96.

(21) Ernst&Young, Rebuilding Europe – The cultural and creative economy before and after the COVID-19 crisis, cit., p. 11.

(22) European Commission Communication COM (2010) 183: Unlocking the potential of cultural and creative industries (Green Paper), p. 5. The Green Paper also noted that although at European level, the framework for cultural statistics was established in 2000 and defined eight sectors (artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts, media/multimedia audio and audiovisual) and six functions (preservation, creation, production, dissemination, trade/sales and education), thus constituting the "culture sector" from a statistical point of view, this same framework was being updated to define the cultural and creative industries within it.

To this end the following considerations can be cross-checked:

I) At present, the CCIs activities, which falls into the broader category of the so-called "orange economy" or "cultural economy" (23), is experiencing a temporary apparent paradox at European level, the causes of which, given the exceptional and unpredictable nature of the phenomenon, require careful study (24). Although the recent period of self-isolation has made clear to many the fundamental role played by the consumption of cultural services and products in their daily lives (the restrictions imposed by the various lockdowns would have been even more difficult to deal with if, for example, during those days it had not been possible to read a book, listen to music, watch a show or a film), this is the productive sector that has been and is still being most affected by the crisis (25).

This could denote the existence of a very high potential demand for CCIs products and services which could be intercepted for example through new business models.

II) Notwithstanding the paradox previously exposed if we use as a case study a sample of the digital content supply chain in Italy data, the hypothetical scenarios are far from critical (26).

The ecosystem of digital contents presents a chain common to all industries consisting of two main stages: 1) producers (27), i.e. those who design, produce and market the content, holding and managing the rights; 2) distributors (28), i.e. those who distribute through their own channels the digital content to final consumers. For producers, the main areas are: a) acting on the content; b) defining the strategic choices of supply chain and mon-

(23) Orange Economy Theoretical framework: Sacco P. L., Ferilli G., Tavano Blessi G., From Culture 1.0 to Culture 3.0: Three Socio-Technical Regimes of Social and Economic Value Creation through Culture, and Their Impact on European Cohesion Policies, *Sustainability* 2018, 10(11), 3923. Florida R. (2014), *The Rise of the Creative Class. Revisited*, New York: Basic Books. Buitrago Restrepo F., Duque Márquez I. (2013), *The Orange Economy: An Infinite Opportunity*, Washington, Inter-American Development Bank. Rosario Jackson M., Kabwasa-Green F., Herranz J. (2006), *Cultural Vitality in Communities: Interpretation and Indicators*, Urban Institute. ACIP, *Cultural Vitality in Communities: Interpretation and Indicators* (Urban Institute's Arts and Culture Indicators Project), 2006.

Orange Economy in Europe: Montalto V., Tacao Moura C. J., Langedijk S., Saisana M. Culture counts: An empirical approach to measure the cultural and creative vitality of European cities, *Cities* Volume 89, June 2019, Pages 167-185. G. Ferilli et al., Power to the people: When culture works as a social catalyst in urban regeneration processes (and when it does not), *European Planning Studies* 25(2), 241-258, 2017. Directorate-General for Education and Culture, *The Economy of Culture in Europe*. Study prepared for the European Commission, October 2006.

Orange Economy in Italy: Symbola Foundation, Unioncamere, *Io sono cultura* 2019. *L'Italia della qualità e della bellezza sfida la crisi*. Relos3 (2019), *Smart specialization: re-appraising the local dimension*, Edited by Nicola Bellini, Marino Cavallo, Giulia Lazzeri, Milano, Franco Angeli. Ernst&Young, *Italia Creativa. L'Italia che crea, crea valore*. 2016. Orange Economy in Emilia-Romagna Region: Art-ER, *Strategia di ricerca e innovazione per la specializzazione intelligente dell'Emilia Romagna: Stato di attuazione* (Aggiornamento al 30 aprile 2019). ERVET (2018), *Economia arancione in Emilia Romagna. Cultura, Creatività, Industria*. Silvia Porretta (INCREDBOL! staff, Municipality of Bologna) INCREDBOL! - monitoring young CCIs of Emilia-Romagna, Italy, report to the 6th Study visit in Emilia Romagna Region – Creadis3 Interreg Europe, Bologna 27 June 2019. Roberto Grandi, Bologna City Branding Project, e-Revista LOGO - v.4 n.1 2015.

(24) European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, *Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations*. STUDY Requested by the CULT Committee, PE 652.242 – February 2021.

(25) Montalto, V., Sacco, P. L., Alberti, V., Panella, F., Saisana, M., *European Cultural and Creative Cities in COVID-19 times: job at risk and the policy response*, Luxembourg, Publications Office of the European Union, 2020. Travkina E., Sacco P. L., Morari B. (2020), *Culture shock: COVID-19 and the cultural and creative sectors*, Paris, OECD.

(26) Politecnico di Milano, Osservatorio Digital Content, *Lo scenario dei contenuti digitali: filiera, mercato e consumatori*, Novembre 2020.

(27) In our case the Cultural and Creative Industries in synergy with traditional players of the touristic sector and the European multilevel governance's Public Bodies for the realisation of cultural and creative tourism products and services.

(28) These are essentially the web platforms of traditional players and OTT players (Over-the-top media service).

etisation; c) protecting and contrasting the illegal diffusion of copyrighted contents. For distributors, however, the main challenge is to maximize the time spent by the user on their platform compared to competing platforms.

These two interest groups are closely related to each other and create a chain of relationships between these two subjects qualitatively and quantitatively superior to the same relationship between different stakeholders.

An ecosystem (i.e. ecosystem of creative cluster/district) in which virtuous circles can operate linked to innovation processes that will be described in the next paragraphs (29).

In 2019, the digital content market in Italy, understood as the revenues of distribution platforms, is made up of two components: a) consumer spending; b) advertising revenues.

In terms of spending gaming is the most relevant segment with a value of more than € 1.1 billion. Following the digital use of video entertainment for which consumers have spent € 388 million. While publishing and music record similar spending values [music: € 129 million; publishing: € 141 million]. The subscription model is the main item of expenditure. Purchases of individual content remain a prevalent component only in the gaming market. The advertising collection is the main source of revenue for video entertainment's digital distribution platforms, approximately € 460 million, and editorial content, € 514 million. Overall, Italian consumers spent almost € 1.8 billion on digital content

in 2019; an increase of about € 300 million compared to the previous year. Spending on digital content, recorded a growth rate of +20%. The relationship with the number of internet users in Italy, which are about € 39 million, shows an average expenditure of € 46 per user per year. Up 17.5 % on the previous year. For each type of content, young people, 18-24 years old, are the largest users. In addition, internet users have dedicated their time to online content. Especially for video entertainment content, 89% of Italian internet users use two or more types of content online, against 11% who use only a single content. The most common combination is: music, video entertainment and informational content. The imbalance towards multi-content use by Italian internet users is evident.

However, younger generations typically have this approach, while older generations tend to enjoy a smaller variety of content online.

(29) Solidoro, A., The Evolution of the Creative Industries as a Model of Innovation, paper presented at the 10° WOA Workshop "Organizzazione Aziendale", Università degli Studi di Cagliari, 29-30 Aprile 2009. Hartley, J., The evolution of the creative industries – Creative clusters, creative citizens and social network markets, In Proceedings Creative Industries Conference, Asia-Pacific Weeks, Berlin, 2007.

1.2 Definitions of CCIs: an open debate

The debate on the possible perimeter of CCIs activities is still open. Given the extreme heterogeneity (e.g. disagreement on the impact of technologies, as the Information and communications technology–ICT, in defining the characteristics of this sector or extreme polarisation between cultural activities linked to learning and creative activities linked to entertainment) with which this economic sector is represented by the academic communities and from the European institutions and international, the only element that for these visions may represent a “least common denominator” is that the CCIs are a concept in continuous evolution (1).

These interpretative categories were sought in the policy and legislative framework which, especially from 2012 to 2018, promoted a broader approach to the economic sectors that could potentially be included in the category of CCIs, which for this reason from 2013 partly overlap the definition of “Cultural and Creative Sector” (CCS) too (2). As stated in Article 2 of the Regulation (EU) 1295/2013 (3), the scope of activities falling within the CCS include:

«all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether those activities are market- or non-market-oriented, whatever the type of structure that carries them out, and irrespective of how that structure is financed. Those activities include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. The cultural and creative sectors include inter alia architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design, festivals, music, literature, performing arts, publishing, radio and visual arts»

Vice versa the **first working definitions for CCIs** had already appeared in 2010 thanks to European Commission “Green Paper” called “Unlocking the potential of cultural and creative industries” (4).

(1) ACTORS Italia, Attrattori Culturali per il Turismo e l'occupazione nelle Regioni del Sud Italia, Working Papers OCSE, December 2015, p. 7. Montalto V., Tacao Moura C. J., Langedijk S., Saisana M. Culture counts: An empirical approach to measure the cultural and creative vitality of European cities, Cities Volume 89, June 2019, Travkina E., Sacco P. L., Morari B. (2020), Culture shock: COVID-19 and the cultural and creative sectors, Paris, OECD.

(2) For the Cultural and Creative Sector latest statistics and specific policies developed at European level, See European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations. STUDY Requested by the CULT Committee, PE 652.242 – February 2021, spec. pp. 31 ss.

(3) Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC. Source: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32013R1295>. The legal basis for the Creative Europe Programme is currently the Regulation proposal for the period 2021-2027, which is still in the process of being approved by the European institutions, See Proposal for a REGULATION OF THE EUROPEAN PARLIAMENT AND OF THE COUNCIL establishing the Creative Europe programme (2021 to 2027) and repealing Regulation (EU) No 1295/2013 - COM/2018/366 final - 2018/0190 (COD), Source: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52018PC0366>.

(4) Green Paper - Unlocking the potential of cultural and creative industries, Communication COM (2010) 183, Source: <https://eur-lex.europa.eu/legal-content/EN/TX-T/?uri=CELEX:52010DC0183>.

More specifically, the Green paper provided the following definitions, distinguishing between cultural and creative industries on a theoretical level:

1) **"Cultural industries"** as industries producing and distributing goods or services that, when conceived, are considered to have a specific character, use or purpose that embodies or conveys cultural expressions, irrespective of their commercial value. In addition to the traditional arts sectors (performing arts, visual arts, cultural heritage - including the public sector), these goods and services also include film, DVD and video, television and radio, video games, new media, music, books and the press. This concept is defined in relation to cultural expressions in the context of the 2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

2) **"Creative industries"** as those industries that use culture as an input and have a cultural dimension, even if their outputs have a mainly functional character. They include architecture and design, which integrate creative elements into broader processes, and subsectors such as graphic design, fashion design or advertising.

It is important to highlight that the document explicitly admitted that although at a more peripheral level many other sectors, including tourism and new technologies, relied on content production for their development and were therefore to some extent interdependent with CCIs, these same sectors were not included in the concept of CCIs used in 2010.

(5) Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 Establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC.

(6) P7_TA(2013)0368 European Cultural and Creative Sectors as Sources of Economic Growth and Jobs (2012/2302(INI)), Source: https://www.europarl.europa.eu/doceo/document/TA-7-2013-0368_EN.pdf.

The first European official act in this evolution can be identified in the European Commission Communication COM (2012) 537: "Promoting cultural and creative sectors for growth and jobs in the EU". In its conclusions and recommendations, it was stated that the European Economic and Social Committee (EESC) was convinced that culture and creativity were the basic cornerstone of Europe's identity and its model of a social market economy, and also a winning combination in terms of economic, social and productive development at local, regional, national and EU level.

In this act, moreover, taking up the concept of CCS, which was also being defined at the time but which, unlike the concept of CCIs, would be included in a specific European Regulation in 2013 (the Creative Europe Programme Regulation) (5), it was recognised that there was a need for a solid and coherent social dimension to the CCS that would be able to redefine and requalify existing professional skills, ensure fair working conditions and promote latent potential.

The concept of CCS and its interconnections with the CCIs were resumed a year later in the European Parliament resolution of 12 September 2013 on promoting the European cultural and creative sectors as sources of economic growth and jobs (6), stressing in this regard the role played by cultural tourism as a source of wealth through knowledge of the historical heritage and participation in

artistic events such as festivals and other events, as well as through travel linked to learning foreign languages. The recitals of this act also stated that CCIs should become part of European and national socioeconomic strategies. The need for greater coordination of different policies, including industrial, education and innovation, tourism and regional, urban, local and territorial development policies, was further emphasised.

What was stated in those years resulted in 2014 in the Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions **"Towards an Integrated Approach to Cultural Heritage for Europe"** (7).

This act sanctioned the coming closer of the CCIs to the issues of protection and valorisation of cultural heritage, thus marking the institutionalisation of the extended concept of the CCIs and the CCS.

The integrated approach promoted by the Communication COM(2014) 477 final has also been used in the same year in a report by the European Creative Industries Alliance (8) in which a proposal for a new creative industries policy agenda was drawn up. The proposal has been divided into three main fields of action: 1) Stimulate innovation and growth by enabling cross-sectoral collaboration; 2) Build better business support and access to finance in effective regional ecosystem;

3) Measure and raise awareness of the value of the cultural and creative industries as a key driver of innovation and growth.

It is also important to emphasize that by the date the report was published, the time was ripe to bring to international attention the results of studies which, although they had already been carried out for some years because of the uncertainty surrounding the distinctions between creativity and culture that still existed in that period, had perhaps not received the attention they deserved. In particular, we refer to the admission in the European Creative Industries Alliance report that it employs the definition presented already in 2012 by the European Statistical System Network on Culture in the project co-funded by EUROSTAT called ESSnet CULTURE (9).

The ESSnet CULTURE project studies built ten domains highlighting connections with experience-related sectors such as tourism, sport and recreation: Heritage (including museums, historical sites and intangible heritage), Archives, Libraries, Books & Press, Visual arts (including design in close connections with fashion), Performing arts, Audiovisual & Multimedia (including film, radio, television, and games), Architecture, Advertising, and Arts crafts. For these reasons too, the 2014 European Creative Industries Alliance proposal for a policy agenda was taken up in 2015 by a specific text adopted by the European Parliament: the Resolution of 8 September 2015 "Towards an integrated

(7) Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, Towards an integrated approach to cultural heritage for Europe COM(2014) 477 final, Source: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014DC0477>.

(8) European Creative Industries Alliance (2014). 'Create – Innovate – Grow. A new policy agenda to maximise the innovative contributions of Europe's creative industries'.

(9) European Creative Industries Alliance (2014), cit., p. 70.

(10) P8_TA(2015)0293 Towards an integrated approach to cultural heritage for Europe (2014/2149(INI)), Source: https://www.europarl.europa.eu/doceo/document/TA-8-2015-0293_EN.html

approach to cultural heritage for Europe” (10).

In the section of the resolution dedicated to “The economic and strategic potential of cultural heritage”, the European Parliament, in continuity with the 2014 proposal, called on the Commission to:

«consider the possibility of the European Institute of Innovation and Technology (EIT) establishing, under its next Strategic Innovation Agenda, a Knowledge and Innovation Communities (KIC) in the field of cultural heritage and creative industries, thus directly supporting a holistic vision of research and innovation» (11).

Moreover, this invitation led, on the one hand, to the proposal of a shared scheme for CCIs and tourism sector relationships contained in the 2016 “Boosting the competitiveness of cultural and creative industries for growth and jobs report” (12), and, on the other hand, to the start of studies by the European Commission’s Joint Research Centre, for the creation of the so-called Cultural and Creative Cities Monitor (CCCM) (13).

As regards the shared scheme definition on CCIs, the 2016 report defined the following priority segments: «1. Advertising; 2. Archi-

ecture; 3. Archives, libraries, cultural heritage; 4. Books & press; 5. Cultural education; 6. Design & visual arts; 7. Music; 8. Performing arts & artistic creation; 9. Radio & TV; 10. Software & games; 11. Video & film; Additional sectors: Fashion and high-end industries» (14)

In this shared scheme the tourism sector is included as a sub-domain of the priority segments “Advertising” and “high-end industries” in the following fields: «M 70.21 Public relations and communication services M 73.11 Advertising agencies M 73.12 Media representation + additional sector: high-end industries (Hotels and leisure)» (15) It has not yet been fully accepted by the academic communities and has not yet been incorporated into an official regulation as was the case for the concept of the CCS.

This scheme has also been able to lead to two further developments in the field of multi-level governance and programming of European cultural policies.

In 2017 the Opinion of the European Committee of the Regions “Tourism as a driving force for regional cooperation across the EU” (16) offered a concrete example of possible uses of the 2016 shared scheme in the field of multi-level governance.

(11) P8_TA(2015)0293, point 41.

(12) Boosting the competitiveness of cultural and creative industries for growth and jobs (EASME/COSME/2015/003) - FINAL REPORT, Written by Austrian Institute for SME Research and VVA Europe, June – 2016.

(13) Joint Research Centre (2017). The Cultural and Creative Cities Monitor. The monitor measures the performance of major European cities in terms of Cultural Vibrancy (cultural liveliness of cities measured by surveying cultural venues such as museums, theatres and cinemas, as well as the number of visitors to them), Creative Economy (employment rate within the city’s cultural sector) and Enabling Environment (degree of support cities provide to culture and the creative economy). The data can be consulted on the online platform accompanying the project: <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>.

(14) Boosting the competitiveness of cultural and creative industries for growth and jobs, cit., p. 282.

(15) Ibidem.

(16) Opinion of the European Committee of the Regions “Tourism as a driving force for regional cooperation across the EU” (2017/C 185/03), Source: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52015IR6648>.

(17) Opinion of the European Committee of the Regions “Tourism as a driving force for regional cooperation across the EU”, point 9.

the Committee's calls "for cross-sectoral local as well as regional platforms to link, strategically develop and market destinations, to pursue the dialogue and exchange of good practices and of the know-how about the use of the EU financial instruments" (17) must be read in the light of two specific considerations:

a) as example of "cross-sectoral platform" the Network of European Regions for Competitive and Sustainable Tourism (NECSTouR) was explicitly mentioned;

b) as examples of market destinations are presented tourism and agriculture, tourism and well-being, tourism and spa, tourism and sports, tourism and local crafts and creative cultural industries industry and museums.

In 2018 the European Agenda for Culture preparatory document "The Role of Public Policies in Developing Entrepreneurial and Innovation Potential of the Cultural and Creative Sectors" (18) identified as the main difference between the CCS as defined in EU Regulation No 1295/2013 on the Creative Europe Programme, and CCI as a wider concept, the condition that wants CCI more focused on the further stages of the value chain, as those closest to the final consumer of cultural and creative products.

To complete this review of the most significant acts of the European institutions in the field of the definition of CCI, a table is provided at the end of this paragraph, in which the main methodological approaches that have been developed by researchers, institutions and international bodies since the 1980s have been gathered together.

TAB. 1.1. Findings: The literature on the subject of the "perimeter" of the CCI (19) is dominated by two approaches: the deductive approach, typical of cultural economists, starts from the definition of abstract that allow for the a priori selection of businesses to be included in the sector; the inductive approach, on the other hand, starts from empirical reality, seeking to define the boundaries of the sector through the cataloguing of businesses that can reasonably be considered cultural and creative.

(18) European Agenda for Culture, Work Plan for Culture 2015-2018, The Role of Public Policies in Developing Entrepreneurial and Innovation Potential of the Cultural and Creative Sectors, Report of the OMC (Open Method of Coordination) Working Group of Member States' Experts, January 2018.

(19) ACTORS Italia, Attrattori Culturali per il Turismo e l'occupazione nelle Regioni del Sud Italia, Working Papers OCSE, December 2015, p. 19.

Table 1.1 – Findings

Classification	Methodology	Activities
1986-2009 UNESCO model	<p>Inductive approach - Representation of the entire “Cultural Cycle” (phases and processes):</p> <ul style="list-style-type: none"> (i) Creation; (ii) Production; (iii) Dissemination; (iv) Transmission/Exhibition/ Reception and Consumption/ Participation. <p>Attempt to overcome the dichotomies between the cultural dimension and the economic and social dimensions. Emphasis on cross-cutting relationships, connections and exchanges to the public, private and non-profit sectors rather than the contrast between the financing and governance led by private and the financing and governance led by public. Recognition of how the production and distribution of culture may take place both in the formal sector in the informal sector of the economy (controversy about the degree of cultural production institutionalization)</p>	<p>CULTURAL DOMAINS</p> <ol style="list-style-type: none"> 1. Cultural and natural heritage 2. Shows and events 3. Visual arts and crafts 4. Books and press 5. Audiovisual and interactive media 6. Design and creative services <p>CONNECTED DOMAINS</p> <ol style="list-style-type: none"> 1. Tourism 2. Sport and leisure <p>CROSS-CUTTING DOMAINS</p> <ol style="list-style-type: none"> 1. Intangible cultural heritage 2. Education and training 3. Archiving and storage 4. equipment and support materials <p>All activities within each domain can be analysed through the five functions of the “Cultural Cycle”.</p>
1997-2000 Eurostat Leadership Group(LEG) Culture	<p>Inductive approach - Identification of 8 cultural domains and 6 functions, cross-referenced in a matrix (value of the cultural sector analysed in three domains: employment, financing, participation)</p>	<p><i>Cultural domains:</i> 1) CULTURAL HERITAGE (historical monuments, museums, archaeological sites, and so on) 2) ARCHIVES; 3) LIBRARIES; 4) BOOKS AND PERIODICALS; 5) VISUAL ARTS (including design); 6) ARCHITECTURE; 7) DRAMATIC ARTS (music, dance; musical and dramatic theatre, etc.); 8) AUDIO AND AUDIOVISUAL/MULTIMEDIA PRODUCTS (cinema, radio, television, video, sound recordings, multimedia works).</p> <p><i>Functions:</i> (i) CONSERVATION - all actions aimed at the protection, restoration and maintenance of cultural heritage; (ii) CREATION - the invention of original works that usually entitle the payment of royalties; (iii) PRODUCTION - the means by which the original work is made available to the public; (iv) DISTRIBUTION -including the organisation and promotion of events; (v) TRADE/SALES; and (vi) EDUCATION</p>
1997-2001 UK Government Creative Industries Mapping Document	<p>Deductive approach - Activities to be included in the CCI sector described as those based on individual creativity and significant level of competitiveness on the world market</p>	<p><i>Activity:</i> 1) ARCHITECTURE; 2) ART AND ANTIQUES MARKET; 3) PERFORMING ARTS; 4) CRAFTSMANSHIP; 5) DESIGN; 6) PUBLISHING; AND (7) FILM AND VIDEO; 8) FASHION; 9) MUSIC; 10) ADVERTISEMENT; 11) SOFTWARE; 12) TELEVISION AND RADIO; 13) VIDEO GAMES FOR COMPUTER</p>

2001 Throsby's concentric circles model (1)	Deductive approach - Use of the "cultural value" of goods for the identification of 4 concentric circles representatives for classes of similar activities (model in which creative ideas originate starting from the main creative arts core): I) Core creative arts; II) Cultural Industries with a cultural content, less high than those belonging to the core circle; III) Cultural activities in the broadest sense; IV) Activities weakly related to creativity and that are cultural in a "functional " way	1) CORE CULTURAL EXPRESSION (literature, music, performing arts, visual arts); 2) OTHER CORE CREATIVE INDUSTRIES (film, museums, galleries, libraries, photography); 3) WIDER CULTURAL INDUSTRIES (heritage services, publishing and print media, television and radio, sound recording, video and computer games); RELATED INDUSTRIES (advertising, architecture, design, fashion)		
2003 World Intellectua l Property Organizati on (WIPO) model	Inductive approach - Use of the terms "cultural industries", "creative industries" and "copyright-based industries" as synonyms to refer to all those activities, sectors and industries in which copyright and its protection play an easily identifiable role.	1) CORE COPYRIGHT INDUSTRIES (creation, production, manufacture, communication, exhibition, distribution and sale only of works and content protected by copyright) 2) INTERDEPENDENT COPYRIGHT INDUSTRIES (production, manufacture and sale of equipment wholly or primarily attributable to the facilitation of the creation, production and use of works and content protected by copyright) 3) PARTIAL COPYRIGHT INDUSTRIES (industries in which only a portion of the activity concerns works and content protected by copyright) 4) NON-DEDICATED SUPPORT INDUSTRIES (industries in which a portion of the activities relate to the facilitation of the transmission, communication, distribution or sale of copyrighted works and content, and whose activities have not been included in the core of copyright-based industries)		
2006 KEA Consultin g model (2)	Deductive and Inductive approach - Use of "the value-added approach" (economy of culture added value) from the "Core of Arts Field" to its "Related Industries" to distinguish three circles around it: (I) "Cultural Industries"; (II) "Creative Industries and activities" using culture as an added value for the production of non-cultural products; (III) "Related Industries".	CULTURAL SECTORS		
		CORE ARTS FIELD	SUB-SECTORS	CHARACTERISTICS
		Visual Arts	Crafts; Paintings; Sculpture; Photography	- Non industrial activities - Output are prototypes and "potentially copyrighted works"
		Performing Arts	Theatre; Dance; Circus; Festival	
		Heritage	Museum; Libraries; Archaeological sites; Archives	
CULTURAL INDUSTRIES	SUB-SECTORS	CHARACTERISTICS		

(1) Throsby, D. (2001), Economics and culture, Cambridge: Cambridge University Press, pp. 112-113; Idem (2001). Economics and Culture. Cambridge: Cambridge University Press. (2008). Modeling the cultural industries. In International Journal of Cultural Policy, 14(3): 217-232.

(2) KEA European Affairs (2006), The Economy of Culture in Europe, Brussels: European Commission, Directorate- General for Education and Culture

<p>Statistical assessment: (i) economic impact of culture; (ii) evaluation of creativity on the basis of the innovation it brings to other economic sectors through its role as an input in many economic of culture processes</p>	Film and Video		<ul style="list-style-type: none"> - Industrial activities aimed at massive reproduction - Outputs copyright based
	Television and radio		
	Video games		
	Music	Recorded music market; live music performances; revenues of collecting societies in the music sector	
	Book and press	Book publishing; magazine and press publishing	
	CREATIVE SECTORS		
	CREATIVE INDUSTRIES AND ACTIVITIES	SUB-SECTORS	CHARACTERISTICS
	Design	Fashion design; graphic design; interior design; product design	<ul style="list-style-type: none"> - Activities are not necessarily industrial, and may be prototypes - Although outputs are based on copyright, they may include other intellectual property inputs (e.g. trademarks) - The use of creativity is essential to the performances of these non cultural sectors
	Architecture		
	Advertising		
RELATED INDUSTRIES	SUB-SECTORS	CHARACTERISTICS	
PC manufacturers; MP3 player manufacturers; mobile industry; etc.	Industries that do not exactly belong to the cultural and creative sector but which, on the one hand, contribute to the development of cultural activities and, on the other hand, bring elements of creativity into the production process of non-cultural goods and services (inclusion without statistical purposes).	<ul style="list-style-type: none"> - This category is loose and impossible to circumscribe on the basis of clear criteria. - It involves many other economic sectors that are dependent on the previous "circles", such as the ICT sector or the cultural tourism 	

<p>2006 UK National Endowment for Science, Technology and the Arts - NESTA Model (3)</p>	<p>Deductive and Inductive approach - Differentiation between industries in terms of commercial value chains, market structures, distribution mechanisms and practices to identify commercial dynamics and distinguish them from those where outputs are generated by recourse to public subsidies. Strictly economic perspective focused on the growth potential of creative enterprises and business innovations with statistical purposes (focus on creative content producers and creative service suppliers in order to estimate their potential for employment growth)</p>	<p><i>Actors:</i> a) SUPPLIERS OF CREATIVE SERVICES (those who profit by applying intellectual property to other companies and organisations, such as advertising agencies, consulting and design companies, architectural firms and the new communication agencies); b) PRODUCERS OF CREATIVE CONTENTS (those who invest in producing outputs protected by intellectual property that are distributed to consumers/viewers, and obtain financial revenue through a mix of direct sales, advertising and subscriptions, such as film, television and theatre production companies, computer and video game development studios, music labels, book and magazine publishers, and fashion designers); c) PROVIDERS OF CREATIVE EXPERIENCES (those who sell consumers the right to experience specific activities, performances or spaces at a specific time and place. This includes theatre, opera and dance production companies, organisers and promoters of live music, and can be extended to sports events, festivals, cultural institutions and tourism promotions); d) CREATIVE PRODUCERS (those who create, produce or sell physical artefacts whose value derives from the perception of their cultural or creative value, exclusivity and authenticity as in visual art, craft and design)</p>
<p>2007 UK Work Foundation model (4)</p>	<p>Deductive and Inductive approach - Modification of the “concentric circles model” (overcoming of the dichotomy between “pure art” and “applied art”) using the concept of “expressive value” (aesthetic value, spiritual value, social value, historical value, symbolic value and authenticity value) as its core. Statistical assessment of CCI influence on National Gross Value Added (GVA)</p>	<p>I) CORE CREATIVE FIELDS (Commercial outputs possess a high degree of expressive value and invoke copyright protection) II) CULTURAL INDUSTRIES (Activities involve mass reproduction of expressive outputs. Outputs are based on copyright) III) CREATIVE INDUSTRIES AND ACTIVITIES (The use of expressive value is essential to the performance of these sectors) IV) THE REST OF THE ECONOMY (Manufacturing and service sectors benefit from and exploit the expressive outputs generated by the creative industries)</p>
<p>2009-2012 European statistical System Network on Culture - ESSnet-Culture</p>	<p>Inductive approach - Identification of 10 cultural domains and 6 functions (value of the cultural sector analysed in three domains: employment, financing, participation)</p>	<p><i>Cultural domains:</i> 1) HERITAGE (museums, historical sites, archaeological sites, intangible heritage); 2) ARCHIVES; 3) LIBRARIES; 4) BOOKS AND PRESS; 5) VISUAL ARTS (plastic arts, photography, design); 6) PERFORMING ARTS (music, dance, theatre, and other live performances); 7) AUDIOVISUAL AND MULTIMEDIA (film, radio, television, video, sound recording, video games); 8) ARCHITECTURE; 9) ADVERTISING; 10) ARTISTIC CRAFTSMANSHIP.</p> <p><i>Functions:</i> (i) CREATION; (ii) PRODUCTION/PUBLICATION; (iii) DISSEMINATION/MARKETING; (iv) PRESERVATION; (v) EDUCATION; (vi) MANAGEMENT/REGULATION</p>
<p>2009 Italian White paper on Creativity</p>	<p>Deductive approach - Identification of 3 spheres (or macro-sectors) in which creativity is declined within the economic processes</p>	<p>1. HISTORICAL AND ARTISTIC HERITAGE - cultural capital resulting from the creativity of past generations, but also as the artistic production of present generations (Cultural Heritage; Music and Entertainment; Architecture; Contemporary Art);</p>

(3) NESTA (2006), Creating growth. How the UK can develop world class creative businesses, NESTA Research Report, London: NESTA.

(4) Work Foundation, The (2007), Staying Ahead: the Economic Performance of the UK’s Creative Industries, Annex “Snapshots of the creative industries: data and issues”, London: The Work Foundation and the Department of Culture, Media and Sport.

	characterised by the production of culture	2. CONTENT PRODUCTION, INFORMATION AND COMMUNICATION - input for content production and communication of cultural industries providing goods and services with high symbolic content (Software; Publishing; TV and Radio; Advertising; Cinema); 3. MATERIAL CULTURE - creative process as collective, local and cumulative process (territory and communities), where the cultural element is inextricably embedded in craft and everyday goods (Fashion; Industrial design and craftsmanship; Taste industry)			
2010 United Nations Conference on Trade and Development - UNCTAD	Deductive and Inductive approach - Broadening the concept of "creativity" to include both traditional activities with a strong artistic characterization and any economic activity that produces symbolic products strongly dependent on intellectual property and for the widest possible market. Economic perspective that identifying cultural industries as a subset of creative industries (because of the creative industries' low reproduction costs and ease of transfer to other economic domains)	GROUPS		SUB-GROUPS	
		CULTURAL HERITAGE		Traditional cultural expressions (e.g. artistic handicrafts, festivals and <u>celebrations</u>) Cultural heritage sites (e.g. archaeological sites, museums, libraries, exhibitions)	
		ARTS		Visual arts (e.g. painting, sculpture, photography and collecting antiques) Performing arts (e.g. live music, theatre, dance, opera and circus)	
		MEDIA		Publishing and printed media (e.g. books, press and other publications) Audiovisual (e.g. film, television, radio and other broadcasters)	
		FUNCTIONAL CREATIONS		Design (e.g. interior design, graphics, fashion, jewellery, toys) New media (e.g. software, videogames, creative digital content) Creative services (e.g. architecture, advertising, creative research and development, digital and related creative services)	
		2012 "Civita" Survey ⁽⁵⁾	Deductive approach - Model for the description of economic activities linked to the production or use of culture and creativity in Italy, for the measurement of their size and economic impacts (comparison with other European countries) and for the description of their territorial distribution. Use of three concentric circles, which in turn are divided into four main areas whose activities are identified by a variety of criteria	CIRCLE	GROUP
Subsidi zed Muses	Cultural heritage and Visual arts			Conservation and dissemination symbolic values; artisanal production techniques Destination: final consumption; little or no profitability. Production symbolic values; artisanal production techniques; Intellectual property Destination. consumption	Activities and management of libraries and archives; activities and management of museums; activities and management of historical sites and monuments and similar attractions Artistic representations; support activities for artistic representations; management of artistic structures; artistic and literary creations

⁽⁵⁾ Valentino, P. A. (a cura di) (2012a), L'arte di produrre Arte. Imprese culturali a lavoro, Venezia: Marsilio

		<p>Cultural Industry</p> <p>Publishing Radio TV Cinema</p>	<p>Production of symbolic values; industrial production techniques; intellectual property</p> <p>Destination: final consumption; positive profitability</p>	<p>Production, post-production and distribution of film, video and television products, film projection, radio broadcasting, television programming, photography, publishing of computer games, sound recording and music publishing, publishing of books and newspapers, publishing of magazines and periodicals, activities of news agencies</p>
		<p>Creative Industry</p> <p>Design; web portal, advertising, public relations</p>	<p>Production symbolic values; craft and/or industrial production techniques; intellectual property; Destination: intermediate consumption (functional to high production); positive profitability</p>	<p>Architectural activities; web portal design; public relations and communication; advertising agencies; specialised design activities</p>
<p>2013-2020 Symbola Foundation "Io Sono Cultura" report</p>	<p>Deductive and Inductive approach - Identification of 4 macro-sectors (productive areas of economic value cultural and creative-based) and statistical representation of 10 sub-sectors</p>	<p><i>Macro-sectors:</i></p> <p>I) CULTURAL INDUSTRIES: activities related to the production of goods closely related to the main artistic activities with a high creative content (e.g. film, television, publishing and music industry);</p> <p>II) CREATIVE INDUSTRIES: productive activities with a high creative content that perform functions beyond mere cultural expression (e.g. architecture; communication and branding; creative and artistic crafts or large-scale manufacturing oriented to exports and that, focusing on the design and style of their products, manage to be competitive on international markets – Made in Italy; Italian food and wine; catering activities);</p> <p>III) ARCHITECTURAL HISTORICAL-ARTISTIC HERITAGE - enterprises activities dealing with the conservation, use and valorisation of heritage, both in its tangible and intangible dimensions (museums, libraries, archives, management of places or monuments, and so on);</p> <p>IV) PERFORMING AND VISUAL ARTS - activities which, by their nature, do not conform to an industrial model of organisation, either because they deal with goods which are intentionally not reproducible (the visual arts) or because they deal with live events which can only be enjoyed through direct participation.</p>		

		<p><i>Sub-sectors:</i></p> <p>(I) ARCHITECTURE; II) COMMUNICATION AND BRANDING; III) DESIGN AND STYLE PRODUCTION IV) CRAFTSMANSHIP (including products instrumental to the sector such as tools and paper stationery products); V) FILM, VIDEO, RADIO AND TV; VI) VIDEO GAMES AND SOFTWARE; VII) MUSIC; VIII) BOOKS AND PRESS; IX) MUSEUMS, LIBRARIES, ARCHIVES AND MANAGEMENT OF HISTORICAL PLACES AND MONUMENTS; X) ARTISTIC PERFORMANCES, ENTERTAINMENT, CONVENTIONS AND FAIRS</p>		
<p>2017 – 2020 Cultural and Creative Cities Monitor (CCCM) - European Commission's Joint Research Centre (8)</p>	<p>Deductive and Inductive approach - The monitor measures the performance of major European cities in terms of Cultural Vibrancy (cultural liveliness of cities measured by surveying cultural venues such as museums, theatres and cinemas, as well as the number of visitors to them), Creative Economy (employment rate within the city's cultural sector) and Enabling Environment (degree of support cities provide to culture and the creative economy)</p>	INDICATORS	DIMENSIONS	MAIN FACETS
		Sights and landmarks	1.1 CULTURAL VENUS AND FACILITIES	CULTURAL VIBRANCY
		Museums and art galleries		
		Cinemas		
		Concert and music halls		
		Theatres	1.2 CULTURAL PARTICIPATION AND ATTRACTIVENESS	
		Tourist overnight stays		
		Museum visitors		
		Cinema attendance		
		Satisfaction with cultural facilities	2.1 CREATIVE AND KNOWLEDGE-BASED JOBS	CREATIVE ECONOMY
		Jobs in arts, culture and entertainment		
		Jobs in media and communication		
		Jobs in other creative sectors		
		ICT patent applications		
Community design applications				
Jobs in new arts, culture and entertainment enterprises	2.3 JOBS IN CREATIVE NEW SECTORS			
Jobs in new media and communication enterprises				
Jobs in new enterprises in other creative sectors				

(⁶) Source: <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>

		Graduates in arts and humanities	3.1 HUMAN CAPITAL AND EDUCATION	ENABLING ENVIRONMENT
		Graduates in ICT		
		Average appearances in university rankings		
		Foreign graduates	3.2 OPENNESS, TOLLERANCE AND TRUST	
		Foreign-born population		
		Tolerance of foreigners		
		Integration of foreigners		
		People trust		
		Accessibility to passenger flights	3.3 LOCAL AND INTERNATIONAL CONNECTIONS	
		Accessibility by road		
		Accessibility by rail		
		Quality of governance	3.4 QUALITY OF GOVERNANCE	



1.3 Culture at the heart of the European project, transversal dimension to all policies

While the previous paragraphs we discussed the normative, scientific and statistical differences between the concepts of Cultural and Creative Sector (CCS) and Cultural and Creative Industries (CCIs) (1), in this section dedicated to European cultural policies, it is impossible not to take into account how the pandemic has imposed a unifying perspective on these two fields.

What the CCIs and the CCS have in common today is the shared state of emergency that their operators are experiencing and the shared criticalities concerning the potential depletion of their professional status.

The economic conditions of those working in the creative and cultural fields are at the heart of this study. Moreover, the challenges that have determined the construction of policies for the sector at local and regional level have been driven by the need to first of all improve these conditions, for example by supporting the creation of industries/companies where self-employed workers, part-time freelancers or cultural associations can work together, thus generating micro-economies

and development.

This perspective is supported by these facts:

1. One of the European Parliament's most recent reports on the effects of the pandemic and possible solutions for overcoming the resulting economic crisis was carried out by also considering socio-cultural indicators that are common to both the CCIs and the CCS- For example taking into account how the containment measures and, in general, the overall global crisis, have generated wider social effects and changes in consumer behaviour impacting the demand side for Cultural and Creative services and products (2);
2. Thanks to the political agreement reached by the EU institutions in December 2020 on the Horizon Europe funding programme for research and innovation projects, the Strategic Innovation Agenda (SIA) of the European Institute of Innovation and Technology (EIT) for the period 2021-2027 includes the possibility of setting up a new Knowledge and Innovation Community (KIC) addressing the

(1) An accepted distinction at European level is that the CCS encompasses all sectors whose activities are based on cultural values or other individual or collective artistic creative expressions as defined by the legal basis offered to them by the Creative Europe programme and supported on the basis of the data elaborated by Eurostat as part of the European Statistical System (ESS)-net Culture, while cultural and creative industries encompass activities on the stages of the value chain closest to the final consumer - including the production and dissemination stages of industrial and manufacturing operations, Source: <http://wsdomino.eurocities.eu/eurocities/issues/culture-creativity-issue&tpl=home>

(2) European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations. STUDY Requested by the CULT Committee, PE 652.242 – February 2021, p. 39. In the European Parliament study the analysis of Covid-19 crisis effects is focused on the following eight CCS sub-sectors and their respective value chains: 1. Performing arts; 2. Music; 3. Visual arts and crafts; 4. Cultural heritage; 5. Film; 6. Book publishing and press; 7. Radio and television; 8. Games and animation.

challenges shared by the cultural and creative sectors and industries (3). A first consequence of this is that the calls for proposals for this new KIC will be formulated for an enlarged audience of participants as they will be targeted at cultural and creative sectors and industries (CCSI) (4).

3. In the European Council's New Strategic Agenda 2019-2024, the short term EU's political agenda able to determine also the longer-term strategic agenda of the EU for different priority areas, one of the action promoted for facing the priority of building a climate-neutral, green, fair and social Europe was invest in culture and cultural heritage «which are at the heart of our European identity» (5).

4. In November 2020 the major European association of cultural networks, organisations, artists, activists, academics and policymakers, "Culture Action Europe" (CAE), launched a joint statement with European Cultural Foundation (ECF), and the pan-European Federation for Cultural Heritage "Europa Nostra" (also in its capacity as the coordinator of the European Heritage Alliance), the European community of cultural, creative, heritage and philanthropic sectors, to affirm how the

European cultural ecosystem is convinced that Europe needs a new Cultural Deal, a cross-cutting and overarching framework that should demonstrate the EU's political commitment to place culture at the "heart of the European project" (6).

For these reasons, it was considered useful to consider as the specific focus of this section not so much the "legal form" of production activities that could potentially fall within the concepts of CCIs and CCS, but rather the needs and their potential contribution to European post-pandemic recovery of the "individuals" working in these fields (7): the cultural and creative workers (CCWs).

This consideration leads us to look at CCIs and CCS as practically interchangeable terms, with the consequence of placing the CCWs as an integral part of the EU's way out of the crisis, if built on more sustainable systems.

It is now clear that the covid-19 crisis will have a strong impact on the world of culture and creativity throughout 2021. However, this also provides an opportunity to accelerate along the trends towards greater sustainability that emerged even before the cri-

(3) Council of the European Union, Annex to the Proposal for a Decision of the European Parliament and of the Council on the Strategic Innovation Agenda of the European Institute of Innovation and Technology (EIT) 2021-2027: Boosting the Innovation Talent and Capacity of Europe, 2019/0152(COD), Source: <https://data.consilium.europa.eu/doc/document/ST-6137-2020-INIT/en/pdf>. Union between the defence of European cultural heritage and cultural and creative activities reaffirmed also in the European Parliament act, P9_TA-PROV(2021)0008 Achieving an effective policy legacy for the European Year of Cultural Heritage European Parliament resolution of 20 January 2021 on achieving an effective policy legacy for the European Year of Cultural Heritage (2019/2194(INI)), which in recognising the value of cultural heritage clearly stated that cultural heritage «provides a major contribution to the cultural and creative sectors in Europe and beyond» and «is an invaluable resource, enabling us to reflect on history and critically engage with it, helping to identify not only different memories, but also the common threads that bind us all, thus promoting diversity, dialogue, cohesion, solidarity and mutual understanding as well as enriching knowledge of our tangible, intangible, natural and digital assets».

(4) Source: <https://eit.europa.eu/our-activities/call-eit-communities/upcoming-calls>

(5) Source: <https://www.consilium.europa.eu/en/press/press-releases/2019/06/20/a-new-strategic-agenda-2019-2024/>

(6) Source: <https://cultureactioneurope.org/files/2020/11/statement-Final-1.pdf>.

(7) For a recent study based on this perspective, See da Empoli, G., Seven ideas for a European Cultural Recovery Plan, Groupe d'études géopolitiques, Policy Paper 2, July 2020.

sis. A return to the “old normal” for activities that already before covid-19 showed chronic multi-level vulnerabilities is not a viable option:

«A more systemic transition is needed in which unsustainable practices (related to, e.g., vulnerable working situations, fragile remuneration structures) are replaced by more sustainable alternatives» (8).

Sustainable and innovative alternatives such as those implemented by CCWs who are experimenting with possible new ways forward during this crisis, often in collaboration with new partners. Adaptation to containment measures that have taken the form, for example, of new digital distribution formats and whose interesting lessons learned could allow the construction of their further development.

Sustainable and innovative alternatives that would not have been possible without the strengthening of sectoral unity demonstrated through numerous joint actions and movements and that also have a wide scope in the surprising opportunities concerning the great contribution of CCWs to citizens' well-being, social innovation and social cohesion.

As stated by the writer and journalist Giuliano da Empoli in a recent essay comparing Franklin Delano Roosevelt's New Deal with the positions of those who are now convinced of the need for a European New Deal

to bouncing forward from the crisis:

«European construction must provide answers to the aspirations of its citizens: at a material level, of course, but also at an emotional level» (9).

This implies that in a possible European Cultural Recovery Plan, economic and social measures must be accompanied by political and cultural actions and this is why European integration should not only be a job for politicians, but also for writers, directors and game creators and all those working in the field of culture and creativity.

«a mobilisation of creative energies which also leads to unexpected synapses. Multiplying points of view and narratives, apprehending the construction of Europe in a new transgressive manner is the only way to get the European debates moving again» (10)

The data available today on CCWs offer a picture where many of them are self-employed. Overall, the most widely accepted estimates show that one third of cultural workers are in fact self-employed. This means that the share of self-employed CCWs is more than twice as high as the share of total employment (11).

Moreover, as reported by the European Parliament Study: Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations in February 2021:

(8) European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations, cit., p. 11.

(9) da Empoli, G., Seven ideas for a European Cultural Recovery Plan, cit., p. 11.

(10) da Empoli, G., Seven ideas for a European Cultural Recovery Plan, cit., p. 6.

(11) As Prof. Pier Luigi Sacco said during the webinar “European Cultural and Creative Cities in post COVID-19 times: bouncing forward” We are currently at the end of the funding period that started in 2014 in terms of the possibilities to support the world of culture and creativity. From 2021, there will be more strategic and systematic initiatives, but, in order to get there today, increasingly accurate data are needed to capture the specifics of such a complex and “dusty” sector (e.g., data on self-employed), Source: <https://ec.europa.eu/jrc/en/event/webinar/european-cultural-creative-cities-post-covid19-times-bouncing-forward>

«What makes the CCS unique is that organisations are often small-sized (with 10-49 persons employed) or even micro-sized enterprises (with less than 10 persons employed). A closer examination reveals that e.g., a majority of the EU-27 workforce in photographic activities (86.5 %) and in specialised design activities (78.3 %) was employed by micro-sized enterprises. Furthermore, the CCS ecosystem is also made up of a large number of freelancers and temporary and intermittent workers. It is on these non-standard workers that many small enterprises in the sector rely to execute cultural and creative activities (...); hence this is a major feature to take into account when analysing the effects of COVID-19 on the sector» (12).

Scenario that must also take into account how:

«Another characteristic of cultural employment is the high share of part-time workers, compared to the rest of the economy. In 2019, just three quarters (75%) of the cultural workforce in the EU-27 was employed on a full-time basis, while the share of full-time employment across the whole economy was 81%» (13).

It is possible to find different reasons for the high percentage of small-sized organizations

and enterprises, part-time workers, self-employed shown by these data. As far as Italy is concerned, these can be identified as follows:

- the sector has traditionally been dominated by non-standard forms of employment;
- the general reduction in public spending on culture has led in recent decades to a progressive outsourcing of certain services by cultural institutions.

These conditions have made self-entrepreneurship an almost mandatory choice for many CCWs (14).

As a consequence, due to the acknowledged role of these activities in terms of generated economies and employment as well as in strengthening the soft power of the regions where they are developed, resources and support measures for the CCWs have been on the European political agenda for many years.

For this reason, the following is a brief overview of the fields of activity in which the aforementioned ambitions of a possible European Cultural Recovery Plan could be concretely realised (15), thus allowing them to be implemented in the different national and re-

(12) European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations, cit., p. 15.

(13) European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations, cit., p. 16.

(14) Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, Torino, CSS-Ebla, IT, 2020, p. 72. Self-entrepreneurship based mainly on self-financing, public support measures and private debt and equity financing.

(15) The support measures for CCWs activities innovation are divided into two main types: (a) public policies subsidies (mainly through: the support for entrepreneurship, internationalisation and the labour market in economically disadvantaged areas; the strengthening competencies by financial mechanisms to promote skills investments); (b) structures that facilitate the emergence of business ecosystems and promote inter-company networking and co-creation processes.

gional contexts on the basis of the principle of subsidiarity (16).

At different levels of government, these policies have emerged to mainly balance the generalised "mistrust" and lack of understanding of public and private investors towards cultural entrepreneurship (17).

"Mistrust" arising from studies that have shown in the past that these businesses are not always more successful than others in terms of scalability or sustainability (18), but whose results could be reversed if their innovation and digitisation processes were adequately supported in the current context.

Moreover, in the near future, the collection of more and more accurate data will allow both more effective funding and the expansion of this economic sector to other fields, such as cultural participation and health. Specifically, with regard to the latter, the Commission is investigating new relationships with the 'cultural/orange economy' sector (as part of the so called "new knowledge economy"), e.g. by promoting studies that focus not only on the recreational or entertainment aspects of cultural products, but also on their ability to alleviate states of psychological and emotional

suffering (19).

As a matter of fact, self employment and the presence of micro realities does not allow for investments as intensive as those needed for investments in innovation.

For this reason, policy tools such as the EIC Accelerator (European Innovation Council Accelerator), or support structures for business ecosystems are extremely interesting.

The EIC Accelerator is an instrument of great importance for the development of business ideas. This policy tool acts through the provision of calls dedicated to the development of innovative ideas through the provision of grants (non-repayable and equity), which has seen, according to data from the end of 2019, 5041 participants and € 2272.98 million granted in the various productive sectors (20). Product sectors represented so far mainly by the ICT, health and energy sectors but in which a greater presence of ideas belonging to the cultural and creative industries may have great potential in the coming years.

With regard to support structures for business ecosystems, at European level, these have various operational modalities (com-

(16) As described by high-level European official Silvia Costa, the legal basis for EU policy making and intervention in the field of culture and creativity is established in the preamble to the Lisbon Treaty in the third paragraph of the third article, which states that the European Union shall «respects the richness of its cultural and linguistic diversity, and ensures that the Cultural Heritage of the Europe is safeguarded», and especially by Article 167 of the Treaty on the Functioning of the European Union, «where it specifies that the intervention of the Union takes place in a subsidiarity regime, with relevant tasks also in support to complement to the action of the Member State», i.e. a subsidiarity regime implemented due regard for the EU principles of subsidiarity and proportionality. See, Costa, S., «European Year of Cultural Heritage-2018: An Impressive Result to be Consolidated», SCLentific REsearch and Information Technology, Vol 9, Issue 1 (2019).

(17) Cultural operators are therefore often excluded from traditional banking services and creative start-ups have more difficulty than others in attracting attention and subsidies than, for example, technology start-ups, See Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, cit., p. 72.

(18) See, European Union, The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors. Report of The OMC (Open Method of Coordination) working group of Member States' experts - Study, 2018.

(19) See, OECD SMEs, Regions and Cities – Webinar "Cultural participation and Local Development" What do we know about the impact of cultural participation on local development? Webinar held on 30 November 2020, with the following international academics as speakers: Nadim Ahmad, Fabrice Murtin, Pier Luigi Sacco. Source: <https://www.oecd.org/fr/cfe/leed/culture-webinars.htm>

(20) Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, cit., p. 74.

petence networks; incubators; technology transfer hubs, training programmes, and so on).

Among these structures, the one capable of both raising the largest volume of funding and incorporating many of the common features between the different operating models (connecting enterprises to each other and to the ecosystem of other economic operators, including individual artists; incorporation of new technologies at company level and in relation to the products and services offered) is the "European Creative Hubs Network" financed by the Creative Europe Programme (21).

The "European Creative Hubs Network" between 2018 and 2020 by promoting exchanges and training has already made possible to support the development of creative hubs in all European member states and their progressive interconnection, thanks also to an online platform for their mapping, profiling and dialogue. Such premises make it possible in the coming years to identify in this policy tool a high potential for development.

In particular, this model could also be replicated within the Interregional EUSAIR framework by enhancing a project already in progress: the European and Macro-regional Territorial Monitoring Tool "MRS. ESPON",

a common platform for linking political dynamics and territorial evidence of macro-regions, and mapping spatial patterns, trends and position in an European perspective (22).

If its "Sustainable Tourism" pillar were to be boosted by a specific topic devoted to the cultural and creative industries sector, it could become one of the most concrete prerequisites for setting up a network of hubs for innovation and the development of culture and creativity as driving forces for local growth in these countries too (23).

(21) Other strategic projects for the world of creativity and culture funded by the Creative Europe Programme include: "Creative Lenses" (2015-2019) which has made arts and cultural organisations more resilient and sustainable by improving business models and developing long-term strategic innovation capacities thanks to its network of cultural centres, international networks, universities, creative business incubators and agencies; "Cultural and Creative Spaces and Cities" (2018-2020) thanks to the support provided in particular at local level to realities such as cultural and creative spaces. See, Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, cit., p. 82.

(22) Source: <https://mrs.espon.eu/EUSAIR/index.html>

(23) The EU Strategy for the Adriatic and Ionian (EUSAIR), is a cooperation between Croatia, Greece, Italy, Slovenia, Albania; Bosnia-Herzegovina, Montenegro, Northern Macedonia and Serbia, See <https://www.adriatic-ionic.eu/>



1.3.a Regulatory scope for culture and creativity related support under European policies

On 17th December 2020, with a final adoption of the 2021-2027 package (1) by the Council of the European Union was established the EU long-term budget, which together with NextGenerationEU, the recovery instrument, form the largest stimulus package ever financed through the EU budget: €1.8 trillion.

Thanks to Council Regulation (EU, Euratom) 2020/2093 of 17 December 2020 laying down the multiannual financial framework for the period 2021-2027 also a Strategic framework for the EU's cultural policy was set (2).

Strategic framework for the EU's cultural policy that thanks the European Commission Implementing Decision (EU) 2021/173 of 12 February 2021 will represent the field of action of the actors who will have the greatest responsibility for implementing these policies: the Executive Agencies for the implementation of the European Union programmes in the 2021-2027 multiannual financial framework (MFF) (3).

The following agencies established from 1 April 2021 until 31 December 2028 will have to manage the funding programmes (4)

that are indispensable for defending and re-launching productive activities related to culture and creativity:

1. The European Research Executive Agency (EREA, former REA) that will follow up on the Horizon Europe pillar I Marie Curie Actions and research infrastructures, pillar II cluster 2 (culture, creativity and inclusive society);
2. The European Innovation Council and SMEs Executive Agency (former EASME) that will follow-up on the Horizon Europe pillar III European Innovation Council (EIC) and European Innovation Ecosystems;
3. The European Education and Culture Executive Agency (former EACEA) that will follow up Creative Europe and Erasmus.
4. The European Research Council Executive

(1) A modernised EU long-term budget, powered by NextGeneration EU in which: (i) more than 50% of the total amount of the next long-term budget and NextGenerationEU will support the modernisation of the European Union through research and innovation, fair climate and digital transitions, preparedness, recovery and resilience; (ii) 30% of the EU budget will be spent to fight climate change and the package also pays specific attention to biodiversity protection and gender-related issues; (iii) 20% of NextGenerationEU will be invested in the digital transformation; (iv) 10% of the annual spending in 2026 and 2027 under the long-term budget will contribute to halting and reversing the decline of biodiversity; (v) new and reinforced priorities have the highest share within the long-term budget, 31.9%. Source: https://ec.europa.eu/info/strategy/eu-budget/long-term-eu-budget/2021-2027_en

(2) Source: <https://eur-lex.europa.eu/eli/reg/2020/2093/oj>

(3) Source: <https://watereurope.eu/the-european-commission-approved-the-renewed-package-of-six-executive-agencies-for-2021-2027/>

(4) The most important of these is undoubtedly the Creative Europe programme, which will have a total budget of €2.4 billion over the next seven years, Source: <https://www.ne-mo.org/news/article/nemo/the-next-creative-europe-2021-2027-has-been-approved.html>.

Agency (ERCEA) that will follow-up on the Horizon Europe pillar I European Research Council (ERC).

These acts are the necessary levers by which the European Commission's defined short-term priorities for 2019-2024 could also be realized. Priorities that are part of the overall political strategy of the European Union and those are highly relevant for policy making in the field of culture and creativity at EU level and for the key themes of European cultural cooperation.

Even if these political priorities do not directly mention the cultural and creative sectors, given their important role for EU economies and societies, they cannot fail to involve them given their potential and significant contribution in all their fields of action:

1. "A European Green Deal: striving to be the first climate-neutral continent", and to cope with this priorities an effective and efficient model could be the promotion of cultural ecology through the support for the implementation of Nature-Based Solutions to tackling the challenges that European societies will have to face in the coming years (5).

2. "A Europe fit for the digital age: empowering people with a new generation of technologies" (6), and the synergies already mentioned in this paragraph between Knowledge and Innovation Community (KIC) and cultural and creative sectors and industries (CCSI)

will have a pivotal role in the strategies for its realization (See, *ivi*, par. 1.3).

3. "An economy that works for people: working for social fairness and prosperity", and past data on the influence of the world of culture and creativity on the national gross value added of individual member states suggest intensive investment in enhancing business opportunities for cultural and creative workers (CCWs).

4. "A stronger Europe in the world: Europe to strive for more by strengthening our unique brand of responsible global leadership". Priority that directly recalls the assessments already expressed on the role of culture and creativity in the construction of the "European identity" (See, *ivi*, par. 1.3).

5. "Promoting our European way of life: building a Union of equality in which we all have the same access to opportunities". Priority for which the great contribution of CCWs to citizens' well-being, social innovation and social cohesion could be fundamental.

6. "A new push for European democracy: nurturing, protecting and strengthening our democracy". Priority for which the potential of the civic engagement empowered using the arts and cultural services is a concrete added value.

[5] Cavallo, M., Ferraro, S., «Nature-based solutions for smarter cities. Bringing cities to life, bringing life into cities», *Revue Internationale des Gouvernements Ouverts*, [S.l.], v. 9, 2020.

[6] «The digital revolution and modern Information and Communication Technologies (ICT) offer many new possibilities and opportunities for the cultural and creative sectors to make content accessible, preserve it digitally for future generations, and engage with audiences and online visitors via different channels» Commission Staff Working Document, A New European Agenda for Culture - Background Information Accompanying the document Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions A New European Agenda for Culture (COM(2018) 267 final), p. 32. Source: <https://ec.europa.eu/culture/document/new-european-agenda-culture-swd2018-267-final>.

Even if these link-ups between different political fields may appear to be breaking with the past, a comparison with the 2018 “European Agenda for Culture” (7) shows that they are in perfect continuity with the ambitions long promoted by the European institutions (8).

The scenarios imposed by Covid-19 resulted only in their reshaping and did not make them less urgent or necessary.

The 2019-2024 EU Commission's six political priorities overlap with the three strategic areas with specific objectives set out in 2018, representing an enhancement of them that has not deviated from their original aims.

Their brief summary below demonstrates the multiplier effects that the new political priorities will be able to achieve.

Table 1.2. - Multiplier effects that the new political priorities will be able to achieve

Strategic Areas	Specific Objectives
<i>Social</i>	<ul style="list-style-type: none"> - Use the power of culture and cultural diversity for the development of social cohesion and well-being. - Foster the cultural capability of all Europeans by making available a wide range of cultural activities and providing opportunities to participate actively. - Support and promote inter-sectoral mobility and exchanges of experience between Cultural and Creative Industries (CCIs), Creative Hubs, Maker-Space, Fab-Lab and systems of learning (formal and non-formal) and skills development. - Remove obstacles to mobility of professionals in the cultural and creative sectors. - Protect and promote Europe's cultural heritage as a shared resource, to raise awareness of our common history and values and reinforce a sense of common European identity.
<i>Economic</i>	<ul style="list-style-type: none"> - Supporting culture-based creativity in education and innovation, for jobs and growth. - Promote the arts, culture and creative thinking in formal and non-formal education and training at all levels and in lifelong learning. - Promote the access to finance, innovation capacity, fair remuneration of authors and creators and cross-sectoral cooperation for the creation of a favourable ecosystems for cultural and creative industries. - Promote the skills needed by cultural and creative sectors, including digital, entrepreneurial, traditional and specialised skills.
<i>Strengthen the EU's international cultural relations (External)</i>	<ul style="list-style-type: none"> - Foster a strong cooperation with Member States and stakeholders, including civil society organisations and international partners. - Support culture as an engine for sustainable social and economic development. - Promote culture and intercultural dialogue for peaceful inter-community relations - Reinforce international cooperation on cultural heritage

(7) Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions, A New European Agenda for Culture COM/2018/267, Source: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=COM:2018:267:FIN>

(8) Costa, S., «European Year of Cultural Heritage-2018: An Impressive Result to be Consolidated», SScientific REsearch and Information Technology, Vol 9, Issue 1 (2019).

In addition, the European Agenda for Culture has made possible specific strategies that have received huge boost from global lockdowns (9) and which, thanks to the added value they generate, can also represent an advantage for the implementation of the other 2019-2024 priority actions (10).

Specifically, the services made possible by the Commission's Digital4Culture Strategy (11) - a cross-cutting strategy, which espe-

cially supports the citizenship dimension of the Digital Single Market - have played a key role in 2020 in supporting the cultural and creative sectors in overcoming the challenges brought by digital transformation and globalisation and helping them to better exploit the opportunities offered by digital change.

Initiatives as part of the Digital4Culture strategy were:

Table 1.3. - Initiatives as part of the Digital4Culture strategies

Initiatives	Specific Objectives
1. Europeana	Enabling platform for the digital transformation of cultural heritage
2. Digitization centres for monuments and sites	Digitisation processes made possible initially by the Horizon 2020 funding programme (Challenge for Society 6) and then at scaled under the Digital Programme
3. Digital Creative & Innovation Hubs ⁽¹²⁾	Establish a pan-European network of Digital Creative & Innovation Hubs, providing one-stop shops for the cultural and creative industries. This initiative has been complement the actions of the EIT - Knowledge and Innovation Community (KIC) initiative on creative industries (See, <i>ivi</i> , par. 1.3)
4. Enhancing the availability and visibility of EU films	Implement two parallel initiatives: the creation of an online directory of European films (prototype of a business-to-business database of European films) and the "EU Film Week"
5. New mentoring schemes for audiovisual professionals	Inclusion of mentoring activities in the Creative Europe - MEDIA 2019 Work Programme and launch of calls for proposals based on these schemes ⁽¹³⁾ .
6. Stimulating cross-overs from culture to innovation in society and industry	Set up centres across Europe that actively enable collaboration between art and technology to achieve sustainable innovation on a local (urban) and regional level. Initiative of the European Commission, launched under the Horizon 2020 research and innovation programme ⁽¹⁴⁾

(9) Mols, B., «Digital entertainment in lockdown: the new life of culture online», European Science-Media Hub, June 22, 2020. Available online: <https://sciencemediahub.eu/2020/06/22/digital-entertainment-in-lockdown-the-new-life-of-culture-online/> (accessed on 11 March 2021).

(10) Mc Neilly, N., Helly, D., Valenza, D., Digital change & EU international cultural relations, Cultural Solution Brief#5, Available online: <https://www.culturesolutions.eu/wp-content/uploads/2020/04/CS-BRIEF5.pdf> (accessed on 11 March 2021). Moreover, «digital means allow broader and more democratic access to culture, helping to overcome geographical and linguistic borders, and storing and making available huge amounts of data. The digital revolution also enables the creation of new and innovative artistic creations, as well as innovative ways of presenting and consuming cultural content (e.g. via virtual reality or social media)» Commission Staff Working Document, A New European Agenda for Culture - Background Information, cit., p. 37.

(11) Commission Staff Working Document, A New European Agenda for Culture - Background Information, cit., p. 37.

(12) The initiative offered a guidance on funding and foster an innovation oriented and supportive legal environment for the creation and experimentation of new business models, products and services. Environment which was also promoted through strategic partnerships between producers, distributors and promoters (business incubators). Source: <https://ec.europa.eu/digital-single-market/en/digital-innovation-hubs-dihs-europe>.

(13) Source: https://eacea.ec.europa.eu/creative-europe/actions/media/media-sub-programme-calls-for-proposals-work-programme-2019-guidelines_en.

(14) Source: <https://www.starts.eu/>



1.3.b EU Cohesion provisions (ESIF, S3, New Territorial Instruments, ETC) and pursuit of policy synergies in cultural and creativity sector

European Structural and Investment Funds (ESIF)

The European Structural and Investment Funds (ESIF) are financing instruments jointly managed by European Commission and Member States for support the European Cohesion policies. They were created to finance essential investments for the whole of the European Union such as those in the in job creation as well as a sustainable and healthy European economy and environment but:

«Culture is not directly included among the ESIF thematic objectives (TO), being treated more as means rather than an objective in its own right» (15).

Despite the fact that culture and creativity are not even directly mentioned in the 5 policy objectives for 2021-2027 (16) Member States can use anyway these funds to underpin culture and creativity in order to create jobs and growth, and among the European Structural and Investment Funds that support cultural heritage, certain funds and ini-

tiatives play a crucial role.

The reason for this apparent paradox is explained by the instrumental value assigned in these funds to culture and creativity, a value such as to make them an issues implicit in all the other objectives as well as enabling synergies with the other instruments of the EU Cohesion Policy (e.g. regarding innovation and SME competitiveness; spillover effects of culture on various economic), and a short review of the novelties introduced for the 2021-2027 funding period can prove it.

ESI Funds 2021-2027 set out common provisions for seven shared management funds at the EU level:

- I.) CF: Cohesion Fund
- II.) EMFF: European Maritime and Fisheries Fund
- III.) ERDF: European Regional Development Fund

(15) Dozhdeva, V., «Regulatory scope for culture-related support under European structural and investment funds: are we moving backwards?», *European Structural and Investment Funds Journal*, 6 (2018), p. 162. According to Dozhdeva in the 2014-2020 funding period «The ESF regulation does not explicitly refer to the contribution of culture-based activities and competences to social innovation and inclusive growth».

(16) «The ESI Funds are embedded in a normative framework and follow an implementation process resulting from a negotiation between the European Commission and each Member State. The final product is a partnership agreement between EC and Member States, which also involves stakeholders at the local and/or regional levels». It is important to note that In 2021-2027 the EARDF (European Agricultural Fund for Rural Development) included in the past years ESIF Fund, will be part of the Common Agricultural Policy (CAP) which draws its funding also from the European Agricultural Guarantee Fund (EAGF). See, EBLIDA, *European Structural and Investment Funds 2021-2027*, Draft May 2020, p. 10.



IV.) ESF+: European Social Fund Plus

V.) AMIF: Asylum and Migration Fund

VI.) ISF: Internal Security Fund

VII.) BMVI: Border Management and Visa Instrument

Already this first list shows that the field of application that appears to be the most viable for funding projects exploiting the "multidimensional nature" of culture and creativity and their "potential for social cohesion and experimentation" in the new knowledge economy is the ERDF. Further evidences favoring this assumption are:

1. The scope of support from ERDF regards: (a) infrastructure; (b) access to services; (c) productive investments in SMEs; (d) equipment, software and intangible assets; (e) in-

formation, communication, studies, networking, cooperation, exchange of experience and activities involving clusters; (f) technical assistance. Local and regional authorities in charge of protecting and promoting cultural heritage usually with this fund create local jobs at heritage sites and attract visitors to the specific cities and locations.

2. The general Policy Objectives (PO) of ERDF support twenty-one specific objectives listed in the Regulation on the European Regional Development Fund and on the Cohesion Fund with several interconnections with the cultural and creative activities.

Table 1.4 – ERDF Policy Objectives interconnected with cultural and creatives activities

Policy Objectives	Specific Objectives
PO 1 “A smarter Europe by promoting innovative and smart economic transformation”	I.) enhancing research and innovation capacities and the uptake of advanced technologies; II.) reaping the benefits of digitisation for citizens, compaignie and governments; III.) enhancing growth and competitiveness of SMEs; IV.) developing skills for smart specialisation, industrial transition and entrepreneurship.
PO 2 “A greener, low-carbon Europe by promoting clean and fair energy transition, green and blue investment, the circular economy, climate adaptation and risk prevention and management”	I.) promoting energy efficiency measures; II.) promoting renewable energy; III.) developing smart energy systems, grids and storage at local level; IV.) promoting climate change adaptation, risk prevention and disaster resilience; V.) promoting sustainable water management; VI.) promoting the transition to a circular economy; VII.) enhancing biodiversity, green infrastructure in the urban environment, and reducing pollution.
PO 3 “A more connected Europe by enhancing mobility and regional ICT connectivity”	I.) enhancing digital connectivity; II.) developing a sustainable, climate resilient, intelligent, secure and intermodal TEN-T (TransEuropean Network - Transport); III.) developing sustainable, climate resilient, intelligent and intermodal national, regional and local mobility, including improved access to TEN-T and cross-border mobility; IV.) promoting sustainable multimodal urban mobility
PO 4 “A more social Europe implementing the European Pillar of Social Rights”	I.) enhancing the effectiveness of labour markets and access to quality employment through developing social innovation and infrastructure; II.) improving access to inclusive and quality services in education, training and life long learning through developing infrastructure; III). increasing the socioeconomic integration of marginalised communities, migrants and disadvantaged groups, through integrated measures including housing and social services; IV). ensuring equal accessto health care through developing infrastructure, including primary care.
PO 5 “A Europe closer to citizens by fostering the sustainable and integrated development of urban, rural and coastal areas and local initiatives”	I.) fostering the integrated social, economic and environmental development, cultural heritage and security in urban areas; II.) fostering the integrated social, economic and environmental local development, cultural heritage and security, including for rural and coastal areas also through community-led local development

In addition to the immediately visible inter-connections between PO 1 innovative and smart economic transformation and the research, innovation, digitalisation, empowerment SMEs Skills and Education possible thanks to the CCIs products and services (17), in the period 2021-2027, an additional opportunity can also be exploited.

All the 5 POs are valid for integrated urban and territorial approaches, because of the capacity of PO 5 to represent a "Cross-Cutting Policy Objective" that can use all investment categories and indicators from the POs 1-4.

Even if the focus of the EU cohesion policy in 2021-2027 will remain the sustainable economic competitiveness through research and innovation, digital transition, the European Green Deal objectives as well as the promotion of the European Pillar of Social Rights, the new legislation will ensure better exploiting of the potential of culture and tourism anyway.

Another innovation that will enhance the role of culture and creativity in European cohesion policy will be the Recovery Assistance for Cohesion and the Territories of Europe (REACT-EU). REACT-EU is one of the crisis response and crisis repair measures of European Institutions and thanks to the Coronavirus Response Investment Initiative (CRII) and the Coronavirus Response Investment Initiative Plus (CRII+) will provide €47.5 billion of additional funds in 2021-2022 from Next Generation EU. The support will be available across economic sectors, including for the

much-affected tourism and culture sectors.

Smart Specialisation Strategy (S3)

As already seen with the ESIF, there are few explicit references to culture in S3. Even in these strategies, which in the European Cohesion Policy value chain are placed as "ex ante" conditionalities, cultural action is predominantly perceived as an appropriate means of achieving all other key objectives.

The S3 has been the main instrument through which Europe has built its competitive advantage in the field of the new knowledge economy, in which cultural and creative elements are central.

Competitive advantage depends on Europe's ability to promote new growth models at regional level by targeting investments in innovative sectors with significant growth potential and high added value, addressing challenges such as increasing cooperation in innovation investments between regions and exploiting synergies and complementarities between EU policies and instruments.

At regional level the S3 approaches are being implemented across all the EU, and around 6% of all 1,300 regional smart specialisation priorities refer to culture mainly in the fields of cultural heritage or creative industries (18).

In order to promote the increase of this figure in the next programming period, it has recently been proposed to use the regional S3 as a "bridge" to unite Heritage valorisation

(17) According to the already mentioned "instrumental value" assigned to the culture, organizations and entrepreneurial initiatives in the field of culture and creativity, are considered as important assets due their unique inputs for these innovative processes.

(18) Commission Staff Working Document, A New European Agenda for Culture - Background Information. Accompanying the document, Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions. A New European Agenda for Culture (COM(2018) 267 final) p. 9

and heritage-led urban regeneration (19).

It is important to underline that for the 2021-2027 programming period strategic interactions between S3 and Interreg Europe have been foreseen.

As recently stated:

«At a strategic level, Interreg Europe 2021-27 contribution to smart specialisation could be regarded as a space for experimentation, learning and generation of good practice in smart specialisation strategies that can serve broader purposes. In addition, the inter-regional policy learning process helps to build capacities for S3 implementation and to exploit synergies between S3 and other EU Funds, including Horizon Europe» (20)

In the coming years, this could enable S3 to become an “ex ante conditionalities” for access to funding also from other European Programmes.

Before illustrating technical aspects of European cohesion policy, as the New Territorial Instruments (Sustainable Urban Development - SUD, Integrated Territorial Investment - ITI, Community-led local development - CLLD) and European Territorial Cooperation (Interreg), two tables are presented below to develop a common understanding of the potential synergies and embedding processes between several funding programmes in the field of Cultural tourism and culture and

social inclusion (Table 1.5 – EU Funding Programme with specific call for proposal in the field of “Cultural Tourism” (CT) and “Culture and Social Inclusion (CS)”; Table 1.6 - Potential interaction between ESIF and the other funds EU programme).

These specific areas have been chosen because, in addition to having already highlighted the centrality of possible synergies between the world of culture and creativity and new technologies in European strategies for the coming years in the previous paragraphs, these two fields have been explicitly mentioned in the latest drafts available at the time of writing these lines of the Interreg Europe programme 2021-2027 (21).

Taking into account that the Covid-19 pandemic caused very severe and long-standing effects also on the tourism and cultural and creative sector, in the fourth draft version of the Cooperation Programme Interreg Europe (2021-2027), culture is expressly mentioned in the following sections:

a) In one of the “Thematic areas” gathered in the “Group 1” (in which is concentrated the largest share of the programme budget: 80%), under PO 4-“More social Europe”, culture and sustainable tourism are mentioned together the labour markets and health care SOs.

b) Moreover, regarding the PO 4 “A more social Europe” is explicitly stated that:

«In the framework of the European Pillar of

(19) Rivas, M., and Cappellano, F. (2020). Linking Cultural Heritage to Smart Specialisation Strategies. Rock project - Regeneration and Optimization of Cultural heritage in creative and Knowledge cities. H2020-SC5-2016-2017 GA 730280.

(20) Interreg Europe 2021-2027, Cooperation Programme document. Updated draft Version 4, March 2021, p. 12.

(21) Source: https://www.interregeurope.eu/fileadmin/user_upload/documents/Programming_Committee/2021-2027_Interreg_Europe_Cooperation_ProgrammeV4.pdf (accessed on 12 March 2021).

Social Rights, Interregional cooperation can contribute to a more social Europe by supporting policy learning and experience transfer on regional policies that will get people back into employment and enhance the effectiveness of labour markets and integration of migrants and disadvantaged groups. Other key fields of action are, for instance, ensuring sufficient and equal access to health care through developing infrastructures, including primary care and specialised health services and enhancing the role of culture and tourism in economic development, social inclu-

sion and social innovation» (22).

c) Regarding the PO 5 “A Europe closer to citizens” is declared:

«Interregional cooperation can contribute to a Europe closer to citizens by supporting key pointers for the development of effective integrated place-based strategies and policies, which could for instance cover cultural heritage among other themes» (23).

Table 1.5 – EU Funding Programme with specific call for proposal in the field of “Cultural Tourism” (CT) and “Culture and Social Inclusion (CS)” (24)

	CT	CS
Creative Europe	X	X
Europe for Citizens		X
COSME	X	X
Horizon Europe	X	X
Erasmus+		X
EaSI		X
European Territorial Cooperation (Interreg)	X	X
European Regional Development Fund	X	X
European Social Fund +		X
European Maritime and Fisheries Fund	X	X
Instrument for Pre-Accession Assistance	X	X
European Neighbourhood Policy Funding	X	X
EEA and Norway Grants (EFTA Countries)	X	X
Swiss Cooperation with Eastern Europe (EFTA Countries)	X	X
Nordic Cooperation (Regional Funds)		X
Visegrad Fund (Regional Funds)	X	X
Central European Initiative	X	X
European Youth Foundation (Other Sources of Funding)		X
European Cultural Foundation (Other Sources of Funding)		X

(22) Interreg Europe 2021-2027, Cooperation Programme document, cit., p. 10.

(23) Ibidem.

(24) European Institute of Cultural Routes, Vademecum on Sources of Funding for Cultural Routes of the Council of Europe, September 2019, p. VI

Table 1.6. - Potential interaction between ESIF and the other funds EU programme (1)

EC Programme	Main aims	Culture, Ed. & Training	ESIF similarities	ESIF differences	Complementarity assessment
Erasmus+	Implemented at national level; Generally different priorities: creative industries focus.	- E&T (high) - Cult (medium)	Implemented at MS level with similar aims and focus		High complementarity in terms of policy area (culture)
Creative Europe	Direct funding to cultural, creative and audio-visual sectors	- Culture (high) - E&T (medium)	Focus on culture for social benefits	Implemented nationally with different priorities and focus on creative industries	Low complementarity since instruments differ; bilateral projects and cultural cooperation
European Capital of Cultures	Richness and diversity of EU cultures - cities are at the heart of culture.	- Culture (high) - E&T (low)	Focus on cultural events for economic and social benefit	National level; a different city each year	Medium / high, projects apply to other EU funding, such as ESF training and investments in cultural heritage and infrastructure through ESF
European Heritage Label	Symbolic value to EU heritage	- Culture (High) - E&T (low)	Focus on common culture to boost tourism and for economic benefits	Implemented at national level with no EU funding	Medium, no funding from EHL; MS can use ESF funds to restore sites

New Territorial Instruments

As was the case for the 2014-2020 programming period, in the next seven-year period the ESIF regulatory provisions will give Member States and regions new opportunities to use ESIF for integrated territorial strategies in the field of the so called “New Territorial Instruments”.

On the basis of their intensive use in the past (2), it is possible to foresee that particularly with regard to their interconnections in the field of culture and creativity, the specific territorial tools that are likely to be most used in the future are:

- Sustainable Urban Development (SUD): in 2021-2027 tool for an integrated territorial

development targeting urban areas (according to Art. 9 of the new Regulation for the European Regional Development Fund and Cohesion Fund – ERDF/CF)

- Integrated Territorial Investment (ITI): in 2014-2020 mainly used to meet the compulsory Sustainable Urban Development requirements under Article 7 of the former ERDF Regulation. According the article 24 of the new Regulation for the Common Provisions between the several ESI Funds 2021-2027 (CPR) ITI could be activated when territorial strategy receives funding from multiple priorities, or even programmes, funds or POs

- Community-led local development (CLLD): in 2014-2020 used to support implementation of joint bottom-up local development

(1) EBLIDA, European Structural and Investment Funds 2021-2027, cit., p. 43

(2) Dozhdeva, V., «Regulatory scope for culture-related support under European structural and investment funds: are we moving backwards?», European Structural and Investment Funds Journal, 6 (2018), p. 9.

strategies. In 2021-2027 has been established a specific delivery method to enhance its participatory approach (CPR Art 25-28).

As recently stated, also in the 2021-2027 period the European Institution will take these "tools" into great consideration having the full awareness of how the regional diversity (characteristics, opportunities and needs) of the European territories «requires going beyond 'one-size-fits-all' policies» also using «place-based approaches that give regions the ability and means to deliver policies that meet their specific needs» (3).

Since "cultural heritage" and "cultural capital" (4) are important endogenous place-based assets, it is possible to hypothesise how these will be capitalised through their integration into these territorial tools.

Specifically, ITI and CLLD «provide frameworks for thematic and sectoral integration and potentially for capitalising on culture-based assets in support of endogenous potential and growth» (5) and their strong interconnection with SUD allows the prediction that Cities will be the main "arena" of these innovation processes.

As regards the actions that these instruments will be able to finance, the SUD cover:

- All investments under ERDF/CF PO5 specific objective 1 (per definition for urban areas)
- All investments under ERDF/CF PO1-4 and territorial instruments (ITI, CLLD) targeting

urban areas Minimum 6% ERDF

According to CPR articles 23 and 25-28 (only for CLLD) there are minimum financial requirements for making support for integrated territorial development operational. The other constraints relate more specifically to the method for using the SUD:

- the interventions must be linked to territorial or local strategies, and that is the reason why in their definition of the targeted geographical area the assessments must be carried according to needs and potential and be locally coordinated through an integrated approach;
- the interventions must be multi-level and optionally community-led, but in any case have to involve the relevant local or territorial body and ensure partnership with all the relevant local actors

European Territorial Cooperation (Interreg) – ETC

During the previous seven years the European institutions already considered this program as closely linked to culture and creativity, in fact in 2018 it was stated that:

«The Interreg programmes contribute to the cultural and to creativity skills development among the countries, regions and at cross-border level. At macro-regional level, culture is also related to the development of skills and expertise, education, and training» (6).

(3) Interreg Europe 2021-2027, Cooperation Programme document. Updated draft Version 4, March 2021, p. 25.

(4) Term used here to encompass in a broader sense all economic activities that can be classified using the concepts of CCS and CClIs. See, *ivi*, par. 2.

(5) Handbook of Sustainable Urban Development Strategies, Fioretti, C., Pertoldi, M., Busti, M. and Van Heerden, S. editor(s), Luxembourg, Publications Office of the European Union, 2020 p. 42.

(6) Commission Staff Working Document, A New European Agenda for Culture - Background Information. Accompanying the document, Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions. A New European Agenda for Culture (COM(2018) 267 final), pp. 10-11

Today, the overall objective of the Interreg Europe 2021 – 2027 programme is:

«To improve the implementation of regional development policies, including Investment for jobs and growth goal programmes, by promoting the exchange of experiences, innovative approaches and capacity building in relation to the identification, dissemination and transfer of good practices among regional policy actors» (7)

This overall objective when compared to the considerations already expressed regarding the OPs of the 2021-2027 ERDF leads to predict how also for the period 2021-2027, initiatives for connect culture and creativity and exploit their potential for the territorial growth will remain one of the most frequent themes in the submission of project ideas.

(7) Interreg Europe 2021-2027, Cooperation Programme document. Updated draft Version 4, March 2021, p. 15-



1.3.c Examples of culture and creativity in cities and regions from ADRION and EUSAIR partner countries

The following experiences have therefore been selected from the most successful cases of the last seven-year period, in an attempt to provide a useful benchmark for defining the objectives that could be achieved in the next Local Action Plans by the EUSAIR countries:

- a) the "Cultural and Creative Regional Ecosystems (CCRE-S3)" thematic area of the Conference of Peripheral Maritime Region (CPMR);
- b) the Forum of Adriatic and Ionian Cities (FAIC), for the promotion and protection of the cultural heritage;
- c) the Preparatory Action on European Houses of Culture in 2018-19.

Economic and social cohesion is a prerequisite for the economic development of territories both in relations between the member states of the Union and in relations with so-called third countries. Policies to promote greater economic and social homogeneity between different countries is in fact both a method for reducing the gap "between the different regions and the backwardness of the less favoured regions" (1) within the Union, promoting their progressive integration, and for creating, for example, more advanced and harmonious diplomatic, commercial and even "cultural" relations.

With regard to the specifics of the extreme heterogeneity among the countries participating in the ADRION programme's CREATURES project, which include EU member states, candidate states and potential candidates to the EU's membership, it is important to highlight how culture and tourism could become the tools capable of harmonising their different levels of territorial development. These are not only the sectors that even during the economic crisis of 2008/9 managed to maintain high growth rates, but they also have additional strategic positive externalities in the current historical moment:

- (i) they enhance the concept of European identity, and for this reason their role for the Balkan countries involved (EU candidate and potential candidate countries) could be similar to that played in Slovenia and Croatia during the 2004/6 process of EU enlargement (2);
- (ii) they are an antidote against cultural homologation providing the service required by tourists, but within a localized cultural context.

CPMR "Cultural and Creative Regional Ecosystems (CCRE-S3)" (3)

The CPMR brings together 150 regions from 24 countries and designs actions that impact the lives of 200 million people. Its 6 geo-

(1) This is the definition given by the single European Act of 1986, to which the most recent EU treaty, the Treaty of Lisbon, adds a third dimension by introducing the concept of "economic, social and territorial cohesion". See, https://ec.europa.eu/regional_policy/en/faq/.

(2) Tourism in the New Europe: The Challenges and Opportunities of EU Enlargement, edited by Derek Hall, Melanie Smith and Barbara Marciszewska, Wallingford, CABI, 2006, pp. 81 ss, pp. 292 ss.

(3) Source: <https://www.adriatic-ionian.eu/wp-content/uploads/2021/02/Culture-Stavros-Kalognomos.pdf>

graphical commissions (Atlantic Arc Commission; Balkan and Black Sea Commission; Baltic Sea Commission; Intermediterranean Commission; Islands Commission; North Sea Commission) develop their strategies on 5 common policy areas: cohesion, transport, maritime, climate and energy, migration.

Although in these policy areas there is no specific one for culture and the cultural and creative industries, in the Ionian-Adriatic region (where it is present with its Balkan and Black Sea, Intermediterranean and Islands commissions) the CPMR acts actively in these fields thanks to its role as coordinator of the Adriatic-Ionian Network of Universities, Regions, Chambers of Commerce and Cities Initiative (AI-NURECC), within which its European projects in the field of cultural heritage protection and the promotion of cultural, creative, experiential and sustainable tourism are developed. Moreover, the CPMR supports in partnership with the Spanish Autonomous Community of Aragon and the Italian Region of Tuscany and the Region of Western Greece the cultural and creative regional ecosystem CCRE-S3. Within the CCRE-S3 especially thanks to the Region of Western Greece as main policymaker and institutional actor along with other stakeholders such as Municipalities, Chambers and Universities, CPMR implements projects related to the Creative and Cultural Industries (CCI). The aim of the CCRE-S3 is stimulate new insights and opportunities related to cultural and creative experiences for local communities and residents, through public-private investments. The subjects targeted by these actions are 4 CCIs-related groups of professions: Creative entrepreneurs; Cultur-

al heritage professionals; Cultural & Creative intermediaries and managers; Publisher professionals and professionals of the audio-visual sector (4). The CPMR believes in the transversal dimension of culture, art and CCI and their impact on territorial development for regions. A system where culture, art and the cultural and creative industries are placed at the centre, and from which effects on tourism, creative spillover, economic promotion, urban development, communication and territorial branding and education are radiated through the following vectors: (i heritage protection; (ii) culture-based creativity; (iii) attractiveness; (iv) land development; (v) cultural goods and services; (vi) access to knowledge.

Forum of Adriatic and Ionian Cities (FAIC)

In the Adriatic-Ionian Euroregion (EUSAIR) the macro-regional strategies are associated among others with networks of Cities that ensure an enabling platform for the regional cooperation. An example of such platforms is the Forum of Adriatic and Ionian Cities (FAIC) (5), which is relevant for the EU Strategy for the EUSAIR.

This association brings together the cities of the countries of the Adriatic-Ionian basin and aims to build and develop their economic, social, environmental and cultural heritage and to collaborate in European integration and enlargement. In order to achieve this objective, it promotes innovative forms of multi-level decentralised cooperation and partnerships between the local authorities of the member countries. Specifically in the coming years, its ambition is to build on the

(4) The above groups include Blue Growth-related professionals such as: marine biologists, maritime historians and archaeologists, Member State Partners planners fishermen, traditional shipbuilders and so on.

(5) Source: http://www.faic.eu/index_en.asp

heritage of experiences gathered in the past years to further strengthen the role of culture as a priority sector for innovation-driven territorial development.

Preparatory Action on European Houses of Culture in 2018-19 ⁽⁶⁾

While the previous cases were mainly about how cooperation in culture, media and art has proven to be a solid way to help EUSAIR countries and regions work together on efficient and sustainable projects, the Preparatory Action on European Houses of Culture in 2018-19 covers the broader field of how the promotion of culture and intercultural dialogue can make relations between different communities within countries more peaceful.

This cooperation model mainly involved national cultural institutions in the creation of "common houses" based on a partnership between the EU and partner countries: The European Houses of Culture.

The aim of such "houses" was to enable the cultural institutions and other stakeholders to come together to provide services to the local population, engage in joint projects and offer scholarships, cultural and educational exchanges.

The European added value that has been achieved thanks to this project has been: the promotion of intercultural and interreligious dialogue; the defence of cultural diversity, and the increase of respect for equal dignity of all people.

2. CCI's and the digital transformation: exploiting the innovation potential from the enabling technologies

The opportunities

In defining the economic activities that fall within the scope of today's CCIs, the role of changing consumption and demand based on technological developments has been

central since 1990s. As a matter of fact, the same transformation of "cultural industries" into "creative industries" (1) is probably closely linked to the enormous disruption brought about in that decade by digital media. The convergence of technological

(6) Commission Staff Working Document, A New European Agenda for Culture - Background Information, cit., p. 17.

innovations and radical social, political and economic transformations in Western countries has made the then emerging sectors of cultural production, such as multimedia and software production, audiovisual industries, architecture and design, less and less definable within the traditionally set sectors of the cultural industries (2).

This long-standing trend is being confirmed in recent years in the transformations that the latest technological developments are bringing to the same patterns of experiencing culture.

In particular, as recently confirmed by Italian academics from research centres that have been actively engaged in analysing the dynamics linking culture to economic development since 2000 in the book "Innovation and culture. Start-up entrepreneurship for art and cultural tourism" (3), edited thanks to the collaboration between the Santagata Foundation and a researcher from University Institute for Modern Languages of Milan - IULM, despite the fact that the pandemic is imposing new and unforeseen scenarios on the world of culture, it is precisely the studies carried out on cultural and creative production systems, such as the one represented by Italy's cultural heritage which is often so fragile and in need of constant care, restoration and protection, that may be useful for

trying to hypothesise future strategies for the defence and relaunch of the CCIs.

In fact, precisely because of the peculiarities/fragility of the cultural heritage of tourist sites such as Venice, Bologna or Firenze, solutions have always had to be sought and implemented to balance the necessary limitations and forms of regulation of the flow of visitors and, at the same time, innovative forms of cultural experience with the equally necessary requirements linked to economic development.

For the above reasons, the book confirms that the business models that have seized the opportunity of culture 2.0, 3.0 and finally 4.0 to create innovative products and services can now be fully incorporated into the world of culture - including cultural tourism and the CCIs - and play an important role in the economic development and competitiveness of territories (4).

In addition to the importance of these conclusions recently reached by its scholars, Italy may represent a further model for what could be defined as one of the first cultural and creative products with a recognised European relevance to make massive use of what, at the time of its creation, were the most advanced existing technologies.

(1) Defined in their early days as «those activities which have their origin in individual creativity, skill and talent, and which have a potential for wealth and job creation through the generation and exploitation of intellectual property» UK Creative Industries Task Force (CITF) (2001) Creative Industries Mapping Document 2001, London: Department for Culture, Media and Sport, p. 5. It is important to point out that, on the other hand, in Italy the prevailing view among scholars of culture-driven economic development processes is that the creative industries are «craft and manufacturing industries that produce the goods of material culture: in a word, all the goods and services made in Italy that have a priority reference in the cultural tradition of the local district industry. Creative industries are those that produce content protected by copyright, such as cinema, television, publishing, but also software and advertising. Finally, the creative industries are those that represent the country's historical and artistic heritage: museums, monuments, architecture, contemporary art, music, theatre and opera» Santagata, W., *The governance of culture*, Bologna, il Mulino, IT, 2014, p. 19.

(2) Ratzenböck, V., Demel, K., Harauer, R., Landsteiner, G., Falk, R., Hannes, L. and Schwarz, G. (2004) *An Analysis of the Economic Potential of the Creative Industries in Vienna*, Vienna: Kulturdokumentation.

(3) Friel, M., Borrione, P., *Innovation and culture. Start-up entrepreneurship for art and cultural tourism*, Torino, CSS-Ebla, IT, 2020.

(4) Friel, M., Borrione, P., *Innovation and culture. Start-up entrepreneurship for art and cultural tourism*, cit., p. VII.

Already at the beginning of the 1990s, prototypes of hypertext-based educational and divulgative systems dedicated to the history of civilisation were designed and developed in Italy. These prototypes led to projects for the development of an “Encyclomedia” whose aim was to build a multimedia hypertext for the study of historical disciplines, not limited to political, economic and social history, but also embracing the history of art, music, literature and theatre, as well as the history of philosophy, science and technological development (5).

The importance of this past achievement when compared to the examples reported below of today's success stories in the field of exploiting the business opportunities possible from the link between CCI and digital transformation, which only in a few cases come from a country like Italy with such high potential in this sector, should not lead to a pessimistic assessment of the present but push towards the achievement of increasingly ambitious goals.

In order to better understand how all this can be concretely translated into specific CCI products or services, it is possible to exemplify with a chart on the phases into which the so-called “cultural experiences” (6) can potentially be divided (7):

a) imagine: multimedia contents (documentaries (8), photos, videos, etc.) via traditional and new media, social networks, online communities or professional networks (e.g. LinkedIn, etc.); tools for the empowerment of indexing in search engines results page (SERP).

Examples:

– Contents for features as Amazon Prime Video “X-Ray” (information about set and locations in traditional video services products or specific information in social and cultural documentaries)

– Contents for “Wattpad”, social reading network accessible both via website and app, bringing together a multilingual community of writers and readers, free to publish any original content.

– “Cityteller” geoemotional map to tell the cities through books thanks to the contribution of users. The app allows to know the cities through the books and to know the places of the books.

b) plan: “sources of inspiration” (institutional and non-institutional information) for deciding “where to go” and “what to do” both comparatively and absolutely.

(5) The “MuG” (the multimedia guide to the history of European civilisation) was designed and developed by Daniele Barbieri, Bruno Bassi, Giulio Blasi and Costantino Marmo under the supervision of Umberto Eco. The theoretical part of the research was carried out at the Department of Semiotics of the Institute of Communication Disciplines at the University of Bologna. The practical development of the prototype was made possible thanks to the support of Olivetti, which provided the researchers with the necessary computers and software. See Barbieri, D. Using hypertext to teach history: a design experience, in *Storia & Computer*, Edited by Simonetta Soldani e Luigi Tomassini, Milano, Bruno Mondadori, IT, 1996.

(6) «the encounter between people and cultural works or their engagement in cultural activities» Carnwath, John D., Brown, Alan S., *Understanding the Value and Impacts of Cultural Experiences. A Literature Review*, Arts Council England, 2014, p. 59.

(7) The scheme takes up the findings recently presented in Friel, M., Borrione, P., *Innovation and culture. Start-up entrepreneurship for art and cultural tourism*, cit., pp. 9 ss.

(8) Goh, C. H., Nagalingam, S. (2009). *Sustaining Cultural Tourism Online: Video Documentary as a Digital Media Content*, in *Proceedings of 2nd National Symposium on Tourism Research*, Edited by Badaruddin Mohamed and Morshidi Sirat, Penang, University Sains Malaysia, Pages 83-87.

Examples:

- Easyjet app: “Look&Book” function
- Google Arts & Culture Platform
- “Cultural gems” (European free open source web app) (9)
- “Stendhapp” App based on geolocation and open data that contains information (Museum; Churches; Monuments; Buildings; Archaeological area; Art; Music; Theatre; UNESCO sites; Literature; History; Nature; Food; Wine; Festivals) about 52000 places (innovative Start-up with a social vocation - SIAVS)

c) procure: agreements with e-marketplaces and direct booking services; instant messaging for purchases and business information; “one-shop” platforms.

Examples:

- Online museum booking platforms (digital tickets for museums and attractions) as “Tiqets” or “Musement”
- Use of chatbots and other booking and payment services through platforms such as “Wechat” (and “Wechatpay”) or “Alipay”

d) experience: instant messaging for assist the touristic visits; augmented reality (AR) apps and multimedia contents for provide on-site information; apps to provide information on events in a city or to experience a museum or destination through play (gaming); apps to directly link the destination's attractions with more commercial aspects related to entertainment and local products; apps related to the sharing economy to connect visitors with each other or tourists with

residents in order to share services and experiences; guided tours, audio guides, virtual reality, weather, maps, and so on to deepen and assist the cultural experiences.

Examples:

- Italian Start-up “Tooteko” that makes art accessible to the blind and visually impaired by integrating tactile exploration with audio data
- “TuoMuseo” International collective of artists, game designers, developers, sound designers and 3D animators working at the intersection of art and video game

–Italian Start-up “Apparati Effimeri” that realizes immersive environments and visual design creating original visual content and innovative video installations

–“Lyri” app for “Opera libretti” texts synchronization on smartphone and tablet in real time

e) share: contents creation for sharing the experience through videos and comments posted on social media, online reviews, blogs, and so on (reputation economy); innovative solutions for the traditional art market (e.g. galleries and auction houses);

Examples:

- Lonely Planet: Thorn Tree Forums
- American online travel company “Tripadvisor”s” platform of traveller reviews and opinions (user-generated content and comparison)
- “Art Rights” platform to support the management, certification and authentication of works of art to protect and protect artists,

(9) Source: <https://creativesunite.eu/euculturefromhome/>

collectors and industry operators using technologies such as Blockchain

– “Art Shell” digital platform (cloud infrastructure consisting of various desktop and mobile apps) for the management of collections and to connect the various players of the art world optimizing processes from cataloguing to evaluation, from handling to insurance.

Moreover, these same considerations can be carried over from the simple level of so-called cultural tourism to the broader level of the global major changes in the competitive scenario. In fact, this operation can offer a view of the current strategies for relaunching and defending the cultural and creative sector and industries and, thanks to an in-depth understanding of the potential of the CCI, can offer ideas for projects that go beyond the current pandemic context.

In particular, three aspects of the transformations that have taken place on the supply side and that have also reverberated on the labour market and the cultural professions could be considered as real “gold seams”:

- the digitisation processes of cultural content;
- the emergence of new distribution channels and platforms, and the emergence of new international players;

- the rise of the experience and leisure economy.

The threats and possible solutions

The above mentioned transformations have taken shape since the end of the millennium in a context of globalisation of cultural markets, widening of the concept of culture to include the products and services of the creative industries, and growing recognition of the role of culture as a factor in economic development (10).

In contexts like Italy's, intercepting these opportunities represents a real paradigm shift. In addition to introducing competitive elements typical of private entrepreneurship in a cultural and creative field that for many years was mainly governed by the system of public funding (11), it entails the use of indicators to measure the resulting new types of performance that have traditionally assigned countries like Italy a marginal role in the European ranking.

In particular, we refer to the indicators used in the aforementioned “Euro-Creativity Index” (12) developed by Florida and Tinagli (13).

While the “Euro-Creativity Index” places countries with a high technological level at the top of its ranking, which tends to rise in large cities, countries such as Italy, where most of its municipalities are medium-sized (14), have

(10) Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, cit., p. 19.

(11) Symbola Foundation, Unioncamere, Io sono cultura 2019. L'Italia della qualità e della bellezza sfida la crisi. Friel, M., Miglietta, A., Segre, G., Entrepreneurship in innovative artistic production. Insights from the Italian context, in Conference Proceeding della Sinergie - Sima 2018 Conference Transformative business strategies and new patterns for value creation. Full Papers Venice, 14-15 June 2018, Venice, Ca' Foscari University, 2018, pp. 233-243.

(12) Florida, R. and Tinagli, I. (2004). Europe in the Creative Age, Carnegie Mellon & DEMOS.

(13) See, *ivi*, par. 1.1.

(14) In Italy a regional map of non-metropolitan territories can be drawn up by subtracting the population of metropolitan cities (metropolitan city and belt) from the total population of the regions. This methodology shows how the 64% of the Italian population resides in the 97 average cities (provincial capitals), See ANCI – IFEL, The potential of medium-sized cities in the “Italy” system, IT, 2019, p. 50.

historically been underestimated by this classification methodology.

Moreover, this same Index also seems to underestimate some places that are perceived as relatively creative despite their low use of technology, such as the design and fashion industries or highly specialised manufacturing sectors based mainly on traditional culture and knowledge such as the Italian one.

But today the threats that could come from these changes and these new evaluation systems can be mitigated by two elements, one coming from the rediscovery and updating of organisational methodologies “from the past”, the other from the more and more significant affirmation of trends that “in the near future” will have a secure development.

With regard to the facilitating elements for the solution of the above-mentioned threats that in this description can be defined as “coming from the future” these relate to current developments in the Italian productive system itself.

As a matter of fact, in Italy a “new industrial triangle” (an area between Bologna, Milan and Venice) (15) is replacing the “old triangle” (between Turin Genoa and Milan) as the engine

of the production system, an axis of development that has shifted eastwards and that has replaced the dominance of large companies with a model made up of networks of small and medium-sized enterprises, cultural associations and non-profits, CCIs, Start-ups that work with the “creative economies” of cities to create quality products.

Networks in which there are also cities and productive districts dedicated to pleasure or entertainment (16), characterised by attractions such as theme parks and holiday villages, or discos, clubs and music venues, where entertainment is linked to tourism itself, as in the area from Rimini to Cattolica, including the Metropolitan City of Bologna (17) and Venice.

But also networks, within which Bologna is internationally recognized as a “food capital”. This recognition stems from its unique context of important players such as the University, the regional food cluster (“Clust-ER AgriFood”), the actors of its multilevel governance, as well as the many companies of so-called Emilia-Romagna Region “food valley” (18).

The establishment of this “new triangle” is transforming the cities concerned into in-

(15) A model based on the concept of “polycentric metropolis”, See Hall, P., K. Pain, K., *The Polycentric Metropolis. Learning from mega-city regions in Europe*, Earthscan, Londra 2006. Regarding Northern Italy, See Garavaglia, Luca, *The distribution of advanced business services in Northern Italy: towards a polycentric metropolis model?*, *Métropoles*, 14/2014.

(16) Bonomi, A., *The Pleasure District*, Torino, Bollati Boringhieri, IT, 2000

(17) Networks which, as far as Bologna is concerned, has a history that can be traced back to the 1970s, See Pedrini, S., Corrado, R., Sacco, P. L., «The power of local networking: Bologna’s music scene as a creative community, 1978–1992», *Journal of Urban Affairs, Special Issues*, Published online: 02 Feb 2021. Moreover, on the link between creative clusters and the urban context, See Cavallo, M., Marchettini, M., Pedrini, S., *The swing of the cities*, Bologna, CLUEB, IT, 2018, spec. pp. 163-168.

(18) Cavallo, M., *The Enchantment of the Territories and the Circular Economy in Agrifood Starting from a European Experience*, in *Ecomondo. The Green Technology Expo. Atti dei convegni aperti a call for papers*, Edited by Fabio Fava, Santarcangelo di Romagna (RN), Maggioli, 2020, p. 316. As stated by Greg Richards, one of the most relevant academics in the field of connections between culture, creativity and tourism, in the identification of ‘value networks’, in which the traditional value chain of organisations is replaced by a more widespread network of value creation (which includes creative production, consumption and “prosumption”): «food is vital not only for survival and local development, but it also provides the basis for important newly-emerging creative and cultural industries», See Richard, G., *Food and the tourism experience: major findings and policy orientations*. In Dodd, D. (ed.) *Food and the Tourism Experience*. OECD, Paris, 2012, p. 16.

creasingly digital entities: agile, flexible and attractive environments, ready to change to cope with technological evolution.

The progressive adoption of differentiated and sometimes “critical” smart city models (19) is thus going along with the overcoming of the previous development models of urban agglomerations, in which competitiveness derived from the level of wealth production linked to the productive activities that were established there (20). A process was thus set in motion whereby the complexity of the production system guaranteed a reduction in inter- and intra-industry costs, which acted as a lure for further companies.

Today, the shift from “manufacturing” to “services” as a result of the deindustrialisation processes in these contexts has meant that it is not only the “size” of the cities that counts, but above all the capacity of the socio-economic “basin” in which they are located. The interconnections existing in the so-called “Functional Urban Areas” (21) are placed as central, in which new local “functional” rather than administrative boundaries should be exploited in order to link “proximity effects” to the specialisation of the local system.

The link between the above-mentioned effects of proximity and the specialisation of the local system leads to the second element, which, despite coming “from the past”, could ensure that in the future the threats

inherent in the transformation of the role of culture and creativity as factors of economic development are overcome, thanks to new technologies and global changes in the demand and supply of cultural and creative products and services.

The changes in the context described so far are so powerful that they make methodologies theorised almost twenty years ago in the field of the so-called economy of culture relevant and useful again.

In particular, the intuitions of the Italian economist Walter Santagata on the role of “Cultural Districts” (22) today, which can be integrated with elements such as the maturity now reached by innovative technologies with disruptive effects and new production networks of innovative products and services based on a multilevel governance of smart cities integrated with their functional areas, can be the ground for new successful local development strategies.

To demonstrate this thesis, in the following paragraphs we will review the most significant European experiences in the integration of new technologies and products and services offered by the CCIs, showing how these case studies can all be overlapped with the models theorised by Santagata for those cultural districts known as “Quasi Industrial-Districts”:

(19) Cavallo, M., «Culture to Regenerate the City: An Urban Smart Mix», the Smart City Journal, 16th June 2020.

(20) i.e., in which the more factories there were and the more people they attracted, the more people arrived and the more secondary activities were activated, the more secondary activities attracted other people and other activities.

(21) A Functional Urban Area consists of a City and its Commuting Zone, See. OECD. 2012. Redefining “Urban”. a new way to measure metropolitan areas. Paris. OECD Publishing.

(22) As a convenient place to produce goods based on existing culture and local intellectual tradition in order to face international competitive scenarios based more on the selection of the best ideas/quality than on the lowest cost of labour, See Santagata, W., Cultural Districts and Economic Development, EBLA – CSS, Working Paper N. 1/2004, p. 5.

(i) «the Museum Cultural District (mainly based on network externalities and the search for optimal size);

(ii) the Metropolitan Cultural District (mainly based on communication technology, performing arts, leisure time industries and e-commerce)» (23).

This overlap is intended to combine the sharing of creative ideas for the organisation of festivals, the development of museums, "experiential" tours, and the use of technological innovation and the creation of new business ideas made possible by this review of "good practices", with elements of analysis useful in building strategies for economic development.

In particular, the Museum Cultural Districts model, which in its original formulation was conceived as a physical museum network including a local artistic community (24), could be updated thanks to the innovations made possible by technological development in its configuration as a "digital museums network" for sharing resources and services among different cultural institutions, and therefore no longer necessarily linked to a single urban dimension.

An example of this is its use for the creation of networks of small local museums (25) or networks between museums of different regions and nations or realised on a European level.

In this way, even what was defined as the basis for the creation of this type of district, i.e., being the product of local public policies only, or the result of a localised culture embedded in the human capital and collections of each museum, could be strengthened by differentiating funding channels and increasing the possibilities of exchange and mixing between European local cultures and communities.

Moreover, even the Metropolitan Cultural Districts model, i.e. policies based on the creation of «spatial agglomeration of buildings dedicated to performing arts, museums, and organisations which produce culture and related goods, services and facilities» (26), can also be successfully updated today.

The aim of bringing new life into communities by using the arts and cultural services to attract people, to counter industrial economic decline and to design a new image for cities can now also be achieved thanks to the new role recently played by public administrations in promoting the creative use of technologies to strengthen relational capital, shaping its structure and directing public policies to make the city an enabling infrastructure.

Concrete examples of this can be seen in the numerous European cases related to recent urban regeneration processes (27).

Urban regeneration practices that also thanks to specific projects, such as "Urban Regeneration Mix" in which the Metropoli-

(23) *Ibidem*.

(24) Santagata, W., *Cultural Districts and Economic Development*, cit., p. 19.

(25) The metropolitan area of Bologna, for example, has more than 100 museums of various kinds, most of which fall into the category of 'minor' museums. For an overview, see the page dedicated to museums on the website of the Metropolitan City of Bologna: <https://www.cittametropolitana.bo.it/cultura/guidaMusei>

(26) Santagata, W., *Cultural Districts and Economic Development*, cit., p. 20.

(27) See, Eutropean Research & Action, *Funding the Cooperative City: Community Finance and the Economy of Civic Spaces*, Edited by Daniela Patti and Levente Polyák, Vienna, Cooperative City Books 2017.

tan City of Bologna participates within the European programme "URBACT III" (28), can lead to the creation of European networks of cities (transfer network) within it is possible to replicate the collaborative city models promoted at local level, increasing the participation of city residents, favouring their equal involvement and strengthening the relationships between the main stakeholders of urban regeneration processes. In this way, the aim of these "transfer networks" is to research, identify and apply the key success factors that bring life back into historic areas but also bring citizens back into regenerated areas.

The thesis at the centre of this operation is that "cultural districts" as theorised by Santagata in 2004 (and specifically the museum cultural district and the metropolitan cultural district) (29) can in the current scenario lead to the creation of discriminating competitive advantages even in a market of cultural and creative products and services that is now globalised and based on the massive use of technology.

Especially with regard to territorial development policies, these would in fact have as their specific aim the accumulation of what was defined by the author as "cultural capital" (30).

"Cultural capital" consisting of the production

of "idiosyncratic goods" based on creativity, culture and intellectual property (31) and for this reason closely linked to their local communities, as in the case of the film industry and the audiovisual sector, now extended also to the production of original digital multimedia content, as well as the vast field of industrial design and artistic craftsmanship, but also museum services and wine and food districts (eno-gastronomic local "ecosystems").

According to Santagata the cultural capital's strategic inputs are two cultural based goods: the human creativity and the human intellectual activity.

Cultural based goods that

«along with knowledge based goods share the privilege of being at the edge of a new wave of economic progress based on the glocalism (localized globalism), which has been made possible through information and communication technologies, conditions of increasing returns and new creative economics» (32).

Accumulation of "Cultural based goods" for the local "Cultural capital" enrichment, which, thanks to the European dimension of its strategies, can not only exploit useful multipliers and drivers of growth, but also find the same "vaccines" against the processes of

(28) See URBACT (2020) - TNM in Bologna: Culture as a perspective of regeneration, <https://urbact.eu/urban-regeneration-mix>

(29) The use of these cultural districts as a political tool for local economic development is in any case very complicated due to its many rigidities. Rigidities born mainly from two binding consequences that result from the conditions of the local socio-cultural contexts within which the cultural districts should be implemented: « To superimpose the design of an industrial cultural district onto an inadequate socio-economic structure inevitably leads to failure», and «The industrial cultural district is the result of a long and often socially painful incubation» Santagata, W., Cultural Districts and Economic Development, cit., p. 11

(30) Santagata, W., Cultural Districts and Economic Development, cit., p. 2.

(31) Culture-based and specialized goods that enhance the value of two profound anthropological culture's roots: time and space. According to Santagata «The production of a culture is indissolubly linked to a place, or in a social sense, to a community and its history» See Santagata, W., Cultural Districts and Economic Development, cit., p. 6.

(32) Santagata, W., Cultural Districts and Economic Development, cit., p. 2

homologation and "Mcdonaldization of cultural consumption" (33) inherent in any similar operation if it is excessively focused on the needs of the business world.

In Emilia-Romagna these districts for the accumulation of "cultural capital" are already supported by an important regional reality: the "Clust-ER CREATE" (34).

To this association of companies and research, educational and innovation institutions, the Strategy of the Emilia-Romagna Region for Smart Specialisation (S3) (35) has in fact assigned the promotion of the regional production system through the lever of integration between technology, creativity and culture in the field of what is commonly known as "orange economy" (See, *ivi*, par. 1.1).

Within the Creatures project, the collaboration between the Metropolitan City of Bologna and this reality will allow fundamental synergies in the fields of: (i) the identification of cultural contents on which to create inno-

vative tourist itineraries; (ii) the participation in the creation of communication and multimedia technologies for the presentation of tourist itineraries; (iii) the improvement of CREATURES Project communication.

Due to the nature of this study, the perspective mainly used in this review is that of projects made possible by European funding programmes and national, regional and local development strategies and policies that have played an enabling role in the use of new technologies.

Its aim is to provide useful indications in the selection of institutions and public-private funding for the creation of CCIs technological cultural districts that can also be a driver for tourism.

The technology take-up and acceleration are crucial for the CCIs to be on the forefront of paradigms such as high performance computing (HPC), cloud computing, artificial intelligence (AI) or the Internet of things (IoT) which impact each part of the value chain

(33) Richards, G. and Raymond, C. (2000) Creative tourism. *ATLAS News* no. 23, pp. 16-20. As stated Sneška Quaedvlieg-Mihailovic, Secretary General of "Europa Nostra", the pan-European Federation for Cultural Heritage, at the online debate "A Cultural Deal for Europe a Central Place for Culture in the EU's Post-Pandemic Future" held the 18th November 2020: « Culture and cultural diversity is an antidote to all sorts of nationalism, populism, totalitarianism. For far too long, the unification of Europe was market-driven and not enough culture- and values-driven. 70 years after the adoption of the Schuman Declaration, it is now the time to put culture where it belongs: at the very heart of the European project». Source: <https://cultureactioneurope.org/news/a-cultural-deal-for-europe/>.

(34) Source: <https://create.clust-er.it/en/>

(35) The EU innovation policies so-called Research and Innovation Strategies for Smart Specialisation usually have been indicated with the acronym "RIS3" or "S3", See Relos3 (2019) *Smart specialization: reappraising the local dimension*, edited by Nicola Bellini, Marino Cavallo and Giulia Lazzeri, Milano, Franco Angeli. Conventionally both indicate policies which are implemented as an «ex-ante conditionality for member states and/or their regions to get access to the European Structural and Investment Funds via Operational Programmes», See Rivas, M., and Cappellano, F. (2020). *Linking Cultural Heritage to Smart Specialisation Strategies*. Rock project - Regeneration and Optimization of Cultural heritage in creative and Knowledge cities. H2020-SC5-2016-2017 GA 730280, p. 5. Despite this, some authors use the acronym "S3" to indicate the same "concept" of Smart Specialisation Strategy and specifically the synergies that at city and metropolitan level this implies between the fields of cluster development, innovation of spaces and workplaces, the enhancement of human capital, the increased attractiveness of territories in terms of investment and knowledge and the enhancement of the entrepreneurial ecosystem, while, with the acronym "RIS3" the same "methodology" for the practical implementation of this concept at regional and national level, See Rivas, M. (2018). *Smart Specialisation at City Level*. URBACT-InFocus final report.

Source: <https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/policy-document/emilia-romagna-regional-smart-specialisation-strategy>

from creation and production to distribution and exploitation. For these reason support accelerated testing, experimentation, deployment and take-up of technologies with application potential in CCI's today is fundamental (36).

(36) Commission Staff Working Document, A New European Agenda for Culture - Background Information Accompanying the document Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions A New European Agenda for Culture (COM(2018) 267 final), p. 35.

2.1 Internet, website and portal for CCIs

Project	Funding Programme	Objective	Accumulation of Cultural Capital model
inDICES Measuring the impact of Digital Culture	<i>Call for proposal</i> H2020-SC6- GOVERNANCE-2019 <i>Funding Scheme:</i> RIA - Research and Innovation action	Sustain policy-makers and decision-makers in the Cultural and Creative Industries (CCI) to fully understand the social and economic impact of digitisation in their sectors and address the need for innovative (re)use of cultural assets.	Metropolitan Cultural Districts
PARTHENOS - Pooling Activities, Resources and Tools for Heritage E-research Networking, Optimization and Synergies	<i>Call for proposal</i> H2020-INFRADEV-1-2014-1 <i>Funding Scheme:</i> RIA - Research and Innovation action	Foster a multi-disciplinary approach between researchers in the broad sector of Linguistic Studies, Humanities, Cultural Heritage, History, Archaeology and related fields through a thematic cluster of European Research Infrastructures, integrating initiatives, e-infrastructures and other world-class infrastructures.	Museum Cultural Districts
World Heritage Journeys of Europe	Initiative of the EU made possible thanks to a Preparatory Action grant to UNESCO from the European Commission	Website for European cultural heritage promotion which contains references both of world relevance sites than the less known one in order to promote in addition to European excellence also the tourism of proximity and the rediscovery of minor tourist destinations such as small towns and villages	Museum Cultural Districts
Europeana	Initiative financed by the EU's Connecting Europe Facility Programme and EU Member States	Empower cultural heritage institutions to connect with existing and new audiences online supporting them to create good quality digital assets in standardised formats	Museum Cultural Districts
EmiliaRomagna Creativa	Communication project of the Regional Department of Culture and landscape as part of a project to reorganize its cultural web communication	Allow a daily overview of the wide cultural offer through a regional "billboard" search engine (Cinemas; Shows; Regional Radio Stations; Memories; Art and Exhibitions; Readings)	Metropolitan Cultural Districts
Participating Citizens	Private grants for innovative audience engagement projects (Compagnia di San Paolo Foundation)	Platform for project managers, policy makers, cultural institutions, organizations and companies which aim to engage, develop and enhance cultural participation. Place of exchange, dialogue and information through projects, papers, events and grants concerning the development of the cultural demand.	Metropolitan Cultural Districts

2.2 Social media to promote CCIs, cultural heritage, cultural events

Project	Funding Programme	Objective	Cultural District model for the accumulation of Cultural Capital
CLIC - Circular models Leveraging Investments in Cultural heritage adaptive reuse	<i>Call for proposal</i> H2020 – SC5-22-2017 <i>Funding Scheme:</i> RIA - Research and Innovation action	Network for propose innovative methodologies on the development of business, financing and governance models that can promote and enable the re-use of cultural heritage in European cities and cultural landscapes, in the perspective of circular economy as a model of sustainable development.	Metropolitan Cultural Districts
OpenHeritage - Organizing, Promoting and ENabling HEritage Re-use through Inclusion, Technology, Access, Governance and Empowerment	<i>Call for proposal</i> H2020- SC5-2017- OneStageB <i>Funding Scheme:</i> RIA - Research and Innovation action	Network for community empowerment, stakeholders' involvement and territorial development. The project promotes the re-use of neglected, non-touristic heritage sites by providing a replicable and adaptable management model and building heritage communities around them	Metropolitan Cultural Districts
RURITAGE - Rural regeneration through systemic heritage-led strategies	<i>Call for proposal</i> H2020- SC5-2017- TwoStage <i>Funding Scheme:</i> IA - Innovation action	Network for transform rural areas in sustainable development demonstration 'laboratories', through the enhancement of their unique Cultural and Natural Heritage potential.	Metropolitan Cultural Districts
REACH - Re-designing access to CH for a wider participation in preservation, (re)use and management of European culture	<i>Call for proposal</i> H2020-SC6-CULT-COOP-2017-one-stage <i>Funding Scheme:</i> CSA - Coordination and support action	Establish a social platform as a sustainable space for meeting, discussion and collaboration by development bodies, tourism, education, creative industries, cultural heritage professionals, academic experts, arts practitioners, professionals in archives and galleries, associations and interest groups representative of non-professionals and local societies, policy-makers.	Metropolitan Cultural Districts
UNCHARTED: Understanding, Capturing and Fostering the Societal Value of Culture	<i>Call for proposal</i> H2020-SC6-TRANSFORMATIONS-2019	Network for the mapping and evaluation at European level of cultural values related to cultural products, productions, services, activities and sites with specific evaluation practices for the various actors involved in cultural life, from the public and visitors to artists, experts and policy makers	Metropolitan Cultural Districts

	<i>Funding Scheme:</i> RIA - Research and Innovation action		
CE489 – Forget Heritage	Interreg CENTRAL EUROPE Programme Priority AXIS 3– Cooperating on natural and cultural resources for sustainable growth in Central Europe	Network of public bodies and private actors for the creation of new creative and cultural enterprises in order to find an innovative and sustainable solution for the protection and enhancement of the cultural heritage in central Europe also increasing the economic value of th unused historic buildings	Metropolitan Cultural Districts
EU.CA.NET - EUropean City Agencies NETwork for citizenship, inclusion, involvement and empowerment of communities through the urban transformation process	Europe for Citizens Programme 582476-CITIZ-1-2016-2-IT-CITIZ-NT	Network for citizenship, inclusion, involvement and empowerment of communities through the urban transformation process. The project aims to sustain active citizenship at city level, enlarging civic involvement and commitment to the decision-making processes.	Metropolitan Cultural Districts
INCREDIBOL! (Bologna’s Creative Innovation)	Project coordinated by the Municipality of Bologna and supported by the Emilia-Romagna in conjunction with public and private players	Network for financing recurrent call to: promote the creation of start-ups in the creative and cultural sector; foster the internationalization of regional creative companies. It also offer premises and venues owned by the Municipality of Bologna and given on gratuitous loan to cultural entities and creative professionals and organize free workshops, public meetings, networking and b2b events, and so on.	Metropolitan Cultural Districts

2.3 What's next: AI, Virtual Reality, Augmented Reality for culture and creativity

Project	Funding Programme	Objective	Accumulation of Cultural Capital model
E-RIHS PP - EUROPEAN RESEARCH INFRASTRUCTURE FOR HERITAGE SCIENCE	<i>Call for proposal</i> H2020-INFRADEV-2016-2 <i>Funding Scheme:</i> CSA - Coordination and support action	Support research on heritage interpretation, preservation, documentation and management providing access to a wide range of cutting-edge scientific infrastructures, methodologies, data and tools, training in the use of these tools, public engagement, and access to repositories for standardized data storage, analysis and interpretation.	Museum Cultural Districts
I MEDIA CITIES - Innovative e-environment for Research on Cities and the Media	<i>Call for proposal</i> H2020-REFLECTIVE-6-2015 <i>Funding Scheme:</i> IA - Innovation action	Creating an interactive website aimed to provide users with advanced search functions, including tools for automatic video analysis, such as recognition of buildings and people, on the videos and image materials relating to the history gathered thanks the collaboration between several European archives and research institution	Museum Cultural Districts
Time Machine: Big Data of the Past for the Future of Europe	<i>Call for proposal</i> H2020-FETFLAG-2018-01 <i>Funding Scheme:</i> CSA - Coordination and support action	Develop a large-scale digitisation and computing infrastructure for mapping European historical and geographical evolution and transforming this information datasets into a distributed digital information system through an intensive use of Artificial Intelligence and ICT (extraction and analysis of Big Data of the Past).	Museum Cultural Districts
ARIADNE	Programme funded by the European Commission	Integrate existing archeological data infrastructure across Europe and enable transnational access of tools, guidance and data centres to researchers.	Museum Cultural Districts
Digital Research Infrastructure for the Arts and Humanities (DARIAH)	European Research Infrastructure Consortium (ERIC)	Promote the development of research methods in the arts and humanities, documenting the state-of-the-art, supporting the preservation and caring of research data acting thanks to its Virtual Competency Centres as a coordinator and integrator for a diverse community of practice	Museum Cultural Districts

Project	Funding Programme	Objective	Accumulation of Cultural Capital model
EMILIA ROMAGNA REGION Cultural and Creative Clust-ER (CREATE)	Regional funds ("RIS3" Regional Strategy)	<p>Network made by an association of public and private bodies: companies, research centres and training institutions that share skills, ideas and resources to support the competitiveness of the cultural and creative sector.</p> <p>The Emilia-Romagna Region has found in the Clust-ERs the subjects capable of multiplying innovation opportunities through a collaborative approach, as they focus their activity in R&D strategic sectors</p> <p>Together with the Technopoles and the High Technology Network laboratories, they are one of the key players in the regional innovation ecosystem coordinated by ASTER, the Emilia-Romagna consortium for innovation and technology transfer.</p>	Metropolitan Cultural Districts

3.Cultural **HERITAGE** mobilised in tourism: towards an integrated approach



According to the United Nations Educational, Scientific and Cultural Organization (UNESCO) 1972 Convention concerning the Protection of the World Cultural and Natural Heritage (1) the term “cultural heritage” can include: (i) Monuments; (ii) Groups of Building; (iii) Sites.

This idea has evolved steadily, leading in parallel to the development of increasingly holistic and integrated approaches that have taken into account in particular **two categories** of “cultural heritage” not foreseen in the 1972 Convention:

- The concept of “**Cultural Routes**” that has led to the framing of the previous categories within a broader vision, consistent with the landscape in which they are located and therefore able to overcome their original connotation of individual/isolated goods (2).

- The concept of “**Intangible Cultural Heritage**”, defined by the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”. Heritage that “transmitted from generation to generation, is constantly

recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (3).

Accordingly, in order to comprehend and explain these concepts clearly, over the years, there have been several attempts to define appropriate methods and correct hierarchies through constructing a holistic perspective.

Currently the principle of integration to link all these aspects of cultural heritage is mainly developed in the construction of a long-term visions for the balance of the economic, social and environmental aspects of these operations guided by culture and creativity.

For the definition of what we can nowadays conventionally call as an “integrated approach” for the mobilisation of tangible and intangible cultural heritage in tourism, it is necessary to trace a process that started in 2012 and has two fundamental stages in 2015 and 2018. These three periods refer respectively to three specific documents, which, thanks to the funding proposals from European and international institutions they contain, have outlined the field within which this integrated approach has developed over the last ten years:

(1) Source: http://portal.unesco.org/en/ev.php-URL_ID=13055&URL_DO=DO_TOPIC&URL_SECTION=201.html.

(2) «the concept of cultural routes represents cooperating, active, varying and upgrading processes of communal histories and life as a complete picture by displaying the valuable diversity of contributions that characterized communities», Durusoy, E., From an Ancient Road to a Cultural Route: Conservation and Management of the Road between Milas and Labraunda. New edition [online]. Istanbul: Institut français d'études anatoliennes, 2014 (generated 12 janvier 2021) Available on the Internet <https://books.openedition.org/ifeagd/738>, p. 13. In a broader perspective the concept of cultural routes can be defined as «A regional, national or continental scaled transportation corridor, whether created today artificially and intended for promotion of tourism, preservation and development, or used in a period of history and reused today, both have cultural and/ or natural heritage elements along, which gains its significance with presence of this heritage», Karataş, E., The Role of Cultural Route Planning in Cultural Heritage Conservation: The Case of Central Lycia. ODTÜ, Fen Bilimleri Enstitüsü, Mimarlık Bölümü, Restorasyon Anabilim Dalı Yüksek Lisans Tezi, 2011, p. 15.

(3) Source: http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html.

1. In 2012 the International Bank for Reconstruction and Development, the so called "World Bank", "Economics of uniqueness: investing in historic city cores and cultural heritage assets for sustainable development" (4).

In an attempt to formulate answers to the question of whether investments in historic city centres and cultural heritage can help to reduce poverty and promote economic growth, three precise recommendations were defined in this study (5):

- Balance conservation with an acceptable degree of change, i.e. acceptable level of change and the extent of adaptive reuse.
- Promote a blend of regulation (rules and regulation that restrict activities) and incentives to conserve historic city cores and heritage, i.e. "integrated conservation."
- Ensure a dialogue between public and private sectors for a combination of public and private investment, with a balance between them that depends on the projects' scheme and context.

These recommendations had the common objective of bridging possible information gaps between the public and private bodies, the several sector operators and stakeholders in the understanding of how investments in cultural heritage can increase employment rates without the risk of losing the sense of place and the uniqueness of the territories and cities.

In particular, the document formulated these aforementioned recommendations on the basis of the following findings:

- a) a comparison of "World Bank" different valuation methods confirms that investment in cultural heritage has a positive return;
- b) the logics that consider heritage as a cultural capital are equivalent to those that consider the environment as a natural capital (that both of these approaches aim to protect present and future generations, e.g. regarding Cultural Heritage by combining the needs of the environment, residents, local businesses and visitors);
- c) the public and private values of heritage can be enhanced thanks to a balanced blend of command-and-control regulation, economic incentives and behavioural nudge (6) as "soft" policy tools;
- d) these enhancements of cultural heritage public and private values contribute to urban livability, attracting talent, and providing an enabling environment for job creation;
- e) the links between investment in cultural heritage and tourism, thanks to the high labour intensity it provides, offer proportionately more opportunities for the poorest cities and for the least skilled workers. These opportunities are just one example of the distributive effects of this type of investment;
- f) public-private partnerships, land value finance mechanisms, urban development funds and impact investment funds are economic growth successful

(4) Licciardi, G., Amirtahmasebi, R., (2012) *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Urban Development. Washington, DC. World Bank.

(5) Licciardi, G., Amirtahmasebi, R., (2012) *The Economics of Uniqueness*, cit. p. XIX.

(6) Thaler, H Richard, Sunstein, Cass R., *Nudge : improving decisions about health, wealth and happiness*, London. Penguin, 2009.

models.

2. In 2015 with the first publication by the "European Investment Bank" (EIB) of the document "Towards an Integrated Approach to Funding Cultural Heritage for Europe" (7). This document is important because it offers clear examples of how the key findings described in 2015 Europeana book "Cultural Heritage Counts for Europe" (8) and inspired by the 2012 "World Bank" document, could be implemented in practice. For each of the following key findings on "Cultural Heritage", guidance was given on the most appropriate funding programme for the development of the relevant project ideas.

The key findings on "Cultural Heritage" (CH) were:

- CH improves "attractiveness" of Europe's regions, cities, town and rural areas in terms of private sector inwards investment.
- CH can provide a "unique identity" that creates compelling city narratives providing the basis for developing cultural tourism.
- CH creates and covers a wide range of types of "jobs and skill levels".
- CH is an important "source of creativity and innovation" interpreting historic goods and making them accessible to

citizen and visitors.

- CH can provide a good return on investment and generates taxes.
- CH is a driver for sustainable heritage-led and culture-led regenerations.
- CH helps fighting against climate change societal challenges (e.g. improving energy efficiency of the monuments, historic groups of building and sites).
- CH contributes to the well-being and quality of life, providing character and ambiance to town and regions, making them popular place to live, work and visit.
- CH provides an essential boosts to education, including a better understanding of history as well as feeling of civic pride and community belonging.
- CH combines many of the above-mentioned positive impacts to build social and cultural capital and helps deliver social cohesion across Europe, also fostering minorities' integration.

3. In 2018 the Council of Europe's Technical Co-operation and Consultancy Programme Report "An Integrated Approach to Cultural Heritage" (9). The report assesses the concrete results of this process, which began in 2012, and offers an overview of their influence (mainly in the setting standards for

(7) Aymerich, M., Towards an integrated approach to funding cultural heritage for Europe Contribution by the European Investment Bank to funding Cultural Heritage projects. Article included in the 2017 volume: Cultural Heritage as Economic Value: Economic Benefits, Social Opportunities and Challenges of Cultural Heritage for Sustainable Development, 1st InHerit International Conference on the Value of Cultural Heritage in Athens, 12-13 May 2016, Edited by George Mergos and Nikos Patsavos, Athens, SPINNA Circle.

(8) Europa Nostra, Cultural Heritage Counts for Europe - Full Report, 2015, p. 19.

(9) Council of Europe's Technical Co-operation and Consultancy Programme, An Integrated Approach to Cultural Heritage, Edited by John Bold and Robert Pickard, Strasbourg, Documents and Publications Production Department (SPDP), 2018.

policy making and providing tailored technical assistance to member states and other partners) on the good practices implemented through the methodology developed by the Council of Europe in its "Cultural Heritage Strategy for the 21st century", also in the view of the important initiatives in the planning for the 2018 European Year of Cultural Heritage (10).

It is important to underline that the contribution of these documents is not only theoretical but mainly practical. In a practical sense, these studies are useful tools not only for the development of new strategies and policies but also to provide concrete examples of how to implement existing policies, as European Institutions (first as a "Community" and today as a "Union") has had a clear vision of the role and value of their cultural heritage since their foundation.

To demonstrate this, it is enough to briefly recall how:

- a) the same preamble to the Treaty on European Union states that its signatories draw inspiration from Europe's religious and humanistic cultural heritage (11);
- b) international tourist flows show that European cultural heritage is the most diverse

and rich heritage in the world (12);

c) European cultural heritage is an important component of individual and collective identity, contributing in its tangible and intangible forms to the cohesion of the European Union and playing, thanks to the links between citizens it creates, a fundamental role in European integration.

The aspect on which it is necessary to focus towards the definition of what new aspects this integrated approach can take is therefore not that of the willingness to carry out these actions but on the basis of what methodologies (13).

For this reason, when defining how to allocate resources and, at the same time, how to define impacts (key performance indicators) and results (outputs/deliverables), milestones (intermediate objectives) and objectives (general objectives), it is necessary to make funding decisions based on objective data and analysis.

For the purpose of deciding how allocate resources in a cultural heritage project it is crucial to establish an economic value to cultural heritage goods, although in general, they are formed of mixed components, showing both public and private characteristics, as well as

(10) Council of Europe's Technical Co-operation and Consultancy Programme, An Integrated Approach to Cultural Heritage, cit., p. 20.

(11) Source: <https://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:12012M/TXT>.

(12) Panzera, E., Graaff, T., Groot, H. L.F., European cultural heritage and tourism flows: The magnetic role of superstar World Heritage Sites, *Papers in Regional Science*, 2020, n. 1, p. 101-122.

(13) Referring to the technical indications for the structuring of design ideas, the focus should not be on the identification of actions, but on which methodology to use. In this way, in the Cultural Heritage field also the identification of resources and the determination of the succession and correlation of actions can be carried out more easily.

(14) The following assessments are based mainly on the presentation held in 2016 by Mario Aymerich, senior manager of the EIB, at the 1st InHerIT International Conference of Athens. Source: <https://www.youtube.com/watch?v=1jEYExSiMo>. Socio-cultural characteristics (historic, symbolic, spiritual, aesthetic, etc), as well as non-use characteristics, imply that a lot of non-monetized elements intervene in Cultural Heritage goods valuation, despite this, in any cultural heritage valorisation project the operational values are: transparency; public disclosure; dialogue with stakeholder.

quantifiable and non-monetized values (14).

In brief, the total value of a “cultural heritage good” may be dividing into a number of categories:

- generate tangible monetary flows due to its use-value (tourism, visit to museums, land/propriety price, related business and/or employment, social tangible capital);
- produce external beneficial effects for the community (image, environmental sustainability, attractiveness);
- take a non-use value that is associated to the sustainability of the asset to be transferred to the next generation (bequest value) or is considered as having an “existence value” (aesthetic, spiritual, historical, symbolic, authentic, identity);
- hold an intrinsic value related to its existence, even not producing revenues or other material income at present or hold an option value for its potential future use.

The most conventional method to evaluate these categories is social cost/benefit analysis (CBA). The CBA has developed by the “World Bank” with the aims of capture the costs of implementing, operating and maintaining the asset over a long period time, while estimating the benefits generated with

large spill-over effects.

It may included/be completed by several specific sub-methods as follows:

- “Compensation method” (15);
- “Contingent valuation” (16);
- “Travel costs method” (17);
- “Hedonic price method” (18).

In the CBA the results obtained from these sub-methods are cross-referenced with those of the traditional indicators on the value of cultural heritage goods (bequest value; existence/option value; intrinsic value, user value) and on the basis of them give different values. The CBA is time-consuming methodology and need to be carried out by specialised consultants often on the basis of questionnaires, demand forecast and detailed modelling. Because of this other International banking institutions, as the EIB, has identified a simpler and faster **multi-criteria analysis (MCA)** as the most valuable method to be applied within the urban context and as most effective tool for the implementation of an integrated approach for mobilise Cultural heritage in tourism.

The MCA is realized through tool kits that have the purpose of enable users to undertake complex appraisals which allow for both quantitative (but not necessarily monetised)

(15) Which seeks to evaluate the costs and benefits derived from changes in the availability or quality of a damaged heritage assets. Afterwards, non-use values have to be also considered before taking a decision on the rehabilitation of the asset.

(16) Valuation rooted in behavioral economics and aims to uncover what individuals are willing to pay or accept when availability of a public goods changes (this method requires extensive surveys, not always easy to be carried out).

(17) Method based on calculating the financial sacrifice that a visitor makes to travel to a city or a site of cultural significance. It does not take any account of the non-use values and is strongly influenced by the presence of adequate enabling infrastructures and platforms.

(18) Method that evaluates the heritage assets by leveraging databases having detailed information on transaction in the real estate market.

and qualitative data to be taken into account simultaneously. These toolkits have usually the capacity to accommodate/incorporate outputs of CBA.

The MCA scheme was developed through the experiences made in the field of social and environmental impact assessment, i.e. in the evaluation of the projects' positive effects on the environment, and its methodology is also used for ex-post evaluation (measurement of results at the end of a project).

The main result of this integrated approach is to give a qualitative and quantitative assessment to success of any operation related to cultural heritage: the improvement of the territories' attractiveness and quality that in most cases, is directly related to the tourism activity it is capable to generate.

As far as the European Adriatic Ionian macro region (EUSAIR) is concerned, these "integrated approaches" in the past years has been able to lead to international relevance results (19).

These results were concentrated, particularly in the Western Balkans, in the European bilateral and regional cultural cooperation activities framework for the promotion of European values and intercultural dialogue.

In brief, results achieved in cultural heritage projects were possible thanks to EU funding opportunities from:

- The Instrument for Pre-Accession Assistance - IPA II (and also through bilateral Actions).

- The Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH), better known as "Ljubljana Process I".
- The Strategy for the development of Euro-Mediterranean cultural heritage (bilateral or cross-border cultural cooperation).
- The Euromed Heritage programme.

From these processes, *what are the imaginable scenarios within the CREATURES project?*

In the following pages we don't want to "re-invent the wheel", but in order to give possible answers to this question, we will describe the theoretical approaches through which we can give "a content" to the most widespread financing schemes, which can be summarised in the following table taken from a recent working document produced by the Interreg Central Europe "forHeritage" project to map current financial instruments and innovative financing schemes for cultural heritage (20).

(19) Regarding the impact of European Cultural Routes on EUSAIR SMEs, See Council of Europe, *Impact of European Cultural Routes on SMEs' Innovation and Competitiveness*, 2011.

(20) "forHeritage" project D.T1.2.4, p. 9. Source: <https://www.interreg-central.eu/Content.Node/D.T1.2.4-Financial-instruments.pdf>.

Figure 3.1. Overview on financial instruments and funding sources

				PUBLIC	PUBLIC+ PRIVATE	PRIVATE				
						banks	philanthropic investors	alternative channels		
							funds	capital market	crowdfunding	
1	GRANTS	non-repayable funding								
2	FINANCIAL INSTRUMENTS	repayable funding with a return for investors	debt							
			guarantee							
			equity							
3	MARKET REVENUES	sale of goods and services								
4	HYBRID INSTRUMENTS	combination of grant, debt and equity capital								

In order to fill the fields of the previous table you must then take into account how, in 2019, there were approximately 1.5 billion international travellers worldwide, up 4% on 2018. Although only 56% of these flows were leisure tourism, holiday and leisure travel, and around only 40% of leisure was cultural tourism, it is impossible to dispute that historical and artistic heritage, museums and cultural attractions are the elements that most influence tourists' motivations for travel (21). Tourism has been seen since at least 1950 (22) as an engine for regional development and growth. Although research in this area is spreading, much remains to be done in terms of producing knowledge in both tourism and regional development, as well as linking them together (23). Within the scope of the

research field that has been developed over the years (24) the Interreg ADRION European Project CREATURES is carrying out specific studying activities to contribute to European smart growth and sustainable development.

Study activities in which it was found that within the most recent European development policies the theme of sustainable tourism involves all the main sectors of the economy, both when they are directly affected, as in transport and infrastructure, and indirectly, as in distribution, manufacturing, or services. Environmental protection, long considered a constraint or even an obstacle to economic growth, has now become an opportunity for development and a strategic area in which to invest.

(21) www.unwto.org

(22) Giaoutzi, M. 2017, *Tourism and Regional Development. New Pathways*, London, Routledge.

(23) Cultural and tourism innovation in the digital era: Sixth International IACuDIT Conference, Athens 2019, Vicky Katsoni and Thanasis Spyriadis (eds), Cham, Springer Nature, 2020. Scamuzzi, S., *Lo scambio culturale globale e le politiche della cultura*, Fondazione Santagata per l'Economia della Cultura, 2020.. OECD, Culture and Local Development. Background document (2018).

(24) ATLAS, Cultural Tourism Bibliography, Updated August 2019. Saccone, D., Bertacchini, E., *Culture, Heritage and Economic Development - Empowering Developing Countries*, EBLA - Working paper 2/2011.

In addition, new ways of storytelling about tourist attractions are increasing the possibilities of involvement, offering 'stages' to operators in the sector who, with a cooperative approach, are working to 'mise en tourisme' the natural and cultural heritage of small communities, often afflicted by depopulation and abandonment.

Tourism is a global phenomenon and part of society linked to the economy, demographic changes, social relations and changes in the natural environment. Tourism cannot therefore be seen as a separate activity disconnected from all other social processes. However, by studying tourism, we can also understand social, cultural, economic and environmental processes that span a variety of fields of knowledge.

In particular, in this paper the points of intersection between the general aims of the CREATURES project and the following pillars of the EU2020 strategy (25) have been considered as useful fields of analysis:

- Mechanisms to stimulate the competitiveness of the tourism sector in the area of the eight member states of the ADRION Region's programme.
- Optimisation of the potential of EU policies and available financial instruments.
- Promotion of resource-efficient, responsi-

ble and high-quality tourism (26).

- Consolidation of ADRION Region's profile as a sustainable, attractive and high-quality destination

In parallel to the above-mentioned reasons, a further element justifies the need for research in addition to that already envisaged in the CREATURES project and is linked to the exceptional nature of the current historical moment. In the current transitional phase (transition between two EU Framework Research Programmes and Multiannual Financial Framework) (27), even though it is not possible to make precise forecasts, there is the advantage of being able to explore scenarios more freely, thus stimulating the debate with greater incisiveness. But in doing so it is necessary to bear in mind that conceptually, precisely defining tourism is an almost impossible task (28). It is less problematic to produce a technical definition for statistical purposes as long as it is clear what the data includes and that a comparison is made with similar ones, both inter-regionally and internationally.

We will try to define the concept of "tourism", and its intersections with the various models of "culture" and "creativity" existing in the following paragraphs, but to do so, we believe it is useful to begin by outlining what are the main characteristics of the "tourist product": "intangibility" and "heterogeneity".

(25) Communication from the Commission, Europe 2020 A strategy for smart, sustainable and inclusive growth, Brussels, 3.3.2010 COM(2010) 2020.

(26) Resource-efficient, responsible and high-quality tourism identified in this paper in the "Creative and Cultural Tourism". See A Research Agenda for Creative Tourism, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019. Driving tourism through creative destinations and activities, Alzbeta Kiralova (eds.), Hershey, IGI Global, 2017. McKercher, B., Towards a classification of cultural tourist, International Journal of Tourism Research, 4, 29-38 (2002). This reasoning starts from the assumptions of Jafari's "Knowledge-based Platform approach to the study of tourism", ex multis, See Fuchs, M., Abadzhiev, A., Svensson, B., Höpken, W., Lexhagen, M., A knowledge destination framework for tourism sustainability: A business intelligence application from Sweden, Tourism, Vol. 61/ No. 2/ 2013, pp. 123 ss.

(27) Abbott, A., Farewell to Europe's Horizon 2020. Although imperfect, the world's biggest funding scheme got a lot right, Nature 588, 371 (2020).

(28) Holloway, J.C. (2020). The business of tourism, Essex, Sage Publications, p. 11.

As regards the first characteristic, intangibility, this is given by the very nature of these products such as to connote them more as a package of services than a simple summation of tangible goods. If on the one hand this allows a potentially very wide dissemination of the same, made possible, for example, by the now widespread presence in every field of our life of networks developed through social media, this same intangibility poses particular difficulties for those who have the task of "marketing tourism" (29). If in the purchase of a tangible good there is in any case the possibility for potential buyers to inspect it before buying, vice versa, the purchase of a tourist package is more like an investment, involving a high degree of trust on the part of the buyer. It has often been said that "selling holidays is like selling dreams" (30).

Particular difficulties for those who have the task of marketing tourism that within the CREATURES project justifies the active role played within it by local Public Bodies to create, maintain and constantly nourish the bond that unites people and groups in a self-regulated flow of mutual expectations, through the engineering of practices aimed at providing "disinterested advice", born in the world of the web to give strength to the communicative, communitarian and horizontal bond that binds people together (31).

Moreover, when tourists buy a package tour they buy more than just a collection of ser-

vices. They also buy the temporary use of a different environment from their daily life, as well as the culture and heritage of the region and other undeniable benefits, such as local culture, atmosphere and hospitality. For instance, in the marketing strategies of these products, the planning of the holiday and the possibility of reliving the memories (e.g. using videos and photos as a further extension of the experience) is also taken into account, comparing its value to that of its own enjoyment, thus incorporating cultural, experiential and psychological elements to the simple collection of services, such as a seat on a plane or in a hotel room reservations (32). These further conditions relate directly to the second characteristic identified for tourism products: heterogeneity.

As a matter of fact, regarding the second characteristic, the main challenge in designing innovative tourism products is that tourism is not a homogeneous product, but a heterogeneous one. Hence the need for continuous "creative" interventions to reduce possible variations in its standards and quality over time and under different circumstances. To do this, a specific branch of studies called "creative tourism" has been developed since 2000 (33). If the expansion of so-called mass tourism, a model which is environmentally and culturally unsustainable and which, moreover, given the restrictions imposed by the persistent pandemic, is in fact impossible to implement, has had as its corollary the

(29) Marketing operators traditionally placed within the so-called cultural and creative industries. See British Council, *Mapping the Creative Industries: A Toolkit*, 2010.

(30) Le, D., Scott N., Lohmann, G., (2019) *Applying experiential marketing in selling tourism dreams*, *Journal of Travel & Tourism Marketing*, 36:2, 220-235.

(31) Cavallo, M., *Designing and Promoting E-Service*, Franco Angeli, Milano, IT, 2016, p. 30. Michalek G., Meran G., Schwarze R., Yildiz Ö., (2016), *Nudging as a New "Soft" Policy Tool – An Assessment of the Definitional Scope of Nudges, Practical Implementation Possibilities and Their Effectiveness*, *Economics* 18. Available online: <http://www.economics-ejournal.org/> (accessed on 2 February 2020).

(32) Pacheco, L., & Moreira, F. (2020). *Social Media Applied to Tourism and Hospitality: The Case of Hotels in the Porto Metropolitan Area*. In Ramos, C. M., Almeida, C. R., & Fernandes, P. O. (Ed.), *Handbook of Research on Social Media Applications for the Tourism and Hospitality Sector*. IGI Global. (pp. 270-294).

(33) *A Research Agenda for Creative Tourism*, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019.

homogenisation of tourist products in processes defined as "McDonaldization of cultural consumption" (34), vice versa "creative tourism" demand is driven by travellers seeking more active and participative cultural experiences in which they can use and develop their own creativity (35).

The combination of these two "tourist product" characteristics with Cultural and Creative Industries and Sector potentials within the valorization of "Tangible and Intangible" Cultural Heritage (36) can therefore be read as an indication of the existence of large margins of development in the market for the use of cultural and creative tourism products and services within the new digital media. Development margins that, if properly supported, could lead to the regional defence and relaunch of both the cultural and tourism sectors. For these reasons, the main characteristics of tourism products will be used in the paper as a starting point to illustrate one of the specific objectives of the project: promoting sustainable and experiential tourism in the Adriatic-Ionian Region (ADRION) by exploiting CCI's potential, finding a right balance between innovation and conservation of the ADRION rich cultural heritage. The objective of this endeavour is to contribute to the design of regional policies aimed at revitalising the tourism sector, its sustainable transition and the development of a quality offer that meets the new expectations of vis-

itors (37). The specific characteristics of the CREATURES project and its strong territorial roots will thus be able to translate into a local impact in terms of jobs created and economic benefits. New regional policies aimed, for example, at supporting the ecosystem of financing sustainable tourism projects by promoting its effective synergies with economic operators in the orange economy. Ecosystem of financing sustainable tourism projects characterised by a variety of specific instruments that only concern certain aspects of projects (tourism, ecological transition, social tourism, and so on), but which could be combined with an acceleration of the transition of sustainable tourism, thanks to the new methods and competencies offered by the operators in orange economy sector, the CCI's main players, who are able to meet the specific needs of businesses and, in particular, that of accompanying disruptive changes in business models, in order to integrate the principles of sustainable development into their business model, the management of their operational processes and their commercial offers (38). At the end of this first introductory paragraph, we propose a brief reflection on the particular significance that the CREATURES project might also have by virtue of the history, culture and geopolitical location of its partners. As tourism and travel have increased, so has the interest in and need for academic research in this area (39). Tourism research covers complex issues

(34) Richards, G. and Raymond, C. (2000) Creative tourism. ATLAS News no. 23, pp. 16-20.

(35) A Research Agenda for Creative Tourism, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019, p. 1.

(36) UNESCO (2001), Introduction to the Draft Preliminary Study on the Advisability of Developing a Standard-Setting Instrument for the Protection of Intangible Cultural Heritage, by Janet Blake.

(37) Where "design" is the exploitation of an opportunity, under certain conditions, for the solution of a problem with the aim of achieving a goal.

(38) OECD Trento Centre for Local Development, The Value of Culture and the Creative Industries in Local Development. Summer Academy on Cultural and Creative Industries and Local Development. Handbook, November 2018.

(39) Lohmann G. and A. Panosso Netto 2017. Tourism Theory. Concepts Models and Systems, Wallingford, CABI, p. 26

that span several academic disciplines in an attempt to understand, explain and problematise the phenomenon of tourism and travel.

This means that tourism cannot be seen as a separate activity and industry from the social processes taking place in the world around us. Tourism is an economic activity with contact points in many different sub-sectors and businesses; e.g. transport, hotel, restaurant and activities. The tourism industry plays an important role in regional economies around the world. The industry includes not only industries and businesses directly related to the hospitality sector, but also has an important impact on other types of industries and sectors and is an integral part of society and the economy.

Tourism is a cultural and social phenomenon that links the way we interact with each other and how we absorb new impressions and experiences. The social relations of tourism create people's beliefs about what is "at home" and "away", the characteristics of places and cultures, as well as the identity and belonging of different groups and individuals to specific places. People's opportunities and approaches to mobility and travel influence the tourist destinations that welcome visitors, but also society and the environment. The increased movement of people between different places has an impact on the environment both locally and globally, and the focus in recent years on carbon emissions from the transport sector is considered one of the main causes of global climate change (40). Tourism contributes, both positively and negatively, to ecological, economic and social change in a place, such

as a destination. There are many important challenges when it comes to the sustainable development of destinations where business growth, often based on the need for jobs and the strengthening of fiscal power in municipalities, is prioritised ahead of the social and environmental consequences that may arise.

Tourism has for many years been seen as an engine for economic growth and prosperity in many places as the industry generates income, jobs, encourages entrepreneurial activity and improves economic structures, infrastructure and services in a region. Tourism can also help to increase pride in the place and its origins. Many crafts and traditions can be brought to life with the authenticity they bring to the tourists who visit the place. This creates the conditions for tourism as a function of greater understanding and openness to other cultures.

For these reasons, thanks to the history, culture and strategic positioning of its partners, the CREATURES project has the opportunity to follow in the footsteps of those initiatives that in the past, through tourism, have been aimed at awakening citizens' love for the territory and culture.

Initiatives such as the European Charter for Sustainable Tourism (CETS) aimed at protected areas and balancing the impacts of their development and management on the environment. These impacts are both positive, such as financial contributions, and improvements in spatial planning, environmental awareness and nature protection and conservation, and negative, such as resource depletion, pollution, ecosystem destruction and global effects such as climate

(40) Fredman, P., Wall-Reinius, S., Grundén, A. (2012). The Nature of Nature in Nature-based Tourism. *Scandinavian Journal of Hospitality and Tourism*. 12.

change. But also regional governance systems which, in Emilia-Romagna, have used their resources, together with national and European ones, to promote and enhance networks of small towns, villages and "borghi", capable of protecting the present and future generations by combining the needs of the environment, residents, local businesses and visitors. A management of public resources and common goods that has demonstrated the existence of direct cause-and-effect relationships between policies to enhance and develop ecotourism and those to protect biodiversity and promote the development of ecosystem services. While the negative impacts of tourism can sometimes be greater than the positive ones, the latter are qualitatively more important, and should therefore be valued, representing for all concrete examples of how it is possible to live in a better world (41).

It is thanks to a clear description by the Italian writer and literary critic Umberto Eco (42) that we have the first modern definition of a phenomenon that nowadays seems to predominantly characterise the use of "cultural products" (goods and services) linked to tourism: the "re-creation" and the artificial design of "branded and themed environments" (43). A tendency aimed at the construction of numerous "facades" which, despite their differences, seem to be united by the same desire to mask what the author defines as "the mode of selling". Eco proposed a proper theory of "simulation", demonstrating how the "re-created" landscapes he complained of, in their different forms of "fake history", "fake art", "fake nature" and "fake cities", were the result of precise "cultural shortcomings".

The Author describes these places of "absolute fake" as "allegories of consumer society", places of absolute iconism and passivity. Places where visitors must submit to being treated as "automatons" and where access to each "attraction" is regulated by "handrails" and labyrinthine "metal tube barriers" that discourage any individual initiative (44). The "cultural failures" in the market strategies linked to the production of these "cultural products" would therefore have originated from shortcomings in both historical information and sociological imagination, and from their being disconnected from social phenomena being unable to identify their contradictions and opportunities. However, it is not possible today to think that in the design of new cultural services and products connected with tourism the "virtual" is bereft of strength, in fact, on the conceptual level, the "virtual" is a state of being, like the "real". The exercise of imagination that should be underlying these production activities, while respecting the "caveat" exposed by Eco in the elaboration of these "selling modalities", cannot therefore do without the component represented by the virtual/artificial. This component offers opportunities that the "real" denies us by giving the possibility that reality is different from how it is (insofar as it is imaginable to be different from how it is), and can offer a way out of the problems and disappointments of the real through its ability to imagine the future. But for a correct use of this virtual/artificial it is necessary to make an effort to overcome the "cultural shortcomings" stigmatised, which we believe should start with a reflection on the concepts of "tourism" and "leisure", as well as on the social dynamics underlying them.

(41) Gao, J., & Zhang, L. (2021). Exploring the dynamic linkages between tourism growth and environmental pollution: new evidence from the Mediterranean countries. *Current Issues in Tourism*, 24(1), 49-65.

(42) Eco, U., *From the Periphery of the Empire*, Milano, Bompiani, 1977, IT.

(43) Lohmann G. and A. Panosso Netto 2017. *Tourism Theory. Concepts Models and Systems*, Wallingford, CABl, pp. 40 ss.

(44) Eco, U., *From the Periphery of the Empire*, cit., p. 59.

Although the aim of the policies that this paper would like to promote is to stimulate economic growth in the tourism sector capable of enabling the creative development of the territories involved in the CREATURES project, we believe that the new strategies for relaunching "European tourism" (45) in the ADRIAN region cannot be limited to a merely econometric approach (46), especially as regards the actions for the creation of the main operational concepts' common taxonomy. To this end, we consider it useful to present a review of the abstracts considered most relevant to the topic of behavioural conceptualisation of tourism and leisure (47).

On the basis of these assumptions, it is believed that the right starting point for a theory of leisure and its connections with tourism is represented by their possible common root: the concept of freedom (48). The consequence of this approach is that in the first instance it is the ideas of intrinsic motivation and perceived freedom of the tourists themselves that will count most, i.e., the behaviour of people in tourist roles. As Simmons and Leiper simply conclude "[t]ourism is the behaviour of tourists" and "leisure" could be conceptualized as a state of mind based on an awareness of freedom in performing a highly subjective but potentially highly rewarding activity (49). For the purposes of

this paper, the practical utility of this theoretical approach is that it presupposes the existence of a key actor in these "liberation" of tourists' behaviours processes: the tourism demand facilitators (50).

This role of facilitators within the CREATURES project has been assigned to the Creative and Cultural Industries (CCIs), and for this reason they could take on the tasks of "travel motivators" that help explain why those people who are able to travel actually choose to do so. An actual example of the actions that CCIs could implement within this role is the realization of campaigns to invite participation in creative-cultural activities, outdoor activities, physical and social activities, or, for the promotion of travel as self-discovery (51).

As recently stated by the Secretary General of pan-European Federation for Cultural Heritage Europa Nostra «Quality is not an outcome, but a process», and assigning this motivating role to the cultural and creative industries in the rediscovery of love for territories and their cultures could represent also an effective ways for to enable civil society to play an active role in ensuring that cultural heritage interventions are carried out to the highest quality standards (52).

(45) Rosati U. (2018), *The Competitiveness of the Tourist and Cultural Offer in Europe*, in V. Cantino, F. Culasso, G. Racca (eds) *Smart Tourism*, McGraw-Hill Education, pp. 549-559.

(46) Greffe, X., *Urban Cultural Landscapes: an Economic Approach*, EBLIS - Working paper n. 1/2010.

(47) Moore, K., Cushman, G., Simmons, D., *Behavioral conceptualization of tourism and leisure*, *Annals of Tourism Research*, Volume 22, Issue 1, 1995, Pages 67-85.

(48) McCormack, T. 1971 *Politics and Leisure*. *International Journal of Comparative Sociology* 12:168- 181.

(49) Simmons, D. G., Leiper, N., (1993) *Tourism: A Social Scientific Perspective*. In *Leisure, Recreation and Tourism*, H. C. Perkins and G. Cushman, eds., London, Longman Paul, Pages 204-220.

(50) Collier, A. 1991 *Principles of Tourism* (2nd ed.). Auckland: Pitman.

(51) Moore, K., Cushman, G., Simmons, D., *Behavioral conceptualization of tourism and leisure*, *Annals of Tourism Research*, Volume 22, Issue 1, 1995, p. 75.

(52) Quaedvlieg-Mihailović, S., Key Note, In *International Council on Monuments and Sites (ICOMOS), Europas Kulturerbe und kulturelle Vielfalt fördern – Wer? Wie? Mit wem? (Promoting Europe's Cultural Heritage and Cultural Diversity – Who? How? With Whom?)* 13-14 July 2020. Online-Konferenz im Rahmen der Präsidentschaft der Bundesrepublik Deutschland im Rat der Europäischen Union in der zweiten Jahreshälfte 2020 (Online Expert Hearing in the framework of the EU Council Presidency of the Federal Republic of Germany in 2020/II). Conference Reader, p. 169.

3.1 The investment in the cultural heritage infrastructure for revitalising urban and marginal areas

The eminent cultural economist David Throsby, describing a conceptual framework that integrates various strands of the discussion on heritage economics and provides an interpretation of some of the main issues of interest, recalls how in referring to cultural heritage as a component of lending projects, the most important international banking institutions:

«describes heritage as an asset, whether it exists in the tangible form of buildings, sites, historic city cores, or open public spaces, or as intangible cultural phenomena such as festivals, dance, rituals, traditional knowledge, and so on» (1).

Often with a low capacity for analysing the specificities of these two elements or understanding their actual value.

Although this was a necessary condition for the receipt of funding itself, Throsby at the same time highlighted the limitations of these approaches by pointing out that heritage buildings give rise to “unique types of value”, being able to have both a sale price and a non-market value measured, for example, by people's willingness to pay to see it preserved.

This “unique types of value” consist in its unique cultural value

«a multidimensional representation of the building's cultural worth assessed in quantitative and/or qualitative terms against a variety of attributes such as its aesthetic quality, its spiritual meaning, its social function, its symbolic significance, its historical importance, its uniqueness, and so on» (2).

For this reason, Throsby concluded that although some elements of the cultural value of the asset that cannot be reasonably expressed in financial terms, that they should be, however, important for the decision-making process, and that for this reason they had to guide the choices in the field of revitalization of urban and the marginal areas.

Only in this way could they have been proposed as profitable investments otherwise deemed unprofitable, fully exploiting their real potential.

Exploitation of this potential by extending the strong application of the “sustainability paradigm” from the field of natural to cultural capital, assuming that their functions are so unique to global systems that they cannot be replicated by any kind of manufactured capital or technology (3).

(1) Throsby, D., *Heritage Economics: A Conceptual Framework*, In *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Urban Development. Washington, DC. World Bank, 2012, p. 47.

(2) Throsby, D., *Heritage Economics: A Conceptual Framework*, cit., p. 47.

(3) Non-reproducibility due to the specificity of the heritage building or site cultural value. Cultural value that could be deconstructed into the following components: (i) Aesthetic value; (ii) Symbolic value; (iii) Spiritual value; (iv) Social value; (v) Historic value; (vi) Authenticity value; (vii) Scientific value.

However, the critical points in the transition from the theoretical to the practical level of this paradigm remained obvious to the author. The necessary long-term application of these operations must clash with the reality that recognition of cultural significance may take time to evolve and that without adequate cultural and community-building policies and civic engagement (i.e. "Heritage Policies") it is not possible to predict how much urban interventions or modern buildings, large or small, will be considered culturally important a century from now or even more so in the future.

Today an example of this type of Heritage Policy for the revitalization of urban and the marginal areas is the New European Bauhaus (4), a creative and interdisciplinary initiative that establishes a meeting space for designing future ways of living at the crossroads of art, culture, social inclusion, science and technology.

A new heritage policy integrated with urban regeneration strategies, tourism activities, the cultural industry, community education and regional planning through the formulation of an action framework containing also a coherent tourism and culture strategy.

The New European Bauhaus, one of the European Commission's most visible and politically relevant initiatives, is linked to the so called "Green Deal", it brings the EU Green Deal to our places of life and will require a collective effort to imagine and build a sustainable, inclusive and above all "beautiful"

future for the heart and mind.

This policy for the development of urban and marginal areas starts from the consideration that structures, infrastructures or enabling platforms that are only functional are not enough, but that in order to create forms that respond to the challenges of our time, it is above all necessary to recreate environments that are beautiful to live in (5).

If the original modernist Bauhaus movement was born a century ago in a Germany immersed in the economic depression between the two World Wars and in the midst of industrialisation, today the desire is to take up its intuitions on the need to experiment with alternative ways of living, working and relating. Today, as in the past, what unites these different ambitions for participatory planning of the future is the conviction that only beauty can represent a way out of the crisis. For this reason this New European Bauhaus will bring the aesthetic, ethical and social reflections of that artistic and architectural avant-garde within the current development and cohesion policies for the creation of sustainable, liveable and above all beautiful environments for all European citizens.

The programme's development will be multidisciplinary (and with a high variety of profiles, as architects, designers, policy experts, social innovators, community makers, and so on) and bottom up, focusing not only on individual buildings but on spaces in a broader sense, with relational and inclusion components as central. The ultimate objective is

(4) Source: https://europa.eu/new-european-bauhaus/index_en.

(5) E.g. Supporting a "creative atmosphere" for balance the deficiencies and classist character of cities with interventions that authors like Richard Sennett has defined of "public craft" because of their more sustainable elements than those of the closed structures in which everything is written and proceduralized and for that very reason do not know how to adapt and survive facing unforeseen scenarios and "black swans" such as the covid-19 pandemic. On the concept of public craft, See Sennet, R., *The Craftsman*, New Haven & London, Yale University Press, 2008, spec. pp. 19-52.

to achieve a transformation that is not only a transformation of places but also a transformation of mindsets, of culture and with spill-over into European economic ecosystems.

Currently the New European Bauhaus is still in its design phase which will last through the summer of 2021. A listening phase which in itself represents an important innovation in European policies, leaving the definition of the thematic scope and the detailed aspects of how these virtuous and sustainable places should be to "open" dialogue and stakeholder consultation processes at European level activated through the free bottom up sending of contributions/paper (6).

The mutual exchange of examples, ideas and challenges is based on the idea that anyone can share their position/opinion (even individuals or subjects from outside the EU). For this reason, the design phase already represents an evolution of the traditional Commission consultations carried out only through closed-ended question surveys addressed to restricted or specialised target groups.

The methodology that will be used is to:

1) refer to concrete examples, realities that are already present in the territory or in the personal experience and that can lead back to the idea of what could become the creation of a virtuous, sustainable and inclusive space;

2) submit simple solutions and ideas that may not have already been implemented, but which may simply be a dream, a vision, a "memory" of spaces that we have already experienced and which have left an impression on us due to their uniqueness;

3) propose a definition of what the challenges and needs to which the creation of these spaces will respond might be.

These three possibilities are open to all kinds of professionals (not only architects, engineers, builders, and so on) and could represent an important development opportunity for the EUSAIR countries participating in the CREATURES project.

In deed, there is also another channel for intervening to help them better understand what it means to create these places and create these spaces, which is already, albeit indirectly, involving them: that of hosting and organising conversations (7) and becoming partners in this project (8).

The potential limitations of not being members of the EU have already been overcome in the New European Bauhaus through the participation of Albania and Bosnia and Herzegovina in the EUROCITIES network (9).

This network has already activated its path to enter the Bauhaus partnership and within its network, has already begun to identify what will be the themes related to the New

(6) Source: https://europa.eu/new-european-bauhaus/co-design/view-all-contributions_en ; https://europa.eu/new-european-bauhaus/co-design/new-european-bauhaus-share-your-voice_en.

(7) Practical support for these initiatives is provided by the European "New Bauhaus" programme (e.g. advice on the implementation of "co-creation" methodologies). Principles or lessons for the project will be drawn from these conversations.

(8) More challenging method from the point of view of the effort required because the idea is to organise together a pathway for which it is necessary to start from the sharing of certain ideas and values. This path will evolve into the creation of distinct project communities.

(9) Albania is present in EUROCITIES with its capital Tirana, and Bosnia Herzegovina with its capital Sarajevo and the city of Banja Luka.

European Bauhaus that are most interesting for its network with the prospect of starting to create on these themes a series of conversations and events to go to better articulate these main themes (e.g. How to co-create urban spaces? How to balance the attention to tradition/historic buildings with the need to build new buildings?).

In the autumn of 2021, after the design phase, the first prizes will be launched, and these prizes will on the one hand recognise the realities already present in the various territories and on the other give space to the most innovative ideas (abstract and not yet realised ideas, but useful for the bauhaus narrative and to inspire new subjects to participate). Thanks to the first funding, 5 pilot projects will be carried out with the idea that they will not be rooted only to a place and only to a single building, but that they will touch themes related to the creation of community, creation of places in a broad sense and not only in relation to buildings, the relationship between buildings and natural spaces.

This will be accompanied by more supportive measures such as other calls and initiatives, which will depend on how the design phase evolves, on its findings. Even if at the time of writing these lines we do not yet have the specifics of the phases following the design phase, the particularly broad participatory process with very flexible rules of the New European Bauhaus gives reason to believe that not only "third countries" will be able to make their contribution but that the elements of community building will involve a class of developers and makers with proposals that will be evaluated regardless of their

economic power, thus overcoming the idea that urban regeneration processes can only be achieved through the use of large international investments and the exclusive role in their management covered by the so-called "Starchitect" (10).

The opportunities provided by the inclusion by the partner creatures of their "best cultural products" in this showcase represent useful horizontal mechanisms of simplification and support, offering them technical-managerial tutoring provided directly by the Joint Research Centre of the European Commission (the managing body of the New European Bauhaus) in strategic sectors such as marketing, human resources management and process and product innovation.

These "best cultural products" related to tourism are already been collected within the CREATURES project thanks to its E-Catalogue (11) and they would just need to be more disseminated.

In particular the following sociocultural sustainability practices, i.e. Good Practices that employ fair and efficient business practices towards labour and the community in which they are implemented and preserve and promote its cultural heritage, beliefs, values, traditions and practices, presented in the CREATURES E-Catalogue could be valorized within the New European Bauhaus showcase.

(10) In the design phase the emphasis is on networking and therefore no expenses are charged to participants. For example, this can allow local associations that already have ongoing activities and projects under management to benefit from the visibility and support offered by New European Bauhaus free of charge.

(11) CREATURES, Good Practices E-Catalogue, Edited by Jasmina Selimovic, Sarajevo, Ekonomski fakultet Univerziteta, 2020.

Table 3.1. Good practices presented in the CREATURES E-Catalogue that could be valorized within the New European Bauhaus showcase

Good Practice	Sociocultural sustainability
The Talking Map of Aquileia (p. 27)	Enacts an innovative and fair collaboration process among local institutions through a shared methodology aiming to improve efficiency of labour and the promotion and valorisation of Aquileia's cultural heritage
Interregional Cultural Heritage Management E-system IRC-HERMES (p. 29)	Increasing of resistance to damage and destruction within the four regions, since the proposed recovery interventions in monuments will enhance the cultural heritage management capacity of all regions.
CLASSIS Ravenna (p. 31)	The museum has allowed the people who live in Classe to regain a previously abandoned and neglected area.
Kotsanas Museum of Ancient Greek Technology (p. 33)	The organization's emphasis on educational activities is a factor of social and cultural sustainability
3D interactive presentation of the St. Jerome church altar (p. 35)	Influenced the opinion of the local community on their heritage, the importance of the work of conservators.
Pordenonelegge Festival (p. 39)	The festival influences the opinion which the citizens of Pordenone have about their city: they experience their city in a more positive and active way. The festival contributes to making citizens prouder of what their community can offer at the national and international levels.
Sementerie Artistiche (p. 41)	Theater is a tool for inclusion that offers cultural and socially opportunities for inhabitants and tourists.
Le voci dell'inchiesta (p. 43)	All environmental /ecological content is related to sociocultural content. The Festival proved to stimulate a great response from the audience that is committed and really interested in quality content as well as in increasing the knowledge on the topics tackled. Thanks to the themes and reflections proposed, the audience is engaged in a change of behaviour which takes place as a result of the participation in the Festival.
Olympia International Film Festival for Children and Young People (p. 45)	Active participation of the school community in different aspects of the Festival preparation and organisation (workshops, production, training of volunteers, etc).
CRAFT IN ACTION (p. 49)	Preserving valuable knowledge which is considered as cultural capital and supporting preservation of artefacts and products.
Music System Italy (p. 51)	Possibility for young international musicians to know and appreciate the cultural excellence of the region. Specific alchemy between Italian and international guests leads to a great cultural exchange.
Achaia Clauss winery venue (p. 53)	Strengthening the long-standing ties of the local community with Achaia Clauss, both as a landmark and as a venue for events, is an element of social cohesion.
"Pelješac – The Empire of Wine" thematic route (p. 59)	It has influenced the opinion of the local community on their heritage.

The City of Jajce (p. 61)	Increased number of tourists, researchers and visitors from around the world.
The Royal City of Vranduk (p. 63)	Enriched social life full of various events with a maximum participation of the local community
The Cinematographic Walks of the External/Day Project (p. 67)	An important effect of the project is the involvement of the communities, which feel like protagonists. The local population was enthusiastic about the project and thanks to their participation, the project grew rapidly. Preserving valuable knowledge which is considered as cultural capital and supporting preservation of artefacts and products.
Thematic tourism development through the preservation of Polyphonic music, unique element of the Cross-Border Cultural Heritage (p. 69)	The increase and protection of polyphonic culture which is very sensible for the community.
Crinali (p. 71)	Promotion of new, enriched, kind-to-nature ways of tourism; creating platform of generated enthusiasm among interested areas; coherence with relevant strategies.
Paths of Gods, Wool and Silk (p. 73)	Preservation of small villages from depopulation by means of redeveloping the existing traditional buildings
Poti miru – the Walk of Peace (p. 75)	Peace promotion and co-operation between nations. Includes local economy and enables better living standards for the local citizens.
Urbana Vrana/Ptich: Music Trips & Urban Tours (p. 77)	Promotes cultural exchange between tourists and locals and music and cultural workers, preserves and promotes local traditions and cultural heritage. Additionally, it strengthens the community of music and cultural workers through natural partnerships with festivals and other cultural venues and organizations, includes domestic tourists.
Bike Slovenia Green (p. 79)	We included places and providers that are out of the beaten track. We also use family run businesses.
Sutjeska National Park (p. 81)	Promotion of various activities for different target groups including scientists and researchers.
Cycling through the history: revitalization of an old narrow - gauge railway “Ćiro” (p. 84)	Enriched tourism offers of this area, revitalization of the cultural heritage sites.
Tajan Monument of Nature (p. 85)	Increased number of tourists, Due to its historical value (endemic species and fossils) and natural diversity and richness, the Monument of Nature has always rightly been considered the pride and the hidden gem of Bosnia and Herzegovina. Due to its endless possibilities, not only for tourists, but also for scientist and researches, speleologists and archeologists, it is clear that the benefits from its preservation, protection and promotion are highly warranted.

3.2 The role of cultural heritage for promoting social innovation and community development

In order to analyse the phenomenon of the cultural heritage role in the promotion of “social innovation” and “community development”, we must first of all split up these two concepts.

To do so, we will start by highlighting the links between the concept of community development and that of public history, defined already in the late 1970s by Robert Kelley (1) as the use of history and its methodologies in public processes, outside the Academia, in Government, Private Corporation, the Media, Historical Societies and Museums, even in private practice. The reference to this initial duality will serve to define the specific field of relations between cultural heritage and public history on the one hand, and to have a framework of reference of the reciprocal influences between cultural heritage and tourism on the other (2).

In particular, the specific interpretation of cultural heritage linked to tourism thus obtained will be the key to understanding how cultural heritage sites are the main arena in which “cultural experiences” in tourism are realised and how these cultural experiences can be linked to the same “socialisation practices” that make the birth and development of each community possible.

After using a historical and sociological ap-

proach to define the static and past-related aspects of this phenomenon, we will proceed to the definition of concrete examples to outline the dynamic and evolutionary ones. This will be possible thanks to one of the products resulting from the above-mentioned socialisation processes: the emergence of creative systems and districts and the placemaking and destination governance proposals for the implementation of innovative environmentally, socio-culturally and economically sustainable tourism proposals linked to them.

This will allow us to move on to the second of the topics in this section, that of “social innovation”. The premises developed will allow the “creative development”, “placemaking” and “destination governance” triad to be framed within the specific field of social innovation linked to cultural heritage. Given the exceptional nature of the historical moment we are living in, good practices of adaptation, planning for the “new normality” and relaunching the cultural and creative industries in the field of tourism and the enhancement of places and urban contexts will be proposed as examples of social innovation (3).

It is possible to define cultural heritage as one of the tangible aspects of what is commonly defined as Public History. In this public use of history there is always a construction,

(1) Kelley, R., «Public History: Its Origins, Nature, and Prospects», *The Public Historian*, Vol. 1, No. 1 (Autumn, 1978), pp. 16-28.

(2) HERItage, *Heritage. The Role of Cultural Heritage in Socio-Economic Development and Preservation of Democratic Values*, Conference Booklet, University of Rijeka, 2020.

(3) These assessments are based mainly on the presentations held in 2020 during the webinar “European Cultural and Creative Cities in post COVID-19 times: bouncing forward”, Source: <https://ec.europa.eu/jrc/en/event/webinar/european-cultural-creative-cities-post-covid19-times-bouncing-forward>.

an elaboration of public memory that contains within itself the indication of an implicit path in the construction of the civic virtues of the citizens of a democracy and of their local identities, as well as of the processes of interaction between cultures that have formed them. The processes of interaction between cultures lead to the development of local identities. One of the aspects available to all of this stratification of experiences is cultural heritage, especially artistic and architectural heritage.

For these reasons, one of the factors that supports pluralism, cultural growth and favours social cohesion is the presence of an articulated and well-structured cultural heritage offer in the territory. This offer is a condition that can also influence the material aspects of the inhabitants' lives, while improving living conditions and the territory economic development.

The importance of these aspects is linked not only to the benefits they are able to cause, but perhaps even more, to the negative effects that their under-assessment may generate. The arena of heritage conservation and valorisation may, paradoxically, suppress localised cultural practices and tradition-based value systems by creating new forms of "cultural colonialism" and the dominance of scientific and technocratic discourses in its policy-making (4). From this risk the need to develop transnational critical frameworks for

a wider governance of cultural heritage that investigate first of all the individual "cultural experiences".

The "cultural experiences" in tourism are strongly linked to the same socialization practices and also suggest that «tourism and leisure/recreation are linked to the existential quest for meaning in industrial life» (5).

This connection was already highlighted in the 1970s by authors such as MacCannell (6) and today it can also be used as a key to understanding contemporary processes, as recently described by Reckwitz in his study on the so-called "Society of Singularities" (7).

MacCannell, starting from the mere plan of criticism of the consumer society, used the tourist as a model to describe the condition of "modern man". To do this, he defined tourism as a failed attempt to resist the alienation resulting from the development of industrial life, which is embodied in the search for its own reality in that of other peoples. But if in the critique of MacCannell the only consequence of the link between tourism and leisure/recreation and the existential search of a sense was only the "alienating" blurring of the lines between work and leisure, new opportunities may now be possible thanks to the emphasis placed by contemporary society on the "singular" and the "unique", i.e., the late modernity's logic of the particular (8).

(4) Winter, T., *Material Culture as History*. In *A Companion of Public History*, Edited by David Dean, Hoboken, Wiley Blackwell, 2018, p. 300

(5) Smith, S. L.J., Godbey G.C., (1991) *Leisure, Recreation and Tourism*. *Annals of Tourism Research* 19, p. 94.

(6) MacCannell, D., *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books, 1976

(7) Reckwitz, A., *Society of Singularities*. Newark. Polity Press, 2020.

(8) i.e. a logic of singularisation of the social born of the processes of transformation from industrial to cultural capitalism, the rise of digital technologies and their 'cultural machine' and the emergence of a new educated urban middle class. Although this phenomenon in the author's analysis has objective criticalities to be duly taken into account (the society of singularities could also produce devaluation and inequality: winner-takes-all markets, job polarization, the neglect of rural regions and the alienation of the traditional middle class), at the same time in the field of Cultural and Creative Industries it can represent a powerful engine of development. See Bravo, G., *Individualismo - Cooperazione - Free Riding*. *Ascesa e maturazione del distretto culturale*, EBLA - Working paper 2/2002.

In the model proposed by Reckwitz to explain the current institutional processes of singularisation and culturalisation of the late-modern economy, the creative industry, the cultural economy or the creative economy (definitions used by the author as synonyms and which can be included in the definition proposed at the beginning of this paper of the "orange economy") are in fact placed as central elements representing the true engine of the post-industrial economy.

The author identifies these elements in a number of economic branches which, although historically, have developed on the periphery of industrial mass production, in the last thirty years have recorded a sustained growth rate in the number of value creation and employment has grown significantly, both in absolute terms and in terms of share in the overall economy (9).

In order to highlight the differences between these economic branches, he proposes two different definitions: a "narrow" one, often used in official statistics, and an "extended" one (10). The first, would include architecture, advertising, arts, crafts, music, film and video, design, fashion, computer games, software development and computer services, and media of all kinds, from print and radio to television and online. The second definition of the creative economy would also include

tourism and sport (spectator sports and individual sports) (11), and thus overlap to some extent with the so-called experience economy (12).

What these two definitions have in common is that they can be used to outline an alternative economic history of modernity that does not proceed from the centres of heavy industrialisation but rather from the creative niches of cultural production (13).

However, the process of diffusion now sees creative industries going beyond these local incubation centres and becoming established economic branches supported by global production networks. Cultural and creative production is now concentrated in a network of cities, metropolitan areas and regions and the consumption of their cultural goods is global. These conditions could allow an institutional network such as the ADRION programme to act as a booster for the replication of successful business models across the different countries involved.

Moreover, if the study of these processes focuses on the operators of the so-called "orange economy" themselves (the so-called "Creative Class"), this author's reflections can provide a further example of the links between the CCIs and tourism. As Reckwitz: «travel is a key practice in the lifestyle

[9] For an additional source on the growth figures of these economic branches, See Boix, R., Lazeretti, L., Capone, F., de Propriis, L., Sánchez, D., (2012), The geography of creative industries in Europe: Comparing France, Great Britain, Italy and Spain, paper presented for the 50th Anniversary European Congress of the Regional Science Association International "Sustainable Regional Growth and Development in the Creative Knowledge Economy" 19 - 23 August 2010 - Jonkoping, Sweden.

[10] Reckwitz, A., *Society of Singularities*. Newark, Polity Press, 2020, pp. 92 ss.

[11] Perić M., Vitezić V., Mekinc J., *Conceptualising Innovative Business Models for Sustainable Sport Tourism*, International Journal of Sustainable Development and Planning, Vol. 11, No. 3 (2016) 469–482.

[12] Jelinčić, D. A., Senkić, M., (2017), *Creating a Heritage Tourism Experience. The Power of the Senses*, Etnoloska Tribina 47(40): 109-126. Carlos Fortuna, *Heritage, Tourism and Emotion*, RCCS Annual Review, 5/2013.

[13] The author identifies the following case studies as examples of regional hubs of cultural production: the design-oriented crafts of northern and central Italy ('Third Italy'); the London fashion scene of the 1960s and 1970s; the California information technology start-up scene of the 1980s. On this topic moreover, See Callegati E., Grandi S., *Cluster dynamics and innovation in SMEs: the role of culture*, EBLA - Working paper 3/2005.

of the educated class, and it does much to shape the cosmopolitan consciousness of its members. It is institutionally supported and promoted by the elaborate infrastructure of the tourism industry, which is one of the largest and most expansive branches of the creative economy» (14).

This last aspect allows us to elaborate a reflection on how this "Creative Class", using travel to find inspiration and new ideas, can stimulate urban and rural regeneration processes (15) in the CREATURES project's countries. As highlighted above, tourism has become an important tool in the implementation of creative strategies, and the regional development to which these strategies tend increasingly uses cultural tourism as a means of regenerate and adding value to heritage sites (16). But in addition to this general aim common to these different strategies, there are other more specific ones that can also unite them and promoting synergies between them: the development of attractive places for people to live, work and visit (17).

While on the one hand, the development of

attractive places has created virtuous circles whereby cultural tourism has been stimulated by the development of cultural heritage, which in turn has been sustained by revenues from traditional tourism (to the point where the term "creative city" has become an official UNESCO designation (18), on the other hand, it has in many cases created predominantly top-down models of creative development that are often criticised; such as those described by some authors (19) using in critical way the Richard Florida's "Creative Class" concept (20).

These critiques link creative development strategies to tourism because a "creative atmosphere" makes places attractive, but denounce how the attractive effects of this atmosphere only apply to those in the creative class (21). To support this thesis, case studies have been presented that associate attraction-based strategies with gentrification, exclusion and cultural homogenisation (22).

But aside from evaluations of the reliability of these studies, what is most interesting for the purposes of this paper is the danger

(14) Reckwitz, A., *Society of Singularities*. Newark: Polity Press, 2020, p. 247.

(15) For this aspect with regard specifically to rural and peri-urban regeneration processes, See Cowie, P., Thompson, N., Rowe, F., *Honey Pots and Hives: Maximising the potential of rural enterprise hubs*, Centre for Rural Economy Research Report, 2013.

(16) Measuring the economic contribution of cultural industries A review and assessment of current methodological approaches, UNESCO Framework for Cultural Statistics Handbook, n. 1, 2009. OECD (2014), *Tourism and the Creative Economy*, OECD Studies on Tourism, Paris, OECD Publishing.

(17) OECD (2014), *Tourism and the Creative Economy*, OECD Studies on Tourism, Paris, OECD Publishing.

(18) Official designation linked to the UNESCO Creative Cities Network membership, See Richards, G. *Creative Tourism and Cultural Events*, Paper presented at the 2nd Forum on UNESCO Creative Cities Network, Icheon, Republic of Korea, 21 October 2010.

(19) Peck, J. (2005). Struggling with the creative class. *International Journal of Urban and Regional Research*, 29(4), 740–770.

(20) Florida R. (2014), *The Rise of the Creative Class. Revisited*, New York. Basic Books.

(21) For a different analytical framework based on four connected components (Local systems of cultural production; Culture factories; Value-enhancing services; Creative atmosphere) in which «Clusters of skilled and talented workers in the most creative phases of the production chain, jointly with ties to other relevant hot spots around the globe, may underpin complex and thick webs of interactions that nurture creative outcomes and generate competitive advantage for the regional production of culture» See Santagata, W., Bertacchini, E., *Creative Atmosphere: Cultural Industries and Local Development*, EBLA - Working paper 4/2011, p. 4.

(22) Ashworth, G., & Page, S. J. (2011). Urban tourism research: Recent progress and current paradoxes. *Tourism Management*, 32, 1–15. Braun E., Kavartzis M., Zenker S. 2013. "My City–My Brand: The Role of Residents in Place Branding." *Journal of Place Management and Development* 6(1):18–28.

they seek to make us aware of: that of places losing the distinctive character they seek to develop.

These warnings therefore suggest in any case the need to design creative places, first of all ensuring their creativity and distinction through grass-roots, endogenous processes (23).

In particular within the CREATURES project one of the recommendations for supporting these kinds of creative places designing is to disassemble the different forms of capital involved in the development process.

The funding strategies to achieve this aim are many and are strongly influenced by the local contexts within which they are implemented (24). We believe that a model that could be more easily adapted in the ADRION region is that of the “creative districts” as defined by Sacco and Blessi (25). The reason for this policy choice is that the model of cre-

ative districts could allow the development of local policies able not only to increase the attractiveness of places, but also to support their capacity building and competitiveness. The theorised combination of knowledge production and strengthening of the local social fabric would be part of an endogenous growth model which, thanks to investments in culture and human resources, could lead to the development of a local competitive advantage which, as condition for creating European added value, is one of the common goals of all European Union funding programmes (26).

Moreover, in order to addressing the dynamics of change within the creative system more precisely, as suggested by authors like Richards (27), the creative district model could be integrated by more dynamic model of urban development like the one proposed by Della Lucia and Trunfio (28). Starting from the assumption that creativity is a guarantee for the involvement of local stakeholders in

(23) Council of Europe, Cultural Participation and Inclusive Societies. A thematic report based on the Indicator Framework on Culture and Democracy, December 2016.

(24) Bertacchini, E., Santagata, W., Signorello, G., Loving cultural heritage. Private individual giving and prosocial behaviour, EBLA - CSS Working paper 4/2009. Bertacchini E., Saccone D., Santagata W., Loving Diversities, Correcting Inequalities. A proposal for a World Heritage Tax, EBLA - Working paper 23/2010. Grandi R. (2012), Cultural Planning, City Marketing and Creative Cities: Bologna – from cultural city to creative city?, in AA.VV., Communication with the Public from the Local Government Perspective, Budapest, Corvinus University of Budapest. AA.VV. (2013), The Routledge Companion to Urban Regeneration, Edited by Michael E. Leary and John McCarthy, Abingdon, Oxon, Routledge. Fondazione Santagata per l'Economia della Cultura, Gli Amici dei Musei in Italia. Verso un mecenatismo adozionale, 2015. Eutropean Research & Action, Funding the Cooperative City: Community Finance and the Economy of Civic Spaces, Edited by Daniela Patti and Levente Polyák, Vienna, Cooperative City Books 2017. European Commission, Crowdfunding. Reshaping the crowd's engagement in culture, 2017. European Foundation Centre, AISBL, Arts and culture at the core of philanthropy, Brussels, Philanthropy House, 2018. Meneghin, E., Re, A., Intangible Cultural Heritage. A screening of funding opportunities in the EU, Torino, Fondazione Santagata per l'Economia della Cultura, 2018. Buemi, M., Cavallo, M., Pedrini S., (eds.), Communicating and Promoting Alternative Finance in Central Europe, Franco Angeli. 2019.

(25) Sacco, P. L., & Blessi, G. T. (2007). European culture capitals and local development strategies: Comparing the Genoa 2004 and Lille 2004 cases. *Homo oeconomicus*, 24(1), 111–143. Sacco, P. L., Tavano Blessi, G. and Nuccio, M. (2009) Cultural policies and local planning strategies: what is the role of culture in local sustainable development?, *International Journal of Arts Management, Law, and Society*, 39(1).

(26) European Commission, European Added Value of EU Science, Technology and Innovation actions and EU-Member State Partnership in International cooperation. Main Report, 2014.

(27) A Research Agenda for Creative Tourism, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019

(28) Della Lucia, M., & Trunfio, M. (2018). The role of the private actor in cultural regeneration: Hybridizing cultural heritage with creativity in the city. *Cities*, 82, 35–44. Santagata, W., Cultural Districts and Economic Development, EBLA - Working paper 1/2004. Sacco, P. L., Pedrini S., Il distretto culturale: mito o opportunità?, EBLA - Working paper 5/2003. Santagata, W., Cultural Districts, Property Rights and Sustainable Economic Growth, EBLA – Working paper n. 1/2002.

cultural regeneration processes, these authors have developed a model for integrated governance and Heritage hybridisation (tangible and intangible Cultural Heritage) (29).

A model for development strategies in which stakeholder involvement should mainly manifest itself in the design of experiences (co-creation, or co-design between tourists and experience producers). In the dialogue between different local interests, the authors identified the possibility of harmonising the conflicting needs to attract people (new residents and tourists) and the desire to add value to existing assets (to build competitiveness).

Both Sacco and Blessi's and Della Lucia and Trunfio's models can be seen as possible antidotes to the risk of places losing the distinctive character they seek to develop. Although with different shapes both want local embedding in such development models, towards more bottom-up design approaches and towards co-creation of experiences.

Finally, as noted by Richards (30) these models are the evidence of a general shift in creativity concept more place-based closely linked with tourism. A different connotation toward a greater hybridization of its general productive activity or industry aspects and its nature of groups, places, cities and districts collective creativity.

Different connotation which has as a conse-

quence the need to study in ever more depth the links between creative development, placemaking and destination governance.

In Emilia-Romagna Region this is a lesson that in the summer season 2020 would seem to have been fully applied in different tourist proposals of the Bolognese Apennines for the implementation of "slow routes" such as those of the "Crinali Festival" (31), or, of the "Via della Lana" and "Via della Seta" (32) and the "Via degli Dei" (33) and initiatives aimed to the enhancement of the local cultural heritage, among many, the Museum of the city and territory "CLASSIS Ravenna" (34) and the "Sementerie Artistiche" of the Crevalcore Municipality (35).

Innovative proposals for a creative tourism achieved thanks to sustainable travel, and experiential, that with the support offered to them by the City of Bologna through the Project the CREATURES, the size of the proximity will in the next few years to grow and extend beyond regional and national boundaries.

In particular, the CCIs in Italy can cover any company having as its corporate purpose "the conception, creation, production, development, dissemination, conservation, research and enhancement or management of cultural products (...) as well as the cultural heritage and innovation processes related to it" (36) and for this reason the ambition is to be able to involve as many key players as possible.

(29) UNESCO (2003) Convention for the safeguarding of the intangible Cultural Heritage. Paris: UNESCO.

(30) A Research Agenda for Creative Tourism, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019

(31) See the promotional video on: <https://youtu.be/r7zgwCbO93c>

(32) See the promotional video on: <https://www.youtube.com/watch?v=A06zSr8pp74>

(33) See the promotional video on: <https://www.youtube.com/watch?v=3t7UidgU4qw>

(34) Source: <https://classisravenna.it/?lang=en>

(35) Source: <https://www.sementerieartistiche.it/>

(36) Paragraph n. 57 of Italian Law n. 205 of 27 December 2017.

Reflecting on tourism relate cultural heritage and social innovation the first thought that commonly could come in mind is that these two concepts are in opposition between them. On the other hand, the previous examples show how they can be harmonised to create innovative tourism proposals that could also foster social innovation processes.

These conclusions had already been reached by leading representatives of the most important European cultural and creative realities, gathered in 2018 by the Culture Action Europe (the European network of cultural networks, organisations, artists, activists, academics and policymakers) in order to problematize the simplistic views of the Heritage and identity as static and exclusionary concepts (37).

If in 2018 these proposals were made in order to expose the nuances of heritage in all its complexity and its opportunities for social innovation for the European Year of Cultural Heritage 2018, this same approach can serve today to identify those realities that have managed to trigger social innovation processes as a response to the scenarios imposed by the covid-19 pandemic.

In particular, the concept of heritage-based sustainability (economic, environmental, and particularly social) today could be used to supplement in co-decision processes involving as many players as possible (citizens, inhabitants, associations, tour operators and actors in the cultural and creative sector, and so on) in order to create trust and a relationship between the individuals and the institution (e.g. in artistic projects able to initiate a rebirth process in the old city centres or ex-

ploiting the enormous opportunities to reach audience through digital means with technology-led audience development strategies for cultural heritage).

The legacy of this knowledge can therefore be used today to ensure that heritage institutions are used in our societies to build bridges in the cultural democracy field, fostering participation in democracy and facilitating the composition of contrasts between migrant/native, educated/non-educated, tourist/inhabitant, traditionalists /innovators, and so on.

The "cultural infrastructure" that for this purpose should be co-designed and built we believe in fact that has important similarities with the 2018 "cultural policy acquis" in the raise awareness, promote exchange, networking, bring content to every one to raise aware among professionals and non professional in order to put together social issues, economy, urban development, environment and culture.

In order to cope with the pandemic, the need for immediate action was immediately identified, especially in cities, as it was in local contexts that the greatest potential for overcoming this crisis was found. Cities were seen as the main 'engines' for increasing social cohesion and economic development during the crisis.

The European Commission has responded from the outset with initiatives aimed at improving its communication and listening capacities. These are also based on information sharing (e.g. with the catalogue of Good Practices of the "Culture for Cities and Region" project).

(37) Source: <https://www.cae-bto.org/heritage-social-innovation>.

As an example of this potential, the wide opportunities for involvement of citizens and operators in the cultural sector were identified. The importance of these opportunities lies above all in the shared awareness that the crisis will hit for a long time and that the tourism sector in particular will be affected.

In addition, the conditions of 'cultural and creative workers' were already critical before Covid and the new scenario imposes: new access to culture (digital); new opportunity for track and analyze better the "cultural constituencies"; new opportunity for cooperation and solidarity.

Access to culture is everyone's right and should be respected, promoted and defended not only in institutional settings but also in the public arena. It is necessary to promote new links between culture, education, health and the environment by reconsidering personal values and abandoning a consumerist attitude to the use of cultural products.

An example of how in a city the mere reporting of the number of venues is not sufficient to define its 'cultural vibrancy' is represented by the 'qualitative' factors demonstrated during the crisis by a number of European local realities.

In particular, cities in Italy such as Bologna and Torino have demonstrated a broad "urban transformative capacity", respectively changing the mission of some cultural centres (Modern Art Museum - Mambo, transformed from a place of exhibitions into a

creative workshop/hub for young artists / factory), or the format of their initiatives (shifting to only virtual exhibitions) (38).

The City of Bologna immediately reacted to the new scenarios imposed by covid by maintaining a continuous exchange of information with its cultural system (creation of an ad hoc task force; interviews; data collection; weekly online meetings; weekly reports; video conferences with the relevant departments).

One of the lessons learnt is that in the face of new and unexpected events it is necessary to react, firstly, by keeping all one's communication channels active, and secondly, by preparing as diverse a range of action plans as possible in order to cope with each possible scenario.

At the operational level, the cultural sector has been re-regulated in order to ensure a safe re-opening as soon as possible (e.g. maintaining the safe opening of its bookshops and libraries).

The key words were: consolidation of the audience and creation of new audiences through the production of quality cultural products; creation of new skills to meet the new challenges.

The example of Bologna demonstrates that museums are part of the local innovation ecosystem and that policy maker and museums should also recognise the long-term impact on the local economy of the contri-

(38) During the spring 2020 lockdown, many cities have taken initiatives to support events and cultural venues. MAMbo in Bologna reconfigured its spaces to accommodate the city's artists, while deLIVeRy, a new cultural experience linked to food delivery that also protects artists' rights, was launched in Turin. See, Montalto, V., Sacco, P. L., Alberti, V., Panella, F., Saisana, M., European Cultural and Creative Cities in COVID-19 times: job at risk and the policy response, Luxembourg, Publications Office of the European Union, 2020.

bution of museums to the diffusion of new technologies, the creation of new products and the support of creativity (39).

In this perspective, the local government has also facilitated collaborations between museums and economic actors (craftsmen, SMEs, etc.), as well as with educational and research institutions at local level. It is hoped that these collaborations will foster an interchange with the creative industries and inno-

vation in other sectors of the local economy, through the concrete provision of specific “space” (the aforementioned creative workshop/hub for young artists - factory) for representatives of museums and other sectors to interact and develop such strategies.

In conclusion, the case of Bologna is showing how a culturally committed society can be more innovative.

3.3 Engaging cultural heritage in climate action

While few industries have been spared by the impact of the covid-19 pandemic, even fewer have been hit as hard as the tourist sector. As 2020 drew to a close with severe limitations to travel still place, the World Tourism Organization (UNWTO) expects international arrivals to have declined by 70-75% compared to 2019. That equates to a decline of around 1 billion international arrivals, bringing the industry back to 1990 levels (1).

In this scenario, in order to help enterprises, public bodies and authorities to govern the opportunities generated by digital innovation in Travel to mobilise cultural heritage in the fight against climate change through the creation of adequate knowledge and skills, one indication that cannot be underestimated is the political recommendation to support the so-called proximity tourism in all its dimensions.

While the previous sections mainly dealt

with aspects linked to the management and regeneration of cultural heritage sites (also through creative interventions able to trigger processes of civic engagement, community building and social innovation), in this section, in order to introduce concepts linked to climate protection and sustainable management of natural resources, one of the activities linked to cultural tourism with the greatest impact on the environment cannot but be taken into consideration: that linked to travel and the hotel structures themselves.

A concrete example of the viability of this operation is the condition whereby the suggested investments and resource allocations would be aligned with those of the major global players. Internationally, although the hospitality market has been hit hard, it is possible to distinguish between non-hotel establishments located in out-of-town areas. In a year in which turnover fell so sharply that 2020 could be defined as an “annus horribi-

(39) For a comparison on how this case from Bologna has given a concrete application to the recommendations elaborated already before the pandemic by the OECD, See OECD / ICOM – International Council of Museums, Culture and Local Development: Maximising Impact. A Guide for Local Governments, Communities and Museums, Venezia, Venezia Foundation, IT, 2019, pp. 23-4

(1) Bertelè, U., Tourism in the era of digital disruption. The ongoing wars between old and new protagonists of the global tourism chain, in Politecnico di Milano, travel in 2021: what awaits us? Conference for the presentation of research results 2020, 27 January 2021. Source: <https://www.som.polimi.it/event/convegno-dei-risultati-di-ricerca-degli-osservatori-innovazione-digitale-nel-turismo-e-business-travel/>.

lis” for the travel market, the companies that were most able to limit their losses were those that were able to diversify their offerings, such as Accor and rivals as InterContinental-IHG, Marriot and Hilton that have accelerated efforts to diversify their operations away from business travel and corporate events fearing that a new-found familiarity with remote conferencing will last beyond the pandemic.

Examples of these diversifications were:

- a) rent hotels out as student accommodation;
- b) encourage consumers to use hotels as co-working spaces;
- c) move away from traditional overnight accommodation model choosing natural and rural context for the creation of small and disseminate over the territory hotels networks;
- d) convert traditional hotel models into "boutique hotels" where at least 40% of revenues come from "food, drink and entertainment" where the majority of customers are local.

It is possible to summarise these strategies to overcome the crisis in the exploitation of 10 specific trends (2), the understanding of which should be fundamental for all stakeholders, both public and private:

- The extension in space and time of the tourism experience, both physical and digital (e.g. the increase in the number of "digital tourists" who have purchased products from the tourist destination online, or of accommodation facilities which have proposed the purchase of local products both in their facilities and via eCommerce).
- The deseasonalisation of the tourist offer caused by the increase in the use of holidays outside traditional holiday periods but aligned to the calendars imposed by the lockdowns caused by the pandemic (e.g. holiday working; remote working; and so on).
- The increase in hiking and related services due to the discovery of neighbouring territories through outdoor activities. This increase has been favoured by the progressive digitalisation in the management of channels in the experience market (booking and purchase).
- Sustainability as a driver of consumer choice. This trend is identifiable thanks to the increase in travellers with rewarding behaviour towards brands that have adopted social responsibility policies and implemented actions in relation to sustainability (e.g. using sustainable materials, products and energy sources or promoting sustainable mobility).
- The acceleration of digitisation processes already underway in service provision (e.g. online or mobile check-in; mobile or remote payment options; chat, virtual assistant or device to provide information or bookings; virtual keys to open rooms via smartphone).
- Increasing number of hotels equipped with direct channel management tools (channel manager; property management system; central reservation system; revenue management system; customer relationship management; business intelligence analytics or marketing intelligence systems).

(2) Maccaferri, A., «Against the Crisis Sustainability and Never-Ending Tourism», il Sole24Ore, IT, 23 January 2021.

- Increasing need for integrated solutions and data sources to capture real-time needs and behaviour of demand and competitors.
- Increased propensity to rely on specialised professionals (e.g. increased security, assistance and flexibility as drivers of choice).
- The acceleration in the transition from traditional models of intermediation in the purchase of tourism products to new models where agents are travel consultants offering their services in an increasingly multi-channel perspective.
- The emergence of a "new associationism" (new associationism as a space for innovation in overcoming the simple requests to maintain the status quo by means of public subsidies) can be seen in the increase: of requests for affiliation to groups and chains by hotel and non-hotel accommodation structures; of the new associations creation; of new operating models able to exploit synergies between tour operating players.

These trends stem from an awareness of how the choice of virtual travel was a cyclical change rather than a structural one, triggered by obligations that, when they come to an end, will make people prefer to travel in person again. Once the crisis is over, these will be the lines of investment capable of yielding greater returns, and they can all be seen as

part of a shared desire to increase the quality of services. The market is moving towards fewer, but high-standard tourist products and services, and this choice stems from the propensity to consume expressed even by simple tourists towards more conscious decisions linked to the personalisation of cultural experiences, creativity and sustainability, marking a rediscovery of the local and of authenticity.

In this sector too, environmental protection, long considered a constraint or even an obstacle to economic growth, has now become an opportunity for development and a strategic area in which to invest.

Opportunity and strategic choice that demonstrates how, in the new normal of covid 19, there is a widespread perception of the need for a cultural change aimed at moving from simply sustainable choices to choices that are ecologically preferable because they are not only able to mitigate the damage by sustaining a zero impact of economic activities, but with a proactive attitude to reverse the current trends by moving towards an impact that, in addition to not aggravating an already critical picture, can restore it.

A proactive attitude that could also be reflected in the cultural and creative tourism sector and in the revitalisation of cultural heritage by adopting Nature-Based Solutions (NBS) (3): Solutions in urban governance and the specific Cultural heritage frame forward that could assist European policymakers to

(3) Nature-based solutions (NBS) are solutions that are inspired by nature and achieve optimal performance through the support of natural elements. They also increase the resilience of the contexts in which they operate, thanks to the social, environmental and economic benefits they provide. They are usually associated with concepts such as 'green infrastructure', 'ecosystem services' and 'green corridors', as these innovative interventions can create green roofs and walls, or implement ecosystem-based solutions such as parks, urban forests or artificial lakes, Source: Sylvia Thompson, A green pursuit: seeking nature-based solutions for cities, <https://connectingnature.eu/news/green-pursuit-seeking-nature-based-solutions-cities>. For a recent example of their use for reducing peak CO2 concentrations in an air-tight museum environment, See Salvatori, E., Gentile, C., Altieri, A., Aramini, F., Manes, F., «Nature-Based Solution for Reducing CO2 Levels in Museum Environments: A Phytoremediation Study for the Leonardo da Vinci's "Last Supper"», Sustainability 2020, 12(2), 565.

introduce new soft policy tools for actively facing the rising challenges of environmental protection.

To this end, we believe that it is necessary to propose a reflection on two aspects strongly related to the increasing relevance of environmental issues in the urban areas governance (4): a) the increase of the link between the precautionary principle and decision-making processes; b) the scope expansion of urban planning and its current connotation as sustainable territorial development.

Environmental issues shifted the goals of governance processes changing the previous frameworks for the assessment and prioritization of its performance indicators (5).

This change occurred mainly because the strategies for applying the regulatory guidelines to the "lack of full scientific certainty" have evolved towards greater diversification, flexibility and democracy (6). An evolution that has continued over the years but which, in our opinion, has brought this concept back to a connotation more similar to its roots, the the German Environmental policy based on "Vorsorgeprinzip" (7): the idea of taking proactive actions in the face of uncertain risks.

We also argue that the direct consequence of this evolution can be seen in the integration within territorial planning policies of the

concept of "climate vulnerability" and in the combination of these processes with scientific findings from the so-called resilience study (8).

If in 2013 the document of the European environmental agency "Late lessons from early warnings" (9) had clarified how in decision-making the "lack of full scientific certainty" can take several forms we can conclude that present conditions of complexity, where typically facts are uncertain, conflicting values, high stakes and urgent decisions, scientific uncertainty is not only "normal", but co-essential to science destined for public choices (10).

All these reflections lead directly to the need both to multiply and diversify the knowledge relevant to the framing of problems, and to make the deliberative methods more open and participatory.

This way of implement the precautionary principle has found its milestone in the NBS for their ability to move the debate from the characterization of problems to the identification of the most suitable solutions to the specific context in which they will have to take place.

By focusing on evaluating the best alternatives, NBS improve decision makers' ability to make truly precautionary decisions, stim-

(4) Rogov M., Rozenblat C. 2018. Urban Resilience Discourse Analysis: Towards a Multi-Level Approach to Cities. *Sustainability*. 10(12): 4431.

(5) L. SSeeliger L., Turok, I. 2013. Towards Sustainable Cities: Extending Resilience with Insights from Vulnerability and Transition Theory. *Sustainability*. 5:2108. Popa F., Guillermin M., Dedeurwaerdere T. 2015. A pragmatist approach to transdisciplinarity in sustainability research: From complex systems theory to reflexive science. *Futures*. (65)45. Crowe P. R., Foley K., Collier M.J. 2016. Operationalizing urban resilience through a framework for adaptive co-management and design: Five experiments in urban planning practice and policy. *Environmental Science & Policy*. (62)112.

(6) Wingspread Statement on the precautionary principle 1998.

(7) K. von Moltke, *The Vorsorgeprinzip in West German Environmental Policy*, HMSO, London, 1988. J. A. Tickner, K. Geiser, *Environmental Impact Assessment Review*, 2004, 24, 801.

(8) Füssel, H. M., *Review and Quantitative Analysis of Indices of Climate Change Exposure, Adaptive capacity, Sensitivity and Impacts*, World Bank, New York, 2010.

(9) Ernstson H., van der Leeuw S. E., Redman C. L., Meffert D. J., Davis G., Alfsen C., Elmqvist T. 2010. Urban transitions: on urban resilience and human-dominated ecosystems. *AMBIO*. (39)531.

(10) Science for Environment Policy, *The Precautionary Principle: decision making under uncertainty*, UWE, Bristol, 2017.

ulate innovation towards sustainability and more effectively place incentives on those who actually prevent environmental risks.

Considering different elements of the system (11) as an example we can present the case where NBS identified these impact areas: climate mitigation and adaptation; green spaces; air quality; urban regeneration; participatory planning and governance; economic opportunities and green jobs. Our estimates were to get some impacts in the fields of: a) biodiversity; b) socio economic and socio cultural system (12); c) ecosystems.

In this situation NBS will be able to, on the one hand, allow the interactions between the fields a) and b), upgrading the potential for citizen's involvement in governance and monitoring. On the other hand, define the relations between a) and c), assessing the costs, the trade off, the benefits and co-benefits for biodiversity, economy and community (13).

Rather than using a "one-size-fits-all" approach, today this urban governance focused on collaboration in the definition of top-down and bottom-up strategies and policies, is made possible thank the use of soft policy tools enabled by European funding, through which the European Union institutions give wide freedom in the implementation of project ideas for the pursuit of common objec-

tives (even with seminars, training, workshop, awareness campaigns).

European projects such as those made possible by the EU Urban Agenda's cultural heritage partnerships, which also include the theme of sustainable tourism (14).

Urban Agenda that in its Action plan identifies as a necessary action for the implementation of its principles (15) precisely the implementation of Observatory on Culture/Cultural Heritage and climate change in the urban framework, and this represents a further opportunity for the CREATURES project partners being able to through this initiative to increase the pervasiveness of actions aimed at the search of data more accurate to capture the specifics of a sector as complex and "dusty" (e.g., data on individual enterprises) (16).

(11) Raymond C. M., Frantzeskaki N. Kabisch N. Berry P. Breil M., Nita M. R., Geneletti D. Calfapietra C. 2017. A framework for assessing and implementing the co-benefits of nature-based solutions in urban areas. *Environmental Science & Policy*. 77: 15.

(12) Culture21, Culture in the Sustainable Development Goals: A Guide for Local Action, UCLG Committee on Culture, 2018.

(13) Giordano R., Pluchinotta I., Pagano A., Scricciu A. Nanu F. 2020. Enhancing nature-based solutions acceptance through stakeholders' engagement in co-benefits identification and trade-offs analysis. *Science of the Total Environment*. 713: 136552.

(14) Source: <https://futurium.ec.europa.eu/en/urban-agenda/culturecultural-heritage>.

(15) URBAN FUTURE (2005), The "Acquis URBAN". Using Cities' Best Practises for European Cohesion Policy. Common Declaration of URBAN cities and players at the European Conference "URBAN Future" on June 8th and 9th, 2005 in Saarbrücken (Germany).

(16) Source: <https://ec.europa.eu/futurium/en/culturecultural-heritage/final-action-plan-partnership-culturecultural-heritage>.



4. The policy framework of CCI in Adrion Area



4.1 General strategies and European funding

The Adriatic and Ionian Region can be considered as a single “functional area” and for this reason, the countries included in this macro european region (Albania, Bosnia-Erzegovina, Croazia, Grecia, Italia, Montenegro, Serbia e Slovenia) for more than ten years have taken the decision to develop specific policy actions that are shared among them (1) in the following areas of (i) Blue Growth, (ii) Transport, (iii) Energy, (iv) Environment and the impact of climate change.

These areas were mainly related to the preservation of the environment, welfare, improving the accessibility of communications, infrastructure, the so-called highways of the sea, fishing, safety of navigation and ports, and the economic development of its territories. An innovative area on which both investments and proposals for new design ideas are recently focusing is that of the support innovation in creative industries, sustainable coastal tourism using smart specialization.

The macro-region is a network that involves different European, national, regional, local actors, different policies and different funding programmes and focuses on some challenges and priorities identified and shared among its component partners. Specifically among them the Adriatic-Ionian Interreg programme (ADRION) has the overall objective of act as policy driver and governance innovator fostering European integration among Partner States, taking advantage of the rich natural, cultural and human resources surrounding the Adriatic and Ionian Seas and enhancing economic, social and territorial cohesion in the Programme area (2).

During the 2014-2020 funding period ADRION (3) concentrates its budget on five thematic objectives (priority axes):

1. Innovative and smart region (32% of the overall budget) (4);

(1) Source: <http://www.case.univpm.it/macroregionea-iff#:~:text=La%20Macroregione%20Adriatico%20Dionica%20interessa,%2C%20Montenegro%2C%20Serbia%20e%20Slovenia>.

(2) Source: https://ec.europa.eu/regional_policy/en/atlas/programmes/2014-2020/greece/2014tc16m4tn002.

(3) The Adriatic-Ionian Interreg programme (ADRION) supported: 1. Cohesion. Contribute in reducing disparities between the various regions and the backwardness of the leastfavoured regions'; 2. Strategies & Action plan. Integrated framework endorsed by all partners aimed at policy integration; Document defining how the strategy shall be implemented. 3. Networking. Establishment and/or management of links between people, teams or organizations with a long-term perspective for mutual improvement; 4. Capacity building. Contribute in transferring good practices and approaches; 5. Cooperation agreements. Concord of understanding and intention on future actions or performances; 6. Additional resources. Financial support to implement activities otherwise not likely to be implemented

(4) Regarding the cultural and creative industries the Priority Axis 1 Specific Objective 1.1 “Support the development of a regional Innovation system for the Adriatic-Ionian area” created the following results in the field of common understanding among ADRION partner states on the potential fields of transnational innovation actions and fostering diffusion and uptake of innovation: 1. Enhancement of the competencies/skills of the stakeholders and involved parties; 2. Improvement of the framework conditions (awareness and foresight, legal, economic aspects, innovation governance, organisational issues, policy solutions, technology impact assessments); 3. Mobilisation of stakeholders in the fields of research, innovation and utilisation in order to increase knowledge transfer between business, users, academia and administration actors (quadruple helix approach); 4. Identification of emerging market opportunities in relation to the programme area competitive advantages, the fields of the EUSAIR and the smart specialisation strategies of the regions in order to develop an ADRION “critical mass”.

2. Sustainable region (27% of the overall budget) (5);

3. Connected Region (27% of the overall budget);

4. Supporting the governance of the EUSAIR (6) (8% of the overall budget);

5. Technical Assistance (6% of the overall budget).

These priority axes represented the five specific objectives (investment priorities) under whose aegis its projects have been financed:

1. Support the development of a regional Innovation system for the Adriatic-Ionian area

2. Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the ADRION area

3. Enhance the capacity in transnationally tackling environmental vulnerability, fragmentation, and the safeguarding of ecosystem services in the ADRION area

4. Enhance capacity for integrated transport and mobility services and multimodality in the Adriatic-Ionian area

5. Facilitate the coordination and implementation of the EUSAIR by enhancing the institutional capacity of public administrations and key stakeholders and by assisting the progress of implementation of joint priorities.

Within this framework the support of innovation in creative industries, sustainable coastal tourism using smart specialization has been achieved thanks to the EUSAIR Strategy which provided political orientation and framework in the region for these issues (7).

To date, the EUSAIR strategy has focused on the following "Pillars":

- Blue growth o Blue technologies o Fisheries and aquaculture o Maritime and marine governance and services;
- Connecting the region (Maritime transport; Intermodal connections to the hinterland; Energy networks);

(5) Regarding the touristic sector the Priority Axis 2 Specific Objective 2.1 "Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the ADRION area" created the following results in the field of common understanding among ADRION partner states on the potential fields of transnational co-operation in tourism and consensus-building on the content of sustainable valorisation and tourism under an ADRION brand: 1. Enhancement of the competencies/skills of relevant stakeholders in the fields of sustainable valorisation and tourism; 2. Enhancement of the "body of knowledge" through transnational research, pilots, tools and experimentation; 3. Development of a well-defined transnational identity and raising awareness on common heritage in the Adriatic-Ionian area as an orientation framework for individual actions; 4. Improved involvement of tourism stakeholders, visitors and society for the development of jointly agreed utilisation approaches; 5. Preserved natural and cultural heritage, valorised within the programme area brand name; 6. Diversification of tourism products along topic, season, target group and environmental and social impact.

(6) The EUSAIR "EU Strategy for the Adriatic-Ionian Region" is described in two documents: 1. a Communication from the European Commission to the other EU institutions, and 2. an Action Plan, which complements the Communication (presented by the EC on June 17th 2014 (SWD(2014) 190 final). The macro-regional strategy adopted by the European Commission and endorsed by the European Council in 2014 was developed jointly by the Commission, the countries of the Adriatic-Ionian region and other stakeholders. Its aim is to jointly address some common challenges by creating synergies and fostering coordination between all the territories involved (Italy, Croatia, Slovenia, Greece, Albania, Montenegro, Bosnia and Herzegovina and Serbia). Source: <https://www.adriaticionianeuroregion.eu/uncategorized-it/eusair-the-european-union-strategy-for-the-adriatic-and-ionician-region/?lang=it>.

(7) E.g. the BUDVA Declaration signed on 8th May 2019 during the Adriatic and Ionian Council/EUSAIR Ministerial, Meeting (4th FORUM of the EU Strategy for the Adriatic and Ionian Region), Source: <https://www.adriatic-ionician.eu/wp-content/uploads/2019/05/BUDVA-FINAL-DECLARATION-1.pdf>.

- Environmental quality (The marine environment; Transnational terrestrial habitats and biodiversity)
- Sustainable tourism (Diversified tourism offer in products and services; Sustainable and responsible tourism management through innovation and quality)

For this reason, the main impacts on the CCI sector in connection with the tourism sector occurred within the last of its “Pillars”.

Cooperation within the ADRION functional area is taking place on many different levels/settings, such as mainstream, Interreg programmes and cooperation initiatives. In particular (8):

- EUSAIR Strategy;
- the Adriatic-Ionian Initiative (9);
- the Adriatic-Ionian Euroregion;
- the Adriatic-Ionian Forum of Chambers of Commerce;
- the Adriatic-Ionian Forum of Cities;
- the UniAdrion;
- the AdriaPan.

In the period 2021-2027, ADRION's coher-

ence with macro-regional strategies will be made possible through its close link to EUSAIR priorities and objectives. Indeed, in Article 15 (3) of the Commission proposal for the ETC Regulation (COM(2018)374), it has been requested that in its programming the total amount of contributions received through ERDF funds should be used to achieve the objectives of the EUSAIR strategy (10).

Since macro-regional strategies such as EUSAIR are an integrated framework approved by the European Council, they can also be supported by cohesion policy funds and therefore third countries located in the Ionian-Adriatic Region could benefit from enhanced cooperation aimed at achieving economic, social and territorial cohesion in that area.

Moreover, for the 2021-2027 funding period, the Commission proposes that the TN ADRION cooperation programme includes all current partner states and the Republic of North Macedonia (11). This will give coherence to the cooperation programme, taking into consideration which in 2018 had already become a member of the Adriatic and Ionian Initiative (All).

When planning cultural policies, the EUSAIR strategy will also be able to count on the information support provided by the databases set up at continental level by European institutions and international organisations,

(8) European Commission, Orientation Paper, Transnational Cooperation Programme Adriatic-Ionian (ADRION) 2021-2027, Ref. Ares(2019)7164059 20/11/2019, p. 6.

(9) A political/diplomatic framework for all cooperation activities in the region, represented by its annual meeting of Adriatic-Ionian Region Ministers of Foreign Affairs. Recently, the Government of the Republic of San Marino became the tenth participating country of the Adriatic and Ionian Initiative.

(10) In the second Presidency compromise proposal on Interreg Regulation (WK 6487/2019), the alignment percentage with the objectives of Macro-regional strategies is brought down to 75%, See European Commission, Orientation Paper, Transnational Cooperation Programme Adriatic-Ionian (ADRION) 2021-2027, Ref. Ares(2019)7164059 20/11/2019, p. 2.

(11) European Commission, Orientation Paper, Transnational Cooperation Programme Adriatic-Ionian (ADRION) 2021-2027, Ref. Ares(2019)7164059 20/11/2019, p. 5.

such as the one contained in the "division of power" section of the European Committee of the Regions website (12) and the one accessible via "the Compendium of Cultural Policies and Trends" website (13). These data will be used to complement the findings of the latest territorial reports on the ADRI-ON area's CCIs. According to the latest territorial analyses carried out, based on data produced by EUROSTAT in 2018, the relative weight of the cultural sector on the economy remains below the European average in most countries.

Regarding cultural employment, only Slovenia and Montenegro (respectively 4.7 and 4.0% of the share of total employment) recorded higher rates than the EU-28 average (3.8%) and

«All the measured countries except Italy showed a decline in the relative share of cultural employment between 2013 and 2018 (...). A similar trend can be seen regarding cultural enterprises: all the measured ADRI-ON countries show indicators standing below the EU-28 average, in terms of number of enterprises (with the only exception of Slovenia) and in terms of share of value added in non-financial business economy» (14).

These negative figures were recorded despite the fact that there are 10 cities in the ADRI-ON region that are members of the UNESCO Creative Cities Network (UCCN) that have identified creativity as a strategic factor for their sustainable urban development.

Conversely, exploiting the potential of these 10 cities could provide a basis for building hubs of creativity and innovation. This hub would increase business opportunities for professionals in the cultural sector, thereby connecting large cities and capitals with established international excellence with the emerging small and medium-sized centres of the ADRI-ON region.

Another opportunity for territorial growth in the near future is offered by the increased interconnections between tourism and the creative and cultural economy in the Adriatic region. In addition to increasing the performance of the region's cultural and creative industries, these interconnections could allow tourism and heritage strategies, often limited to a local or state level, to add a transnational element. The result could be a promotion of the ADRI-ON region as a whole (promotion of the destination as part of a single tourism region), which could be achieved for example through the enhancement of its cross-border cultural and natural heritage elements. In order to achieve this objective, however, it will be necessary to combine measures to improve networking between the stakeholders with interventions on infrastructures and connections, in view of the criticalities that have been noted for many years, for example, in coastal areas, in island (minor) areas and in inland territories; the latter, even though they could offer concrete spaces for development in the tourism sector, are in fact particularly vulnerable in the Western Balkans (15).

(12) Source: <https://portal.cor.europa.eu/divisionpowers/Pages/default.aspx>.

(13) Source: <https://www.culturalpolicies.net/database/search-by-country/>.

(14) Analysis of the territorial challenges, needs and potentials of the Adriatic-Ionian Region and strategic options for post-2020 ADRI-ON Programme, TERRITORIAL ANALYSIS, August 2020, p. 68.

(15) Analysis of the territorial challenges, needs and potentials of the Adriatic-Ionian Region and strategic options for post-2020 ADRI-ON Programme, TERRITORIAL ANALYSIS, August 2020, p. XI.

For the period 2014-2020, the overall programme budget amounts to EUR 117.917.379 including European Regional Development Fund (ERDF) (EUR 83.467.729), the Instrument for Pre-Accession Assistance (IPA II) (EUR 15.688.887) and national contributions (EUR 18.760.763). A co-financing rate of 85% of ERDF/IPA was applied for projects. Below are the European legislative acts that make up its legal framework:

1) Financial rules applicable to the general budget of the Union

Regulation (EU, Euratom) 2018/1046 of the European Parliament and of the Council of 18 July 2018 on the financial rules applicable to the general budget of the Union, amending Regulations (EU) No 1296/2013, (EU) No 1301/2013, (EU) No 1303/2013, (EU) No 1304/2013, (EU) No 1309/2013, (EU) No 1316/2013, (EU) No 223/2014, (EU) No 283/2014, and Decision No 541/2014/EU and repealing Regulation (EU, Euratom) No 966/2012.

2) Common provisions regulation (CPR)

Updated version including latest amendments

Regulation (EU) No. 1303/2013 of the European Parliament and of the Council of 17 December 2013 laying down common provisions on the European Regional Development Fund, the European Social Fund, the Cohesion Fund, the European Agricultural Fund for Rural Development and the European Maritime and Fisheries Fund and repealing Council Regulation (EC) No 1083/2006

3) ERDF Regulation

Regulation (EU) No. 1301/2013 of the European Parliament and of the Council of 17 De-

ember 2013 on the European Regional Development Fund and on specific provisions concerning the Investment for growth and jobs goal and repealing Regulation (EC) No 1080/2006

4) ETC Regulation

Regulation (EU) No. 1299/2013 of the European Parliament and of the Council of 17 December 2013 on specific provisions for the support from the European Regional Development Fund to the European territorial cooperation goal

5) EGTC Regulation

Regulation (EU) No 1302/2013 of the European Parliament and of the Council of 17 December 2013 amending Regulation (EC) No 1082/2006 on a European grouping of territorial cooperation (EGTC) as regards the clarification, simplification and improvement of the establishment and functioning of such groupings

6) De Minimis Regulation

Commission Regulation (EU) No 1407/2013 of 18 December 2013 on the application of Articles 107 and 108 of the Treaty on the Functioning of the European Union to de minimis aid

7) Multiannual financial framework for the years 2014-2020

Council Regulation (EU, Euratom) No 1311/2013 of 2 December 2013 laying down the multiannual financial framework for the years 2014-2020

8) IPA II Regulation

Regulation (EU) No 231/2014 of the Europe-

an Parliament and of the Council of 11 March 2014 establishing an Instrument for Pre-accession Assistance (IPA II)

9) CIR Regulation

Regulation (EU) No 236/2014 of the European Parliament and of the Council of 11 March 2014 laying down common rules and procedures for the implementation of the Union's instruments for financing external action.

4.2 Laws, Rules and Incentives for CCI in the different countries

ALBANIA

The legal provisions on the CCI (legally articulated in the field of audio-visual arts) and tourism (sustainable) are becoming one of the priorities of the national development agenda and are gaining importance in strategic planning. From an institutional point of view, the cultural and creative industries and tourism have a governance composed of national ministries, bodies such as the National Cinema Centre and the National Cinema Centre, and various agencies and associations.

Law n. 27/2018 on Cultural Heritage e Museums.

- Cultural heritage policies (art. 9 e ss.): State cultural heritage policies are guided by the Council of Ministers. Such policies are implemented by the minister responsible for cultural heritage, in cooperation with other central and local government units and civil society.

The state ensures cultural heritage preservation, safeguarding, assessment and management pursuant to provisions and in the legislation in force. Central state authorities and local self-government units coordinate the work and correlate, approximate and integrate activities with the ultimate goal to ensure cultural heritage preservation, safeguarding, assessment and management, and to provide the conditions for its public accessibility. The ministry responsible or cultural heritage exercises the cultural property preservation, safeguarding, assessment and management functions, in compliance with the provisions and the legislation in force; Local self-government units cooperate with the ministry responsible for cultural heritage. The cultural properties' owners and possessors are required to cooperate with the authorities to achieve the aforementioned objectives.

- There are also numerous Institutions interested in management and protection of the

country's cultural heritage: National System of Care for Culture Heritage, National Cultural Heritage Safeguarding Inspectorate and others specialized Institutions (National Cultural Heritage Institute, Cultural Heritage Regional Directorates, Central State Film Archive) and Cultural Heritage Collegial Bodies (National Museums Council).

- Immovable cultural heritage safeguarding: the Institutions carry on diversified policies to assure preservation regimes, constitution of detailed plans aimed in preserving immovable cultural properties and plans, that consent proper asset management; besides there are also plans for development of immovable cultural property.

- Cultural Properties: the first step is the identification of cultural property (tangible and intangible – movable and immovable (2) and consequently the verification and designation of cultural interest and registration of cultural property; the second step is promoting those preservation and finally the authority have to carry out the management. The safeguarding and preservation of cultural properties is an important task, for this reason specialized institutions have the right to check the preservation conditions of cultural properties and areas subject to the provisions on indirect safeguarding (technical control). It is also possible to control properties to verify the presence or level of preservation and safeguarding of immovable cultural properties and the fulfillment of other obligations pursuant the provisions of law. These measures establish also all the permissions and forbidden interventions that the owners can or can't realize on the cultural properties. Then in this document are well described the characteristics of the Public

Cultural Properties: who's the owner, when these properties are inalienable and the limited cases in which alienation is possible, the right to pre-emption, rules of the cultural objects trade, the procedure of expropriation, international cultural objects circulation.

The Title IV of this law regulate the management, the use and the assessment of the cultural properties, in particular is showed the assessment activities included resources, structures or networks sustainable establishment and organization. In this context the authorities involved enhance the promotion of study and research activities, within the cultural heritage publicization program, that is based on the conclusions of an agreement between institutions.

- Archaeological cultural heritage: Archaeological assets encompass all human activity movable and immovable properties belonging to past historical eras, dating more than 100 years old, located under and above ground, or underwater. These are public property owned by the Albanian state and these sites are the objects of archaeological activities as researches and excavations. Archaeological activity is carried out by specialized institutions, in line with their functions provided for herein, natural or legal persons' licenses for such purpose, in accordance with provisions and laws; also the management of the Archaeological parks are governed by specific institutions subordinate to the ministry responsible for cultural heritage.

- Museums: this law defines relations and rules for the establishment, accreditation, operation, and organization of public and private museums in the Republic of Albania, with the purpose of preserving, safeguard-

(2) Description and classification art. 50 ss.

ing, administering and exhibiting museum collection objects and controlling their activity and assessment. Museum is a permanent, non-profit, educational institution in the service of society and its development, open to the public, which acquires, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment by the society. As such, museums are institutions representative of the natural and cultural diversity of humanity, playing a fundamental role in the safeguarding, preservation, and transmission of cultural heritage. Museums have the obligation to acquire for their funds and to preserve, safeguard, and promote the cultural and natural, tangible and intangible heritage in their collections; the main museum functions, the classifications and the role of institutions are also indicated in this document.

- Cultural landscape preservation and assessment: Cultural landscape safeguarding aims to acknowledge, preserve when possible and ensure the safeguarding of cultural values consisting of landscape expressions. In event of interventions in the landscape, implementing entities ensure the safeguarding of its special aspects or features. The Republic of Albania acts in compliance with cooperation obligations and principles among states, as determined in international agreements in the field of cultural landscape preservation and assessment. There is a cultural landscape plan, whose main instrument is the National Landscape Plan, that consent to the central and local self-government bodies to adopt measures so that the entire territory will be acknowledged, planned and adminis-

tered appropriately, in expression of different values.

- Changes in priorities 2010-2017 (3): on July 2010 the Albanian Government adopted the 'Culture Marketing Strategy for Albania'. This strategy is focused on improving awareness and appreciation of Albania through a series of activities designed to show the country's rich and diverse cultural heritage. Most part of the institutional effort of the Ministries of Tourism and of Culture has been paid toward the restoration of cultural heritage (particularly the one related to cult sites like Orthodox churches and mosques with) with the aim of allowing their tourist exploitation.

BOSNIA (4)

The legal provisions in the field of cultural and creative industries and tourism are mainly national, but due to his model of a Federal State (i.e. Ethnic Federalism) consisting of two entities, political, administrative, are also forms of decentralization and adaptation at sub-national level based on the principle of subsidiarity. The legislation for creative and cultural work, as well as for artistic expression, is not extended by mainly regulating the different types of public subsidies. The tourism sector also has a legislative framework that is still developing.

- In this country there isn't a specific legislation for CCIs, there is a set of strategic documents related to CCIs (an entity-level strategies for culture development); similar strategies exist at sub-central levels of government (cantonal-regional, local), both culture and tourism are regulated at the en-

(3) Routes4U study EUSAIR Policies – study acquired from the ADRION program web page

(4) WP T2 D.T2.2.2, Legal recommendations for supporting cooperation between CCIs and the sector of cultural heritage & sustainable tourism - SEBS

tity level and shared responsibilities between sub-central level of government (entities) and regional/local levels of government (cantons, local communities/municipalities). Moreover, also legal provision for convergence of CCIs and tourism doesn't exist and, as previously noted, there are only several strategies developed at the level of entities as well as sub-central level of government; there is a strong but informal linkage between public, private and NGO sector that aims to link the CCIs with cultural heritage preservation-valorisation and sustainable tourism.

- Tourism: the sector of tourism is a shared responsibility between several levels of government. At the state level (BiH institutions), the Ministry of Foreign Trade and Economic Relations (MoFTER) coordinates and develops tourism policies. In 2007, the Tourism Working Group (WG) was established by the MoFTER with the aim to coordinate tourism activities among the Entities (FBiH, RS) and Brčko District (BD). At the entity level, the Federal Ministry of Environment and Tourism, the Ministry of Trade and Tourism of the Republic of Srpska and Brčko district (BD), Department of Economic Development, Sports and Culture are responsible for tourism development, legislation and supporting regulations. The legal basis are the two laws at the entity levels: Law on tourism (in RS, as of 2017) and Law on tourism activities (in FBiH, as of 2009). At the cantonal level, Ministries of Economy often have a separate sector for trade, hospitality and tourism and they are responsible for development and implementation of legislation in the tourism sector. Key regulative documents for tourism in BiH are the two entity laws mentioned above; the Law on Tourism in RS puts an emphasis on

definition and implementation of sustainable tourism. In FBiH, there are several aforementioned strategic documents, but unfortunately no single legally binding document regarding sustainable tourism.

- Key institutions/public bodies: BiH Ministry of Civil Affairs (Sector for Science/Science and Culture, national); Federal Ministry of Culture and Sports (Sector for Cultural-Historical Heritage and Culture, regional) and ten cantonal Ministries for Culture, regional; RS Ministry of Education and Culture (Sector for contemporary arts and creative industries, regional); Federal Ministry of Environment and Tourism (regional) and ten cantonal Ministries of tourism (together with trade, environment, etc., regional); RS Ministry of Trade and Tourism, regional. Tourism associations in both entities and at cantonal level (regional). Local communities in FBiH and RS (local). Considering that both tourism and culture are regulated at the entity level and the responsibilities are shared between sub-central and regional/local levels of government, all the aforementioned institutions are in charge of both CCIs and tourism. We can say that there is little convergence of CCIs and tourism among public bodies/Institutions (Tourism associations at the entity level provide some convergence), but higher level between public, private and NGO sector as informal linkages between entities in CCIs and tourism. The most relevant organizations in these sector are: Tourism associations at entity and cantonal levels; Kreativna BiH; Sarajevo Film Festival; Sarajevo Winter Festival; Mess Theater Festival, Sarajevo; Summer on Vrbas, Banja Luka; The Nights of Bascarsija; Project "Youth inspired by Heritage".

- Changes in priorities 2010-2017(5) : On May 2017, the Government of Bosnia and Herzegovina have adopted the law of tourism Republic of Srpska (Official Gazette no 45/17).

- Priorities and actions/programs with regards to CCIs, cultural heritage preservation and sustainable tourism(6): the most important strategy in this sector is the Culture Development Strategy in B&H 2010 – 2020, that supports the affirmation of cultural diversities and promotion of cultural expressions in the time of globalization, preservation, and promotion of heritage and arts, safeguarding tangible and intangible cultural heritage, the development of cultural tourism, digitalization of cultural heritage and support for digital creativity, development of cultural/creative industries, improvement of intercultural understanding to achieve inter-cultural dialogue as well as to strengthen social cohesion of society at the territory of Federation of BiH. There is the Culture Development Strategy of Republika Srpska 2017-2022, the Culture Development Strategy of ZenicaDoboj Canton 2014 – 2020 and the Culture Development Strategy of City Mostar 2018 – 2026.

CROATIA

In Croatia, the legislation of CCIs is still in its early stages but is evolving due to the increase in proposals for more socially and environmentally appropriate development based on CCIs and tourism. Despite its high contribution to the national GDP and local economies of the Adriatic coast, the regulatory framework on tourism is rather modest and refers to conventional forms. From an

institutional point of view, the governance of these two economic sectors is highly centralised and there are still strong differences between the legal provisions for institutional actors and those for organisations, associations and other non-institutional actors.

- Changes in priorities 2010-2017(7): Cultural policy priorities are detailed and shift according to the objectives and priorities of different governments. In the Key Guidelines of the Programme of the government elected in 2015, stress was put on the development of programmes that are oriented towards: protection of national cultural identity, safeguarding traditional culture, connecting culture with other sectors, highlighting the importance of local cultural production, strengthening of the cultural budget to 1% . Moreover, decentralisation is still an important subject of debate in Croatian cultural policy and practice and has been highlighted in the programme of the former government.

GREECE

- Changes in priorities 2010-2017(8): Implementation of the Convention for the Safeguarding of the Intangible Cultural Heritage (UNESCO, 2003) by the Directorate of Modern Cultural Heritage (DMCH) of the Hellenic Ministry of Culture & Sports it's a very important point. The first step was the establishment of the National Inventory of Intangible Cultural Heritage of Greece; this is the filing of the elements of the Intangible Cultural Heritage of Greece in the form of an inventory. It aims to provide a valid and up-to-date picture of the Intangible Cultural Heritage of

(5) Reference to note n. 2

(6) State of the art analysis & s.w.o.t. analysis – Joint Report (page 87)

(7) Reference to note n. 2

(8) Reference to note n. 2

Greece. Greece has also inscribed six elements of intangible cultural heritage on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO, 2003).

- RIS3 Priority 2, Tourism & Culture(9): the aim is to promote Tourism and culture as one of the driving forces of the Region's economy, the source is the Regional Operational Plan of the Region of Western Greece and the Strategies for Smart Specialisation RIS3 of RWG.

- Priorities and actions/programmes with regards to CCIs, cultural heritage preservation and sustainable tourism(10): the main program is the Film Office of the Region of Western Greece (CIAK project), that is in charge of managing filming requests and production support. Other important projects are CI-NO-VATEC Project, an INTERREG Greece-Italy Project focusing on Local Tourism Clusters related to Creative Sector, Agri-food, Tourism and Trade; InnoXenia Project; SPARC Project; RIS3-Smart Specialisation Strategy, the RWG in Priority 2 of the RIS Strategy, places Tourism & Culture sectors together and prepare strategies and policy considering these sectors as one of the main sectors for the Region's development.

ITALY

The structure of legal provisions for CCIs and tourism is decentralised and the legal framework has been devolved to regional and local levels. An example of this is the strong role assigned to local communities in the register of the socially and environmentally responsible legal framework for the development

of sustainable tourism. Regarding the articulation of CCIs, the legal framework is still evolving. At all levels of government, the strategic documents regulating tourism take the Italian cultural heritage resource into primary consideration.

riuli-eneia iulia utonomous egion

- Regulations and regional laws in CCIs sector: FVG Cultural and Creative Hubs program (2020-2022) Regional Law 06 August 2019, n. 13, Art. 7; FVG regional rules on cultural heritage L.R. 23/2015; Regional Landscape Plan – FVG. This partner has also established Touristic Destination plan: Marketing Plan Strategy 2019-2022 for sustainable tourism.

etropolitan City of ologna

The Metropolitan City of Bologna can benefit a specific legislation for CCIs in particular a set regional laws of Emilia-Romagna Region: Performing arts and museums; Performing arts; Arts and museums; Music; Dialects; Cinema and audio-visual.

- Performing arts and museums: Regulation on the promotion of culture and the agreement for the three-year period 2019-2021; Regulation of extraordinary initiatives - Regional law 40/1998.

- Performing arts: Regulations for the performing arts and the long-term programme
- Regional law 13/1999.

- Arts and museums: Regulations on libraries, historical archives, museums and cultural heritage - Regional law 18/2000.

(9) State of the art analysis & s.w.o.t. analysis – Joint Report (page 73)

(10) Reference to note n. 2

- Music: Regulations for the development of the music sector and the long-term programme - Regional law 2/2018.

- Preservation and valorisation of the dialects of Emilia-Romagna: Regional law 16/2014.

- Cinema and audio-visual: Regulation for the promotion and the production of cinema and audio-visual sectors and the long-term programme - Regional law 20/2014.

SLOVENIA

The legal bases of CCI and tourism are predominantly state-owned and their governance model is institutionalised and centralised. Only in the tourism sector are there several strong forms of decentralisation (i.e. inclusion of local communities). There are no explicit links between cultural heritage and CCIs.

- Changes in priorities 2010-2017(11): the National Programme for Culture 2014-2017 has been adopted after a broad and effective public debate encompassing several presentations, discussions and thematic sessions. It mentions priorities and measures in the different arts and heritage fields (e.g. a law on the fixed book-price; measures to address the lack of a coherent vision, insufficient public support and human resource in the domain of film and audio-visual works; the creation of an art market, with special attention to education of audiences, patrons and collectors of art; in the field of intermedia art

more emphasis on introducing young artists; etc.). In addition, transversal issues such as cultural rights, digitalisation or international co-operation are addressed. However, the implementation of many important innovations of the plan depend on a successful gathering of EU funds where, in fact, culture is not attributed a prominent place in Slovenia.

- Strategic development and policy documents (12): There are some strategic development and policy documents from the field of culture that crosses other strategic documents like a Draft National Programme for Culture 2020–2027, National Programme for Culture 2014–2017, Act on the Realization of the Public Interest in Culture, Strategy of the National Film Education Program (2016), Architectural Policy of Slovenia Architecture for People (2017), Development Strategy of Slovenia 2030, The Cultural Heritage 2020-2023 Strategy (2019) and others. Moreover, Slovenia's Development Strategy 2014-2020 is a strategic document that defines the vision and goals of Slovenia's development until 2020. The document identifies four priority areas: i) Competitive economy, ii) Knowledge and employment, iii) Green living environment, iv) Inclusive society. There is also the Slovenian Industrial Policy (SIP – February 2013), a strategic document that represents a set of guidelines for increasing the competitiveness of the business environment, strengthening entrepreneurship and innovation capacity of the economy. Slovenia's Smart Specialisation Strategy 2015 represents a strategic and implementation plan for the restructuring of the Slovenian economy and society with the support of EU funds in the period 2014-2020.

(11) Reference to note n. 2

(12) State of the art analysis & s.w.o.t. analysis – Joint Report (pag. 65 ss.)

- Creative industries: in 2016 the Ministry for Culture RS issued a decision to establish a Center for Creativity (CzK) that defines the main areas of intervention: architecture, advertising, design, visual arts, cultural heritage, archival and library activities, the field of books, cultural and artistic education, music, performing and intermedia arts, media, software and games, film and AV activity, as well as cultural tourism and other artistic creations (13). The Creativity Center plat-

form, run by the Museum of Architecture and Design, carries out support activities for the development of the creative sector. The program of public grants "Promotion of creative cultural industries", led by the Ministry of Culture of the Republic of Slovenia, provides € 5,290,000 for the development of creative companies, projects and ideas and stronger cooperation between the economy and the creative sector.

4.3 Policy: a wide approach from hard to soft policy

According to Lowi

"A policy must have something to do with government and governmental agency long-term intentions, and with public commitment to be pursued with incentives and sanctions"(1).

Starting from this definition, it is possible to describe a policy as a set of law and legislation, principles and guidelines and associated tools, and strategies designed and applied mainly by government bodies, but also by innovative companies, entrepreneurial associations, research bodies and training centre, to direct and address actions for the achievement of collective objectives in the long term (2).

The set of these laws and legislation, principles and guidelines can be joined within the city development strategies by soft political instruments, which in the Metropolitan City of Bologna have been outlined mainly within its European projects, especially in the choice of European programmes in which to take part and of which consortia to join as partner (3).

A Comprehensive action plan aims to enlarge the boundaries of the EU Cohesion Policy funded by the European Regional Development Fund and the projects funded by Interreg programme for supporting European cooperation. It includes also the participation in projects of the Horizon 2020 programme for Research and Innovation and in the Life

(13) Internal Document MAO, 2020; Establishing Document Platform Centre For Creativity (CzK), 2017

(1) Lowi, T.J., (1975) What Political Don't Need to Ask About Policy Analysis. Lexington. Lexington Press, p. 270.

(2) ECO SCP MED. 2014. Sustainable Consumption and Production in the Mediterranean Area Harmonization and Integration of Policies Recommendations. Edited by Marino Cavallo. Bologna. Bononia University Press, p. 18. Mazzucato, M. 2018. Mission-Oriented Research & Innovation in the European Union. A problem-solving approach to fuel innovation-led growth. Brussels. European Commission, p. 23.

(3) Cavallo, M. Stacchini, V., (2015), Green marketing for the promotion and growth of sustainable industrial areas. In Eco-Industrial Parks: A Green and Place Marketing Approach. Edited by Matteo Caroli, Marino Cavallo and Alfredo Valentino. Roma. Luiss University Press. pp. 59-69. Cavallo, M. Cencioni, D. Stacchini, V., (2017), Identify relevant Stakeholders. In Circular economy, benefits and good practices. Edited by Marino Cavallo and Andrea Cencioni. Milano. Edizioni Ambiente pp. 13-24. Relos3. 2019. Smart specialization: reappraising the local dimension. Edited by Nicola Bellini, Marino Cavallo, Giulia Lazzeri. Milano. Franco Angeli.

programme, the EU's funding instrument for environment and climate action.

In order to specify what these soft policy tools are and how they were delineated by the Metropolitan City of Bologna we can specify an activity: the implementation of "green" social nudge communication campaigns, i.e. the promotion of public information campaigns thanks to "green" social nudge (policies to encourage sustainable consumption).

The "green" social nudge created through Metropolitan City of Bologna European projects can be described by these previous definitions as an expression of a public commitment to the achievement of long-term intentions. These forms of nudges aim at promoting environmentally responsible behaviours as «interventions that steer people in particular directions but that also allow them to go their own way... an intervention [that] must not impose significant material incentives» (4), which target reflective decision-making processes based on the underlying intuitive and automatic stimuli and complete information, as persuasion through information provision, moral suasion and educational campaigns (5).

We intend the green social nudge (social nudges relating to the green context) as «interventions addressing the psychological factors that prevent and facilitate behavioural change as intra-institutional and inter-institutional modifications» (6). We boost these

interventions by maintaining five conditions: « 1. a common agenda 2. shared measurement systems 3. mutually reinforcing activities 4. continuous communication 5. backbone support organisations» (7).

This use of behavioural science in government and policy can lead to effective and ethically non-controversial results achieved surpassing its traditional individualistic approach. It also connects it to the policies of an entity capable of representing communities that are also very different from each other. The main challenge represented by this green social nudge is to push towards more aware behaviours on the consequences that individual actions can have towards the whole community. In this way, the green social nudge can overcome both the traditional setting of these practices on the simple concept of "bias", and their configuration as a "psychic tax" with no revenue (8).

Within the context of the Bologna Smart Sustainable City this green social nudge is also enhanced by the digitalization and the countless possibilities that data sharing can offer for knowledge dissemination and the exchange of information among citizens, administrations and stakeholders (9). Thanks to the support of new disciplines, such as Industrial-organizational psychology, this context can bring out a further link between the European projects carried on by Metropolitan City of Bologna and the nudge. As a matter of fact, the problem-solving approach typical of

(4) Sunstein, Cass R. 2015. Fifty Shades of Manipulation. Manuscript forthcoming. *Journal of Behavioral Marketing*.

(5) Hansen, P. G., Jespersen, A. M., (2013), «Nudge and the Manipulation of Choice: A Framework for the Responsible Use of the Nudge Approach to Behaviour Change in Public Policy». *European Journal of Risk Regulation* 4(1): 3-28.

(6) Foster, L., (2017), *Applying behavioural insights to organisations: Theoretical underpinnings*. OECD, pp. 12-13.

(7) Foster, L., (2017), *Applying behavioural insights to organisations*, cit., p. 23.

(8) Glaeser, E. L., (2006) *Paternalism and Psychology*. NBER Working Paper 11789.

(9) Bria, F., Morozov, E., (2018) *Rethinking the Smart City. Democratizing Urban Technology*. Torino. Codice (Italian Edition). p. 103. Foster, L., (2017), *Applying behavioural insights to organisations*, cit., p. 22.

the European mission oriented research and innovation (10) is able to make clear distinctions between two aspects often addressed by behavioural sciences: the distinction between lack of motivation and lack of material means (11), upskilling policy makers in applying behavioural science and create a common understanding of what this science can and cannot do (12).

We used three types of indicators: environmental (chemical, i.e. pollutants concentration, and, physical, i.e. count of indigenous vegetation for unit area); social (perceived level of trust, legitimacy, transparency and accountability and audience size reached with the green social nudge realized through workshops, seminars, conferences, exchanges of good practices at international level, training courses and information or awareness campaigns); economic (new jobs and companies in the green sector, especially in the start-ups and the organic farming areas). To do this we used a method based on a stage process for guide the assessment of Nature-Based Solutions co-benefits (13).

Thanks to our co-financed European projects we also support in these ways the formation and the growth of our internal competences. Referring in this way to the concept of green social nudge, in particular, the following projects deal with training and education: CESME (14), RELOS3 (15); SinCE AFC (16), SESAME (17), GRESS (18) and CONNECTING NATURE (19). These projects aim to strengthening both the knowledge of the public administration and the different social categories involved (students, entrepreneurs, researchers) also using specific and innovative computer platforms. As regards information and communication partners for more informed choices by citizens and consumers, VEG GAP (20) will implement a specific application to disseminate knowledge on eco-systemic services offered by urban vegetation, while BELT (21) will raise awareness among national and international audiences on issues related to the achievement of climate neutrality in Europe by 2050. Climate neutrality realized by an energy transition which will benefit also of the new energy products' labelling in force since 2021.

(10) Mazzucato, M. 2018. Mission-Oriented Research & Innovation in the European Union. A problem-solving approach to fuel innovation-led growth. Brussels. European Commission.

(11) Foster, L., (2017), Applying behavioural insights to organisations, cit., Pages 24-5.

(12) Western Cape Government. 2018. Making a Real Difference: Nudging for political Change. OECD, p. 3.

(13) See, *ivi*, par. 4.3. Raymond C. M., Frantzeskaki N. Kabisch N. Berry P. Breil M., Nita M. R., Geneletti D. Calfapietra C. 2017. A framework for assessing and implementing the co-benefits of nature-based solutions in urban areas. *Environmental Science & Policy*. 77: 15, spec. Pages 16-17.

(14) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/Cesme_-_Economia_circolare_per_le_piccole_e_medie_impres/Cesme.

(15) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/RELOS3/RELOS3e.

(16) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/SinCE-AFC/SinCE-AFC_eng.

(17) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/SESAME/SESAME_eng.

(18) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/GRESS_GREen_Startup_Support/GRESS_GREen_Startup_Support_eng.

(19) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/CONNECTING_NATURE/CONNECTING_NATUREe.

(20) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/VEG_GAP/VEG_GAP_eng.

(21) Source: https://www.cittametropolitana.bo.it/progetti_europei/Progetti_europei/BELT/BELT_eng.

With regard to the specific needs highlighted by the latest international reports on the ADRIAN region, this type of soft policy tool is believed to be successfully used to support synergies between cultural and creative industries and the tourism sector in the following fields (22):

- Development of smart specialisation strategies and examination of synergies among the various countries and regions

- Identification and exploitation of synergies with other relevant programmes

- More emphasis on new innovation areas and approaches (eco innovation; public procurement for innovation; creative industries; service industries and social innovation; procurement and social innovation).

(22) European Territorial Cooperation, ADRIAN - ADRIATIC IONIAN COOPERATION PROGRAMME 2014-2020, Territorial Analysis, Annex, p. 19.



5. Methodology

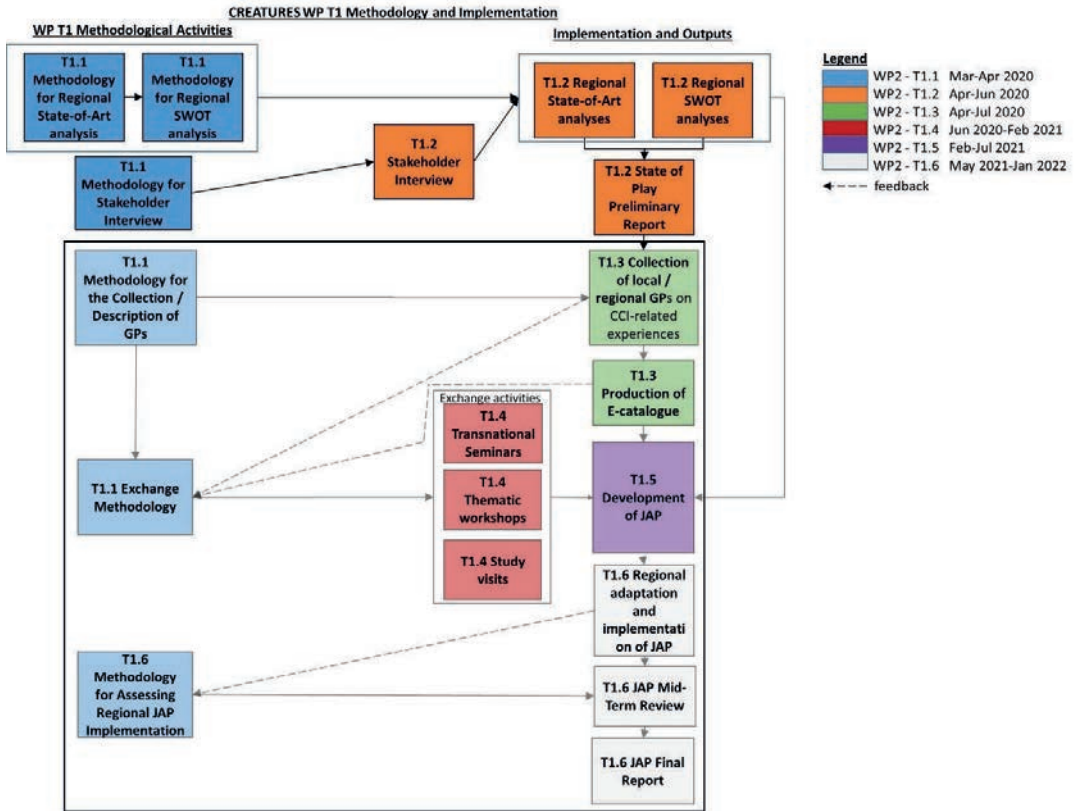
In this chapter we outline and consider the working methodology adopted for carrying out the planned project activities. Here the main reference is the Working Methodology Report prepared by PP5 AU EB-RC as the Deliverable T1.1.1 of WP T1 “Increase CCI-related businesses, SMEs and start-ups’ capacities and knowledge” of the CREATURES project. As stated in the application form, the purpose of that report is to define a clear, participatory, integrated and holistic methodology for the correct implementation of the WP T1 and the effective development of two outputs of WP T1 - the E-Catalogue of Good Practices and the Final Report of the Joint Acceleration Programme.

The Working Methodology Report lays out the common rules, procedures, templates and guidance to all partners for carrying all WP T1 activities. Firstly, this document describes the overall methodological framework for WP T1 activities along with the research approach for the first three methodological activities and a set of definitions of the basic concepts. In particular, the first methodological activity presented is the guidelines for performing the State-of-the-Art analysis; it follows the methodological steps and associated guidelines for performing the SWOT analysis. Finally, the report presents the methodological steps and practical guidance for performing the stakeholder interview that will inform the SWOT analysis.

A first important feature of the Working Methodology Report is that it constitutes a living document that has been updated to include methodological considerations and practical guidance for the remaining T1.1 activities, i.e., the Collection and Description of Good Practices, the Exchange Activities and the Assessment of the Regional Implementation of the Joint Acceleration Programme.

The researchers of the report highlight some of the challenges that the project partners might face during the implementation of the methodology activities at regional level. A first constraint to consider is the timing. The timing can impact the conclusions that will be drawn. According to the project timeline, the relevant implementation activities (State-of-Art analysis, SWOT analysis, stakeholder interview) are planned to be performed during the same period (April – June 2020). It is highlighted that the stakeholder interviews should be performed early in the process, so that it provides qualitative inputs in addition to the quantitative one coming from desk research to both the State-of-the-Art and the SWOT analysis. The State-of-the-Art analysis should provide then inputs to the SWOT analysis that is the identification of strengths, weaknesses, opportunities, and threats in terms of the use of cultural and creative services in cultural heritage promotion and sustainable tourism in the region.

Figure 5.1. Methodological framework for WP T1 (WP2) activities



Now we focus the attention on the research approach guiding the first three methodological activities of the WP T1. In order to select the most suitable research approach we have to bear in mind that research should be issues-led and not methods-led. The selection of methods should depend on research questions and potential of various methods to give relevant answers. Each kind of method requires types of data, quantitative and/or qualitative, and has benefits and challenges that the policymaker need to consider when deciding which is the most appropriate for intervention.

As for the design of the research questions we can say that the formulation was enough effective as it meets the basic criteria of testability and clarity of the variables (CCIs sector and regional competitiveness) and clarity of the terms used with reference to CCIs, cultural heritage, sustainable tourism, and stakeholder.

According to the Working Methodology Report for the first three methodological activities of the WP T1 methodology, i.e., State-of-Art analysis, stakeholder interview, SWOT analysis, the research approach has em-

ployed two different research methods: primary and secondary data collection. Each of these two research methods made use of a specific tool: desk research and stakeholder survey.

Secondary research has involved identifying, collecting, analysing, and synthesising data from existing sources. As suggested in the Working Methodology Report the project partners should use as source policy documents, published studies and reports, national and international statistical data, academic publications. If we analyse the sources actually used by the project partners in their regional reports of the State of the Art and SWOT analysis we find out as it follows.

All the project partners were able to use national and international statistical data for the description of macroeconomic indicators according to the level of availability: every project partner provided data coming from national statistical offices(1). Datasets from supranational level organisations were also employed: Eurostat data were provided by the Italian and Greek project partners and The World Bank data were provided by the project partner Bosnia-Herzegovina. In the outline of the main sectors of economic activity a range of additional sources were used: regional and local official statistical offices(2), further national institutes(3), Chambers of commerce(4), official gazettes and financial newspapers (Official Gazette of the Republic of Slovenia, the Slovenian ČASNIK FINANCE).

Published studies and reports were the main kind of source applied by all the project partners for the section CCIs Business demographics with a different range going from national (NUTS1 SI0 Slovenia) to regional (NUTS2 ITH4 Friuli-Venezia Giulia) / level data (NUTS3: ITH53 MCBO; EL63 Western Greece; HR037 DUNEA; AL035 Vlore Region), mainly from the year 2017. MCBO has collected its data provided in the recent in-depth regional Report on Orange Economy in Emilia-Romagna edited by the regional development agency ART-ER in 2018, which uses NUTS2 and NUTS3 data from the year 2017 stored in the SMAIL database by Unioncamere and in the ASIA database (2015) from ISTAT for some creative services subsectors. A further relevant source for the Metropolitan city level was the Report on Creativity in the Metropolitan Area of Bologna, edited by MCBO which provides NUTS3 data, even if only from the year 2012. FVG AR collected NUTS2 data from the year 2018 by using the national level publication, Io sono Cultura 2019, edited by Fondazione Symbola and UnionCamere (2019).

The Slovenian project partner collected NUTS1 data from the year 2017 provided by the statistical Analysis of the Situation of the Cultural and Creative Sector in Slovenia 2008–2017 edited by the Centre for Creativity/MAO in 2020. The Greek project partner used the detailed new report CCIs sector in Western Greece edited by MOSAIC in 2020, based on the ELSTAT NUTS3 data for the year 2017, as a main source for its business

(1) ISTAT - Italian National Institute of Statistics, Statistical Office of the Republic of Slovenia, Hellenic Statistical Authority, Croatian Bureau of Statistics, The Institute of Statistics (INSTAT) in Republic of Albania, Agency for Statistics of Bosnia and Herzegovina

(2) Official Emilia-Romagna Region statistical site; Official MCBO statistical site.

(3) Institute of Macroeconomic Analysis and Development of the Republic of Slovenia, The Bank of Slovenia, Croatian Employment Service.

(4) Bologna's Chamber of Commerce, the Digital Chamber project - Croatian Chamber of Commerce

demographics; a further reference for the Greek project partner was the Mapping Study of the Culture and Creative Sector in Greece, Ministry of Culture (2016) based on data from Hellenic Statistical Authority – ELSTAT. The Croatian project partner DUNEA based its regional report on the data of Croatian Bureau of Statistics as well as on available case study on CCI sector in Canton Sarajevo.

Policy documents were mainly used for describing the policy environment supporting the CCIs sector as well as the overall regional development and competitiveness as it follows: the ROP-ERDF 2014-2020 and S3 strategies from Emilia-Romagna Region, Friuli-Venezia Giulia Autonomous Region (FVG AR), Slovenia, Western Greece include specific priorities promoting CCIs, culture, creativity, and sustainable tourism. Also, ROP-FSE 2014/2020 from Emilia-Romagna Region E-R and Friuli-Venezia Giulia Autonomous Region established transversal measures for the CCIs, culture and sustainable tourism. Strategic plans with thematic objectives for culture and creativity have been used as input by MCBO, Friuli-Venezia Giulia and Slovenia; Dubrovnik Neretva County mentioned its strategic plan with a range of measures on CCIs and sustainable tourism. The Albanian project partner got inputs from its national Strategy for Culture as well as the project partner Bosnia-Herzegovina with its specific culture related development strategy and sub-regional local level strategic plans. Further policy documents dealt with the CCIs sector regulations regional laws as well as the Touristic Destination plans both mentioned by the Italian project partners MCBO and Friuli-Venezia Giulia.

Regional policy documents on promoting Cultural Heritage oriented innovation were also mentioned by project partners for identifying the linkages between CCIs and cultural

heritage-sustainable tourism. Some project partners used a range of policy documents also in supporting the outline of the competitiveness index dimensions section (FVG AR: infrastructure, health, labour market efficiency, technological readiness; FBiH: tourism infrastructure) as well as in the outline of the factors, in particular of the enabling factors, affecting the link between CCIs, Cultural Heritage and sustainable tourism.

Primary research involves the collection, analysis and synthesis of information that is not available in existing sources. In the present study such information was collected through the surveys with stakeholders who are knowledgeable on CCIs, sustainable tourism and cultural heritage promotion in each region. All partners, except for PP5, responsible for Working Methodology Report) were able to conduct at least three interviews with the stakeholders possessing substantial knowledge and expertise on project topics. Based on the conducted interviews transcripts (reports) were prepared. The interviews were carried out in the earliest phase of the project implementation in order to provide input for the next deliverables (State of the Art and SWOT analyses).

In order to have a common understanding on the basic concepts used in this report and in the methodological activities, it was necessary to present a set of definitions for these concepts. Throughout the report, whenever reference is made to these concepts, it was made in relation to the following definitions.

The first focus is on the definition of Cultural & Creative Industries. The concept of Creative and Cultural Industries (CCIIs) is often used by different stakeholders, especially by policy makers (in different fields of economic or social policy) and, in particular when economic data on CCIIs are presented. The concept is

used in various documents and it is not standardized. It also extends to different realities (creative industries, creative goods, creative economy, creative cities, creative regions, creative class etc.) and covers different cultural sectors in academic documents or national strategies. Starting from a core set of relatively basic cultural fields (heritage and fine arts in general) and broadening it to wider activities (publishing, audiovisual, design, architecture) and peripheral fields (software, telecommunications, ICT), the CClss notion often seems generic and broad and does not merely include cultural/artistic creation. An analysis of the different models was made by UNESCO (5) (2013).

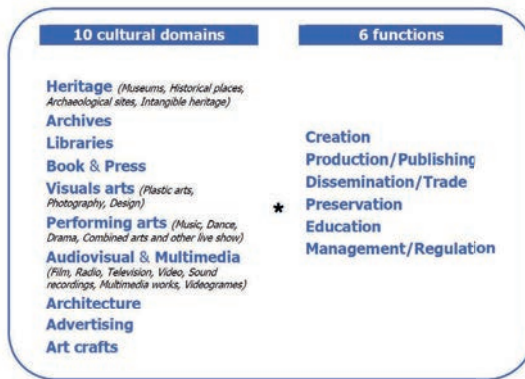
The CClss concept adopted for the project purpose is from UNESCO (6), 2015: "Those sectors of organized activity that have as their main objective the production or reproduction, the promotion, distribution or commercialisation of goods, services and activities of content derived from cultural, artistic or heritage origins".

This concept is defined in relation to cultural expressions in the context of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions (7). 'Creative industries' are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as subsectors such as graphic design, fashion design or advertising.

As for the classification of the CClss adopted for the purpose is that one from the European Statistical System network on Culture (ESSnet-Culture (8), 2012) according to which the following ten domains are covered under CClss:

Cultural heritage, Archives, Libraries, Books and press, Visual arts, Performing arts, Audio-visual and multimedia, Architecture, Advertising, Art crafts.

Figure 5.2. Classification of the CClss by ESSnet-Culture



Source: ESSnet-Culture, European Statistical System Network on Culture, Final report, 2012.

(5) UNESCO (2013), Creative Economy Report: Widening Local Development Pathways, UNDP-UNESCO, New York and Paris.

(6) UNESCO (2015), Cultural times. The first global map of cultural and creative industries

(7) Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005.

(8) ESSnet-Culture, European Statistical System Network on Culture, Final report, 2012.

It based on the economic functions of creation, production & publishing, dissemination & trade, preservation, education, management & regulation. The functions are sequenced functions, but they do not aim at representing the whole economic cycle. Functions are connected with domains so as to define cultural activities. Cultural activities are understood as all types of activities based on cultural values and/or artistic expressions. Cultural activities include market- or non-market-orientated activities, with or without a commercial meaning and carried out by any type of producers and structure (individuals, organizations, businesses, groups, amateurs or professionals).

The primary cultural activities based on the six functions represent the 1st layer; other layers describe other cultural dimensions, allowing taking into account needs for specific analyses of culture from an economic and a social point of view: the employment dimension, the financing dimension, the consumption and the social dimension (cultural practices and participation).

ESSnet-Culture proposed to exclude some activities from the general framework for cultural statistics, bearing in mind the proposed definition of cultural activities (related to artistic and cultural expressions and values) as well as the need for quality and availability of data (possible identification of selected activities within statistical classifications). As a consequence, following activities were excluded from the ESSnet Framework Culture: general system software or applications software activities; information activities (telecommunications); leisure activities (games, entertainment activities, gambling etc.) and tourism; natural reserves, zoos or

botanical gardens; manufacture of ornamental products (ceramics, jewellery etc.).

As for Cultural tourism it was excluded because there is no clear definition about it and even less a statistical one. It is not an identifiable activity, but rather a grouping of several cultural experiences that visitors may get: it may be regarded within heritage, performing arts and cultural participation (visits of museums and cultural sites, attendance of performance etc.).

The main new inclusions, compared with the previous LEG-Culture framework, concern the domains of advertising and of arts and crafts, as well as the function of management & regulation. Intangible cultural heritage (which encompasses languages and all living expressions and traditions) are not mapped as 'domain' or as 'function' for several reasons: intangible heritage above all fits as an economic activity linked with preservation ('inherited from our ancestors and that have to be transmitted to our descendants'). Most of all, the difficulties for measuring intangible heritage under all functions and all domains lead to a focus on practical proposals.

For the production of data and measurement, cultural activities were described theoretically and then put into correspondence with statistical classifications, mainly economic classifications NACE Rev.2 (2008). Cultural activities described in the framework according to the NACE codes, represent the cultural sector, made of cultural economic activities. The NACE classification was revised in 2008: the new NACE Rev.2 gives greater visibility to the activities of information and communication as well as those of cultural services

(9). Unfortunately, statistical classifications often prevent cultural activities from being precisely measured.

When juxtaposing cultural activities with statistical activities, it shows that most theoretical activities are scattered in several NACE classes. Furthermore, a single NACE class may cover not only cultural activities but also non-cultural ones (10). According to the work ESSnet-Culture, on the basis of analysis of several sections of the NACE Rev.2, 29 4-digit classes are acceptable to collect European economic data on cultural activities, among which 22 are entirely cultural in content while 7 others exceed culture (see Table 2 - Cultural domains by statistical activities, NACE Rev2).

In order to maintain the best relevance and accuracy of the framework for cultural statistics, the conceptual ESSnet framework was elaborated at the more detailed level of NACE Rev.2, the 4-digit level: this is the prerequisite to produce relevant data on cultural activities. At a more aggregated level (3-digit), figures would cover e.g. activities of botanical and zoological gardens, publishing of directories and mailing lists, films processing, engineering activities, software publishing, market research and placement of advertising campaigns. ESSnet-Culture acknowledges the fact that sample size in national surveys

and excessive burden on national statistical institutions do not allow them to focus their surveys on cultural activities which are, it has to be said, not considered as priorities. Methodologies for allocating the right estimate of cultural content are quite difficult to implement due to the lack of data.

Also as concerns cultural and creative sector employment, the basis for cultural statistics was provided by the European Statistical System Network on Culture in its ESSnet-Culture final report in 2012. It defined cultural employment as the sum of employers, employees, self-employed, employees and family workers, employed in domains which result from crossing cultural occupations (defined statistically by ISCO codes) and cultural sector (defined statistically by NACE codes). This leads to three possibilities of cultural employment (Figure 5.3):

- working population exercising a cultural occupation in the cultural sector;
- working population exercising a cultural occupation outside the cultural sector;
- working population exercising a non-cultural occupation in the cultural sector.

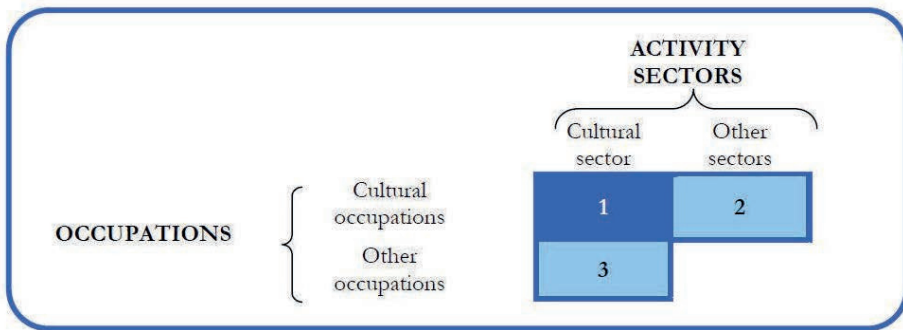
Cultural occupations involve: artistic expression, as in visual, performing and audiovisual

(9) Cultural sectors are better taken into account, in particular with the creation of the new section J - Information and Communication that gathers Publishing activities (division 58), including software publishing, Motion picture and sound recording activities (division 59), Radio and TV broadcasting and programming activities (division 60) and Other information service activities (division 63). Telecommunications and Information technology activities (division 61 and 62) are not included in the ESSnet framework on culture. Another section, R – Arts, entertainment and recreation services, comprises major cultural activities linked with arts and heritage: Creative, arts and entertainment activities (division 90) and Libraries, archives, museums and other cultural activities (division 91). The section M – Professional, scientific and technical activities is also related to culture by 3 divisions: Architectural and engineering activities; technical testing and analysis (division 71), Advertising and market research (division 73) and Other professional, scientific and technical activities (division 74).

(10) At European level, numbers of digits are therefore to be taken into consideration for cultural activities: when the 4-digit NACE class 'Architectural activities' (71.11) addresses the cultural activity of 'Architectural creation', the 3-digit division 'Architectural and engineering activities and related technical consultancy' (71.1) is too large as it also includes non-cultural activities of engineering.

arts; generation, development, preservation of and reflection on cultural meaning (cultural heritage, archives etc.); creation, production and dissemination of cultural goods and services which are generally copyrighted (books and press, architecture, audiovisual and multimedia).

Figure 5.3. Cultural employment



Source: ESSnet-Culture, European Statistical System Network on Culture, Final report, 2012.

Moreover, ESSnet-Culture recommended the establishment of further research on specific topics related to cultural statistics, under the coordination of Eurostat, for example on indicators on copyrights that represent crucial intangible assets for culture, but whose measure is delicate.

elaborated by ERVET, the Regional Development Agency of the Emilia-Romagna Region in 2012 and updated by the same agency, newly named ART-ER, in 2018.

By looking at the CCI classification applied by the project partners in the analysis we can see that the CCI classification used by the two Italian project partners, FVG AR and MCBO, are based on the Italian national reference Symbola Model (11), elaborated by Symbola Foundation together with Unioncamere. However, MCBO can also rely on the Emilia-Romagna's analytical Model (12)

(11) Io Sono Cultura 2019, Quaderni di Symbola.

(12) ERVET (2018), Economia Arancione in Emilia-Romagna. Cultura, Creatività, Industria.

Figure 5.4. CCIs Classification's Models adopted by the Italian project partners (MCBO, FVG).

ESSnet Culture (2012)	SYMBOLA Model	ERVET/ART-ER Model (2012, 2018)
	CORE Culture	Cultural, artistic and entertainment activities
Cultural heritage, Archives, Libraries,	Historical and Artistic Heritage	Historical, artistic and cultural heritage
Performing arts	Performing arts and visual arts	Live performances
Visual arts (Artistic creation)		Recreational and entr.activities
	Cultural Industries	Media and cultural Industry
Books and press	Publishing and printing	Publishing and printing
	Software and videogames	
Audio-visual and multimedia	Music	Music (recorded)
	Cinema Radio and TV	Cinema and audio-visual
		Radio and TV
	Creative industries	Creative services
Architecture		Architecture&Engineering
Visual arts (Photography and specialised design)	Architecture and Design	Design (industrial+fashion+graphic)
		Photography
Advertising	Communication	Software, gaming and informatics consultancy
		Advertisement& communication
		Distribution of Cultural products
Art crafts	Creative driven	Artistic manufacturing (including distribution)

The Symbola Model has the feature of precisely enhancing the component of "material culture" which in Italy, but not only, has a considerable importance. Overall, the approach used is close to a new idea of culture, more modern and closer to the international one, which goes beyond the old conceptualization, focused only on the conservation and enhancement of the historical and artistic heritage, and adds a whole series of supply chains that orbit around the creation and production of cultural content. To these is added the Creative Driven dimension, in which economic activities not belonging to the Cultural Core, but subject to culturalization processes, converge. (Orange economy in E-R, 2018).

As we can see from the table above in the Symbola Model there are therefore two macro-categories, the core culture and the creative-driven one. In the first category, similar to the models consolidated in the international literature that explores the economy of culture, we find the sectors closely linked to culture and cultural industries. These are the sectors of the historical and artistic heritage (museums, libraries, archives, archaeological sites, monuments); the Performing arts and the visual arts (artistic representations, entertainment, conferences, fairs); cultural industries (cinema, television, publishing, music industry, video games) and creative industries (design, architecture, planning, advertising and communication). In the Sym-

bola model, on the other hand, the distribution and trade sectors of both the cultural and creative industries are excluded. For the creative driven macro-category, i.e. those activities that, while not directly involved in cultural and creative activities, benefit from it, through the use of professionalism and skills in the sector, to enhance their production of goods and services.

The scope of action in the Symbola Model was identified by transposing and reworking the international literature and arriving at a unique system that allows for homogeneous comparisons between countries. In this way, it is possible to trace the distinctive features of the cultural system more clearly. (Io sono cultura, 2019). The perimeter is made possible by the use of the Istat classification of sectors with a fine sectorial detail (according to the Istat Ateco 2007 classification which incorporates and refines the European Nace rev. 2). 44 classes of economic activity were selected in the fourth digit¹, which represent, in fact, the "heart" of the Cultural and Creative Production System. The component relating to Creative Driven, on the other hand, can be estimated thanks to the intersection of sectors with a second perimeter, this time relating to cultural and creative professions. The main reference, in this sense, was just the work ESSnet-Culture, European Statistical System Network on Culture, Final report, European Commission - Eurostat, 2012. The intersection between sectors and professions allows us to quantify the process of cultural contamination above described, that is the number and intensity of companies that perform cultural and creative functions outside the Core sectors and which, therefore, contribute in any case to nourishing the cultural and creative capital of the country. (Io sono cultura 2019).

According to the definition provided by the project partner FVG AR the creative-driven activities are those manufacturing activities which, although not directly involved in cultural and creative activities, benefit from them, using professionalism and skills in the sector, to enhance their production of goods and services. The core activities are those of the creative industries (architecture and design; communication), the cultural industries (cinema, radio, TV; video games and software; music; publishing and printing; performing arts: historical and artistic heritage).

The ERVET/ART-ER Model is an interpretation completely consistent with the previous Italian works and, in particular, with the approach followed by Unioncamere and Symbola, from which it differs substantially for the following three elements: a) focus on the value chain approach and the craft manufacturing dimension by highlighting separately their identification: the evolution of the distribution of cultural products allows a better understanding of their impacts on the productive systems; b) classifying the digital subsector within the creative services and not within the media and cultural industries: here the goal is emphasising the pervasive dimension of the digital sector also with reference to the manufacturing sector and not just its accessory to the transformation of the media; c) the use of the ATECO codes related to the classical Made in Italy sectors as well as additional sectors as proposed in the European Community approach (2006), allowing to keep up the concept of material culture and the regional specialization sectors featured by high added values. (The orange economy in Emilia-Romagna, 2018).

Focusing on the Metropolitan level, a relevant source basing on the same definition of ERVET/ART-ER Model is the report on

creativity and its industries (13), carried out in 2012 in the context of the Innovation and development Working Group (14) set up for the metropolitan strategic plan. This report is not just the main source for the MCBO CCIs classification, but also deepens the two sub-sectoral metropolitan specialization in particular the agro-food and the multimedia and audiovisual one.

As reported, the MCBO CCIs classification is articulated in three domains: Creative services (architecture, design, photography, software, gaming and informatics consultancy, advertisement) Media and cultural Industry: Cinema and audiovideo, publishing, music, radio and TV; Cultural, artistic and entertainment activities: live performances, recreational activities, historical, artistic and cultural heritage, other artistic activities.

We focus now the attention on the CCIs classification adopted by the project partners from Slovenia, Greece, Croatia, Albania and Bosnia-Herzegovina.

According to the Slovenian project partner UIRS the main reference for the definition of the CCIs classification is the report (15) elaborated by Centre for Creativity/MAO in 2020. In this report The Center for Creativity (CzK) defines the following areas as the central areas of CCS in Slovenia and the main areas are: architecture, advertising, design, visual arts, cultural heritage, archival and library activ-

ities, the field of books, cultural and artistic education, music, performing and intermedia arts, media, software and games, film and AV activity, as well as cultural tourism and other artistic creation (16).

The main domains of the Slovenian CCIs are clearly articulated when the data on the share of registered organizational units in individual branches of CCS, 2017 are reported.

There, we can identify in particular a first group featured by Archives, libraries and cultural heritage; a second group featured by Music; Radio and television; Software and games; Video and film; a third cluster of CCIs as Architecture; Advertising; Design and visual arts. Last but not least, it is the functional subsector of Cultural and artistic education which represents undoubtably the main distinctive feature of the Slovenian CCIs classification reported comparing to CCIs classification by the other project partners.

(13) Full report available at the following institutional link: https://psm.bologna.it/Engine/RAServeFile.php/f/Tavoli/report-creativita_senza-logo.pdf

(14) Full report of the Innovation and development table available at the following institutional link: https://psm.bologna.it/Engine/RAServeFile.php/f/Tavoli/report-innovazi-one-e-sviluppo_senza-logo.pdf

(15) MAO, 2020; dr. Barbara Predan: "Kulturno-kreativne imperativ" <https://czk.si/gradiva/kulturno-kreativni-imperativ/> by Centre for Creativity/MAO and (MAO, 2020): Statistična analiza stanja kulturnega in kreativnega sektorja v Sloveniji 2008–2017 <https://czk.si/gradiva/statisticna-analiza-kks-2008-2017/> by Centre for Creativity/MAO

(16) Internal Document MAO, 2020; Establishing Document Platform Centre For Creativity (CzK), 2017.

Figure 5.5. CCI Classification's Model adopted by the Slovenian project partner, UIRS.

ESSnet Culture (2012)	SLOVENIA	
	Center for Creativity (CzK), (2017)	
Cultural heritage, Archives, Libraries	Archives, libraries and cultural heritage.	
Performing arts	Performing arts	
Visual arts (Artistic creation)	Books	
Books and press	Software and games	
Audio-visual and multimedia	Music	
	Video and film	
	Media (Radio and TV)	
	Architecture Activities	
Architecture	Design and visual arts	
Visual arts (Photography and specialised design)	Advertising	
Advertising	Cultural and artistic education	
	Cultural tourism and other artistic creation	
Art crafts		

As for the Greek project partner the CCI classification provided for the collection of data highlights the following main features. First of all, the heritage section is focussed on the subsectors Museums & Libraries; the second main section is Art & Entertainment corresponding to the cultural domain of performing arts and visual arts. The Greek perspective on the domain Book and Press is featured by publishing as well as the printing industry, so emphasizing the dimension of the manufacturing activities.

The main sources of the provided data were those published and validated in the official charts and tables of the Hellenic Statistical

Authority - ELSTAT. The available data found, were at a 3-digit level of economic Activity (NACE 2), since more detailed data for the 4-digit Activities are not publicly published. In addition, weighting factors, similar as applied in the Mapping Study of the Culture and Creative in 2016 by Ministry of Culture, were applied, since not the entire production and economic activity in a 3-digit level classification, may be considered as creative.

Figure 5.6. CCIs Classification's Model by the Greek project partners PSP, Patras Science Park.

ESSnet Culture (2012)	WESTERN GREECE
	MOSAIC Model (2020)
Cultural heritage, Archives, Libraries,	Museums & Libraries
Performing arts	Arts & Entertainment
Visual arts (Artistic creation)	Publishing
Books and press	Printing
Audio-visual and multimedia	Computer - Programming
	Audio-visual - Multimedia
	Media - Information
Architecture	Architecture Activities
Visual arts (Photography and specialised design)	Design - Photography
Advertising	Web Design
	Advertising
	Retail of Cultural Goods
Art crafts	Manufacturing

As for the Croatian project partner, DUNEA reported the following CCIs classification as in figure 5.7. According to the UNESCO report (17) (2012) in Croatia, the first data on the economic contribution of creative industries were presented in the report “The economic contribution of copyright-based industries of Croatia” (WIPO, 2007a), and then more data were provided in another book, “Culture of oblivion” (Švob-Đokić et al., 2008). During a very short time, two concepts with a different scope were introduced: “copy-

right-based industries”, which are classified in accordance with the WIPO methodology (copyright chain), and “creative industries” which, in a very broad sense, are considered to cover publishing and printing industries, computer and related services, research and development, other business activities and recreation, culture and sport activities.

(17) Unesco (2012), Measuring the economic contribution of cultural industries: a review and assessment of current methodological approaches. Framework for cultural statistics Handbook No. 1 p.49.

Figure 5.7. CCI Classification's Model adopted by the Croatian project partners DUNEА.

ESSnet Culture (2012)	DUNEА (HR)
	(R) ARTS, ENTERTAINMENT AND RECREATION
Cultural heritage, Archives, Libraries,	(R91) Libraries, archives, museums and other cultural activities
Performing arts	(R90) Creative, artistic and entertainment activities
Visual arts (Artistic creation)	
	(J) INFORMATION AND COMMUNICATION
Books and press	(J58) Publishing activities
	(J592) Sound recording and music publishing activities
Audio-visual and multimedia	(J591) Production and distribution of film, video and TV programme
	(J63) Information service activities
	(M) PROFESSIONAL, SCIENTIFIC AND TECHNICAL ACTIVITIES
Architecture	(M71) Architectural and engineering activities; technical testing and analysis
Visual arts (Photography and specialised design)	(M741) Specialized design activities
	(M742) Photography
Advertising	(M73) Promotion (advertising and propaganda) and market research
	(M7021) Public relations and communication activities
Art crafts	

As for Albanian project partner, RDCN reported that the main CCIs subsectors of the Vlore Region (NUTS3) can be classified as it followed: cultural tourism including museums, archaeological sites, churches etc; cultural activities (opera, theatre, cinema, festivals); handcraft activities; other CCIs subsectors include music, dance, photography, art galleries, interior design and textile mode.

Finally, the project partner FBiH reported that

in Bosnia-Herzegovina there is a lack of overall mapping studies of CCIs sector but there are regional case studies available as the Study on CCIs sector in Canton Sarajevo.

The second focus is on the term Heritage. Also in this case the main reference for the CREATURES project is UNESCO; according to the UNESCO website (18) heritage encompasses several categories: cultural heritage which is articulated in two sub categories:

(18) UNESCO webpage on the definition of heritage.

on one hand tangible cultural heritage split-
ted into movable cultural heritage (paintings,
sculptures, coins, manuscripts) and im-
movable cultural heritage (monuments, ar-
chaeological sites, etc.); underwater cultural
heritage (shipwrecks, underwater ruins and
cities). On the other hand, intangible cultur-
al heritage: oral traditions, performing arts,
rituals. Natural heritage: natural sites with
cultural aspects such as cultural landscapes,
physical, biological or geological formations.
Heritage in the event of armed conflict”.

According to the definition UNESCO (19),
FSC 2009 (p.25): ‘The domain Cultural and
Natural Heritage includes the following ac-
tivities: Museums, Archaeological and His-
torical Places (including archaeological sites
and buildings), Cultural Landscapes, and
Natural Heritage. Cultural Heritage includes
artifacts, monuments, and groups of build-
ings and sites that have a diversity of values
including symbolic, historic, artistic, aesthet-
ic, ethnological or anthropological, scientific
and social significance’.

Therefore traditionally, three categories of
cultural heritage have been distinguished by
National legislators and International Organ-
isations: 1. Tangible movable cultural heri-
tage, including cultural objects and sources
such as artwork, artefacts, historic objects,
but also books, archives, etc. 2. Tangible im-
movable cultural heritage, including cultural-
ly or historically significant real estate, histor-
ic towns, archaeological sites, monuments,
etc. 3. Intangible cultural heritage.

As stated in the ESSnet-Culture (20) final
report, 2012 the cultural domain of Cultur-
al Heritage consists of museums, historical
places, and archaeological sites. It includes
the activities consisting in producing, dis-
seminating, and preserving the heritage, as
well as the activities of education and man-
agement/regulation that are attached.

Preservation activities are especially signifi-
cant for archaeology and for intangible heri-
tage. Intangible heritage is considered within
the preservation function: it represents the
needs for safeguarding as it encompasses
all living expressions and traditions that were
inherited from our ancestors and that have to
be transmitted to our descendants. Included
in intangible heritage are languages, as part
of the identity of communities.

According to UNESCO (21) intangible cultur-
al heritage means the practices, represen-
tations, expressions, knowledge, skills – as
well as the instruments, objects, artefacts
and cultural spaces associated therewith –
that communities, groups and, in some cas-
es, individuals recognize as part of their cul-
tural heritage. It includes oral traditions, and
expressions, including language as a vehicle
of the intangible cultural heritage, perform-
ing arts, social practices, rituals and festive
events, knowledge and practices concerning
nature and the universe or the knowledge
and skills to produce traditional crafts.

As stated in recent international reports (22)
in line with the evolving definition and view
of cultural heritage, the discourse often also

(19) The 2009 UNESCO Framework for Cultural Statistics (FCS) - UNESCO Digital Library.

(20) ESSnet-Culture, European Statistical System Network on Culture, Final report, 2012.

(21) UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Paris 2003)

(22) IDEA Consult, KEA, imec-SMIT-VUB (2017), Mapping the creative value chains – a study on the economy of culture in the digital age. Study for the European Commission, DG Education and Culture.

focuses on: a) Living heritage or material culture, which emphasises ongoing daily functions with cultural-historic significance as well as current cultural customs, practices and competences (gastronomy, fashion, religion...) of a community; b) Cultural Landscape (23) (UNESCO), which emphasises the cultural properties or values of physical surroundings for a community or locality, whether they be natural, urban, industrial or a combination of these. The most recent view on cultural heritage conceives cultural heritage as a whole i.e. it does not differentiate the immovable from the movable and the tangible from the intangible. However, in analysing the process of value creation through cultural heritage it is useful to keep the distinction to grasp the different ways in which cultural heritage generates economic value, with a specific focus on tangible cultural heritage.

The domain of cultural heritage is a peculiar one for various reasons: first of all, the actual 'creation' or 'production' function in the value chain or value creation process of cultural heritage has either taken place already in the past or is the result of historical or ongoing development. The outcome of any intentional creation or production process is not immediately considered cultural heritage at that moment, and therefore it is impossible to intentionally create or produce heritage. Rather, something takes on meaning as cultural heritage over time, as it is considered as such by a community and/or formally recognized by a public institution.

Secondly, cultural heritage is a public good which benefits society as a whole and which has associated public costs of its necessary

preservation and maintenance. Cultural heritage does not belong to any given group, but it is open - it belongs to all those who wish to identify with it. In that sense, cultural heritage is also increasingly seen and deployed as an important source of creativity and welfare, and hugely contributes to the overall resilience and progress of cities and regions.

The EU Council Conclusions (24) of May 2014, which are largely derived by the definition of the Faro Convention (25), specify that cultural heritage can be tangible, intangible and digital (born digital and digitised), including monuments, sites, landscapes, skills, practices, knowledge and expressions of human creativity as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. This definition refers more directly to the current significance and value of cultural heritage as a resource for society from a cultural, environmental, social and economic point of view, and thus also to the strategic political choices concerning its sustainable management in the 21st century.

As stated in a recent study (26) on the economy of culture in the digital age cultural heritage has a growing economic and social importance for Europe. The defining characteristics of cultural heritage make it very difficult to grasp it in a value chain analysis, in which economic value is internally generated, rather than measuring or calculating its overall economic impact. Many of the core actors concerned with cultural heritage are non-profit organisations that do not strive for corporate financial value, but instead work on very different objectives and value types

(24) Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe 2014/C 183/08

(25) Framework Convention on the Value of Cultural Heritage for Society of the Council of Europe (Faro Convention), opened for signature in 2005.

(26) IDEA Consult, KEA, imec-SMIT-VUB (2017), Mapping the creative value chains – a study on the economy of culture in the digital age. Study for the European Commission, DG Education and Culture.

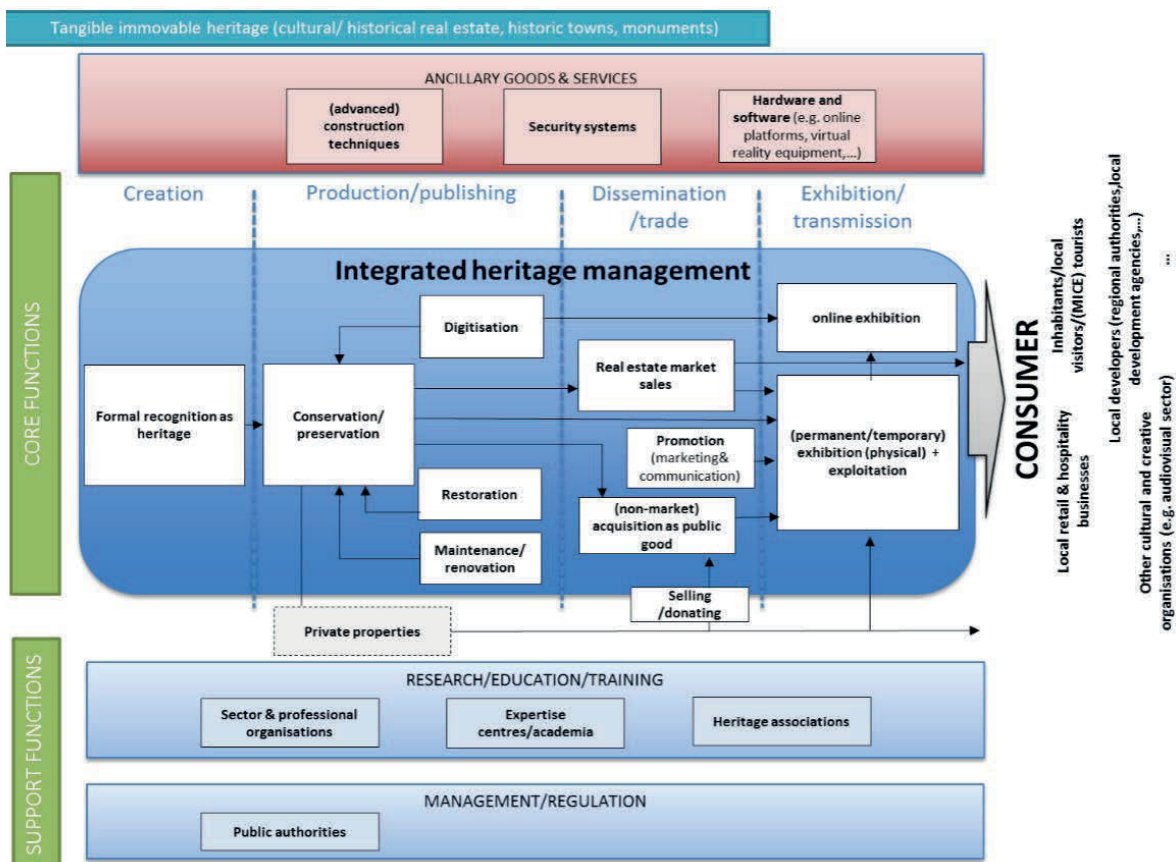
(preservation for future generations, optimal socio-cultural valorisation and active participation/involvement of the local community, etc.). On the other hand, although hard to quantify, cultural heritage represents a clear societal and economical value and contributes substantially to the performance and flourishing of various other sectors, including tourism. Cultural heritage is increasingly being appreciated as an essential part of Europe's underlying socio-economic, cultural, social and natural capital, and regarded as a positive contributor to or even driver of its GDP.

Beyond its cultural and social value, cultural heritage drives territorial development and job creation in a variety of economic sectors. European local authorities are diversifying investment in their cultural heritage resources to increase territorial attractiveness. Many countries and regions are attempting to exploit these potential benefits in economic terms. The main actors benefitting from these efforts are: a) the tourism sector, which owes much of its attractiveness to the rich historic cultural heritage of Europe, be it in historic towns and cities or in the countryside. b) Europe's cultural sector, which owes a huge amount to its tangible and intangible cultural heritage. Museums, festivals, but also films, theatre, music as well as craftsmanship (e.g. fashion) and cuisine (gastronomy) all reap the benefits of cultural heritage, as an important driver of creativity and tourism inflows or for export of services, manufactured goods and produce. c) Property values of residences in historic districts out-perform comparable properties in modern areas. Moreover, businesses tend to locate in proximity of these areas as it is easier to attract specialists and expats to live and

work in such places. d) Cultural heritage also has a decisive role to play in sustainable development, particularly in the regeneration of cities and landscapes. Urban and rural areas that re-use buildings in new socio-economic functions, benefit from economic improvement and a better quality of life.

The functions of cultural heritage that contribute to value creation can be stylised along four main stages in the value chain: 1. Creation: formal public recognition; 2. Production: conservation, restoration and maintenance organisations including construction; 3. Dissemination/Trade: real estate markets; relators; formal public heritage management association; museums or other exhibition facilities; heritage sites and monuments; festivals and events; marketing & communication; ticketing & ancillary services; auctioning and art & antiques market sales for tangible movable heritage. 4. Exhibition/Reception (online exhibitions, permanent and temporary exhibitions set up from professionals and consultants, merchandising and other exploitations as publishing/PR and audio-visual sectors, crowdfunding campaigns). The figure 5.8 illustrates the value chain for tangible immovable cultural heritage.

Figure 5.8. Stylised value chain for tangible immovable cultural heritage.



Source: EUROSTAT: Mapping the creative value chains – a study on the economy of culture in the digital age (2017) for European Commission, DG Education and Culture. 2018

Digitisation has a huge impact on the field of cultural heritage. Cultural heritage institutions are expanding their digital offering to enhance user experience and attract new audiences. Access and reuse of digital content can generate additional revenue streams for heritage institutions. All over Europe public and private structural or project-based initiatives are undertaken to digitize cultural heritage, increase its online availability, and/or study how it can be best presented through online digital platforms.

On a European level, the largely publicly funded Europeana project (27) is the most well-known overarching initiative, a platform providing access to a huge number of heritage collections from European museums, libraries, archives, etc., and connecting the digital and the cultural heritage worlds. Numerous similar initiatives are taking place on local and national level, in the EU and internationally, in which a large number of heritage management institutions is involved, often supported by public authorities.

(27) <http://www.europeana.eu/portal/>

On the one hand, the digital shift offers substantial opportunities for museums and other actors on the supply side of cultural heritage. By making their offer accessible online through, for instance, digital catalogues or virtual tours, heritage actors (museums, heritage sites, etc.) can better present and promote themselves in order to attract more visitors. Also, it allows them to provide additional information with their offer, combine it in new ways and show it from other perspectives.

This leads to better and/or new understanding of the heritage, and potentially renewed interest for repeated visits. Digitisation is until now used as a marketing or educational/sensibilisation tool, to encourage people to actually visit and experience the site for themselves. However, technology is rapidly advancing, and sophisticated 3D and virtual/augmented reality techniques (holograms etc.) are becoming available more widely.

These technologies open up a whole new field of new potentially commercial services for visitors to combine, complement and enhance their physical experience with a virtual one. These techniques could in the medium longer term create an experience that could replace an actual visit, perhaps even enhancing the possibilities to observe and learn about the heritage. Digitisation has a huge impact on research and, enlarging the spectrum of analysis and studies, supports preservation. This 'virtual museum' also creates new possibilities for education and research purposes for heritage managers. Furthermore, heritage proprietors are also starting to use big data analysis to obtain insight in consumers' behaviour and preferences.

They are thus able to adapt their offer and extend or complement their services based on these analyses. All this brings new demands for heritage professionals and managing organisations, to utilize and valorise this potential to the benefit of cultural heritage itself and its stakeholders.

There is, however, a risk attached to the development of digitisation, putting pressure on the regular cultural heritage value chain, in particular on the position of conservators. There is a presenting potential risk for traditional actors at the supply side of cultural heritage, related to the free distribution and reproduction of the content (documents, images, etc.). This raises important questions about the property rights of certain heritage products or content, and who is allowed to commercially use this in what precise way. The IPR provisions in this area are undergoing and have to undergo further adaptations to these changing circumstances. Digitisation creates a loss of the controlling and gatekeeping function for tangible heritage as museums, at the potential benefit of a wide range of industries, such as e.g. publishing, PR, audiovisual, etc.

For measuring cultural heritage, some NACE classes fully cover these activities: they are the NACE codes related to the museums activities (4-digit class 91.02) and to historical monuments (4-digit class 91.03).

It is important to keep in mind that the official (structural business) statistics can provide data on value added and employment of subsector cultural heritage, however only to

(5) Reference to note n. 2

(6) State of the art analysis & s.w.o.t. analysis – Joint Report (page 87)

the extent that the cultural heritage can be identified in the current NACE classification. These data focus on traditional sectors rather than taking a value chain perspective. As a consequence, the current official statistics are incomplete as a tool to adequately monitor the market dynamics and identify market imbalances in such diversified value chain as cultural heritage value chain. Moreover, current methods of data gathering and analysis fall short in capturing the impact of digitisation on cultural heritage business (digital production, distribution, international trade, consumption).

The web and new technologies offer new opportunities for in-depth study and the development of new research methods are requested. In this direction goes the identified three experimental research approaches mentioned in one of the chapter (28) of the latest issue of the Italian publication *Io Sono Cultura 2019, Quaderni di Symbola* aimed at clarifying different and somewhat complementary aspects of cultural processes: the first uses datamining to identify the cultural capital of a city and measure its economic impacts; the second applies a community detection algorithm to a dataset containing millions of job advertisements posted on the web to identify the most sought after skills in creative occupations; the third uses Linked Open Data technology that allows you to connect information on the web using a semantic approach to study international mobility in the performing arts. It is necessary to continue on this path not only because of the production of official statistics costs, but the data could be more relevant if "produced" by the same phenomena of interest, within the

limits of confidentiality and respect of data protection rules.

The third focus is on the term Sustainable Tourism. As stated in a recent international report (29) on tourism trends and policies the recognition of the need for tourism activities to be more sustainable is not a new one. With international arrivals increasing by nearly 250% in the last two decades of the 20th century, and spreading geographically, beyond traditional destinations, to the benefit of emerging tourism economies, awareness about sustainability issues increased in parallel. After an initial focus on the natural environment, this expanded to include the social, economic, and cultural spheres as well as the built environment (UNEP and UNWTO, 2005). This increased awareness of the need to ensure that the positive impacts of tourism did not come at an unsustainable environmental and socio-economic cost, was the purpose of the widely acknowledged definition of sustainable tourism proposed by the UN Environment Programme and UNWTO in 2005.

According to UNEP and UNWTO (30) (2005) sustainable tourism can be defined as "Tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment, and host communities". This is the definition adopted for the purpose of the CREATURES project.

Sustainable tourism should not be considered a special form of tourism, but rather, all forms of tourism should strive to be more sustainable. Long-term sustainability requires a suitable balance to be struck be-

(28) Chapter 1.3. Convert to numbers cultural processes: approaches and challenges in the era of big data co-elaborated by V.Montalto (ICR).

(29) OECD (2020), *OECD Tourism Trends and Policies 2020*, OECD Publishing, Paris.

(30) UNEP AND UNWTO (2005), *Making Tourism More Sustainable - A Guide for Policy Makers*, p.11-12

tween the environmental, economic, and socio-cultural aspects of tourism development. It requires the informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building. Achieving sustainable tourism is an ongoing process that requires ongoing monitoring (31) of impacts (economic, social and environmental) to capitalise on opportunities and respond to challenges as they arise, and in form future policy responses (OECD, 2018b; UNEP and UNWTO, 2005 and 2012).

Significant steps have been taken by countries over the past 10-15 years to better understand tourism's impacts on the natural environment and host societies, and to mainstream the concept of sustainability in tourism policy, with the aim of minimising tourism's potential impacts and improving destination competitiveness.

By considering the tourism policy documents listed by the project partners, we noted the project partners included references to sustainability as part of their objectives or vision, some of them present more detailed references to sustainability as well as include references to resource efficiency. Indeed, these project partner regions now leverage established environmental and sustainability credentials to differentiate themselves in an increasingly crowded marketplace (Slovenia, Croatia, FVG Strategy 2019-2022 for sustainable tourism, MCBO; Western Greece).

A further term that would be important to clear in the meaning, which it is not mentioned in the working methodology docu-

ment, is the concept of Creative Tourism which highlights the linkages and synergies between tourism and the creative industries a source of sustainable growth. As stated in several reports (32) on tourism and creative economy creative tourism differs from traditional models of cultural tourism, primarily in being based on intangible skill and knowledge-related assets. In the last two decades there has been a shift from conventional models of heritage-based cultural tourism to new models of creative tourism centred on contemporary creativity, innovation, and intangible content. Creative tourism also involves collaboration with a wider range of actors, leading to dispersed value networks rather than narrow value chains. Creative tourism experiences combine different creative content and engage with creative lifestyles, both in the destination and remotely, or even virtually, via new technology. The focus is on innovation and co-creation with consumers.

There is evidence that these new models of creative tourism can deliver considerable added value, increasing tourism demand and diversifying tourism supply. Linking tourism and the creative industries can also aid image building, atmosphere creation and attraction of talent. The innovation sparked by the creative industries is driving trends, including the emergence of new creative intermediaries, the sharing economy, and the growth of relational tourism. Local communities are beginning to come together to develop cultural products for tourism rather than competing directly with one another. There are, thus, important implications for policy: new policies are likely to feature new

(31) UNWTO (2018), "Statistical Framework for Measuring Sustainable Tourism".

(32) OECD (2014), *Tourism and the Creative Economy*, OECD Studies on Tourism, OECD Publishing, Paris; OECD (2009), *The Impact of Culture on Tourism*, OECD Publishing, Paris.

structures and projects involving public-private partnership and bringing together a wider range of stakeholders to utilise culture not just to make destinations attractive for visitors, but also to promote regions as destinations to live, work and invest in.

As for measuring the economic impact of linking tourism and the creative sector is challenging and there is limited research (33) in this area. This is in part due to challenges in quantifying the impact of creativity and a lack of recognition of potential synergies between the sectors.

5.1 State of the art analysis

The section State of the Art analysis of the working methodology document introduced the overall approach and guidelines used to perform the State-of-the-Art analysis. The State-of-the-Art analysis constituted the first activity in WP T1. While in the project Application Form it is billed as "State-of-the-Art", it is more akin to a state-of-practice analysis. In the context of CREATURES, the objective of the state-of-the-art analysis has been to provide a mapping of the CCIs sector in the region, within the broader economic, political etc. context of the region, in terms of:

- i) The CCIs stakeholders, their role(s) and responsibilities in the CCIs sector and in the regional policy-making process for CCIs, and their classification as primary or secondary.
- ii) The impact of different regional conditions on the CCIs sector.
- iii) The impact of the CCIs sector on different dimensions of the regional competitiveness.

iv) The factors that facilitate or hinder the use of CCIs products / services in, cultural heritage and sustainable tourism in the region.

The first step was to provide a brief but comprehensive description of the external factors of the region's economic and policy environment that set the scene for the operation of the CCIs sector and the activities of cultural heritage preservation-valorisation and sustainable tourism. The external environment had to be described in terms of:

- i) Macroeconomic indicators representing the overall economic situation in the region (regional GDP, number of companies in the region, percentage of SMEs among all companies, employment level, other indicators).

The project partners were able to collect most of the requested data in term of value: in facts data are complete as for the regional GDP, employment, and number of companies in project partner regions. Some problem of availability in the data collection was

(33) World Tourism Organization (2018), *Tourism and Culture Synergies*, UNWTO, Madrid.

faced by DUNEA, FVG and Western Greece about the distribution among the classes micro, small and medium enterprises. However, almost the project partners were able to add further indicators relevant to describe their macroeconomic situation. The main caveat dealt with the comparability of the macroeconomic indicators: in particular, the source of the data comes mainly from a national level instead of for example supranational level as Eurostat; also the regional dimension is outlined with different level NUTS region level. Moreover, in some cases there is also difference in the year of data reported, even if in the most of cases the reference year is 2018, sometimes in fact the reference year is 2017.

ii) Main sectors of economic activity (Contribution of each economic sector in regional GDP (in million EUR) in regional employment; Number of companies operating in each sector (in thousands).

The project partners collected the data on the main sector of the economic activity in very different way: for example if MCBO and DUNEA provided very detailed data on a wide range of NACE categories; FVG and Western Greece provided data just on their main three leading economic sectors. In order to compare the data it makes sense to present the data from the same source Eurostat which can provide available data for both the project partner regions from the Member States as well as from Non Member States with 2017 as a reference year, with the exception of Bosnia-Herzegovina (2014).

iii) Existing regional policies (to support the overall development, innovation and competitiveness and specific policy priorities and

actions / programmes with regards to CCIs, cultural heritage preservation and sustainable tourism (if available).

All the project partners were able to provide policy documents for describing the policy environment supporting the CCIs sector as well as the overall regional development and competitiveness with a significant level of details.

The second step was the outline of the CCIs sector in each project partner region and it had to be described by using the following suggested demographical indicators: size of sector and sub-sectors in million EUR and in number of enterprises, contribution to regional/national GDP, CCIs turnover; employment of CCIs sector and subsectors, linkage to cultural heritage and sustainable tourism, and the main stakeholders involved in these activities.

Data on the size of the CCIs sector and subsectors in Million EUR were difficult to provide by the most of project partners at NUTS3 level (MCBO and DUNEA) as well as at NUTS2 level (Vlore Region, AL) and national level (BFiH). The indicators of number of enterprises and employment were not provided by Vlore Region, AL and BFiH, because of unavailability.

As for the linkages between CCIs and cultural heritage-sustainable tourism three kind of examples were provided as stated in working methodology by all project partners in a good number (35 with an average of 5) and include: 1) regional policies promoting innovation in regional cultural heritage exploitation and regional sustainable tourism; 2) innovative and creative solutions / products devel-

(5) Reference to note n. 2

(6) State of the art analysis & s.w.o.t. analysis – Joint Report (page 87)

oped by regional CCI enterprises aimed a) at promoting the region's cultural heritage and/or b) providing sustainable tourism offerings in the region; 3) collaboration between public and private sector in the areas of CCIs and tourism, with the aim to provide new, innovative and sustainable tourist products/services or revitalise and repackage existing ones as sustainable.

In terms of the stakeholder identification, partners were expected to identify and categorise the main stakeholders involved in the CCIs sector in the region as CCI enterprise, Policymaking body (e.g., regional authority, tourism promotion bodies), business representative (e.g., regional economic development agency, regional business support organisations), higher education institution (e.g., university) or Civil society organisation (e.g., NGOs). The main stakeholders involved in the CCIs sector in the region were then classified according the "primary – secondary stakeholder" model can substantially influence or not the linkage between CCIs and cultural heritage preservation-valorisation and sustainable tourism.

Further requested tasks were to describe the role(s) and responsibilities of the identified Stakeholders within the CCIs sector and/or cultural heritage preservation-valorisation and sustainable tourism and ,if applicable, in the regional policymaking process for CCIs.

The attention was required then on the linkages between CCIs and regional competitiveness.

In specific, the discussion aimed to shed light to the following questions:

i) If (and if yes, how) various conditions in the region affect CCIs and its linkage to cultural heritage preservation and sustainable tourism.

On this purpose the main indicators of reference suggested were the following: access to finance; human resources; level of regional innovation and digitalisation; market conditions for CCIs products / services; other potential affecting-factors(34).

ii) If (and if yes, how) CCIs and its linkage (definition and examples of linkage were provided in the Section 3.3) to cultural heritage preservation and sustainable tourism affect various dimensions of regional competitiveness.

The main indicator of reference suggested for measuring the impact of CCIs on regional competitiveness was the EU Regional Competitiveness Index (35) (European Commission, 2019) identifies 11 dimensions (36) of regional competitiveness that project partners can consider. The final step requested to the project partners was to provide inputs on factors affecting the link between CCIs, cultural heritage and sustainable tourism. In specific, this discussion aimed to shed light on the factors that can facilitate or hinder the use of cultural and creative products / services in the management, preservation and valorisation of the region's cultural heritage and in sustainable tourist offerings.

(34) Other potential factors as mentioned in The study "Boosting the Competitiveness of Cultural and Creative Industries for Growth and Jobs" (European Commission, 2016).

(35) European Regional Competitiveness Index - Regional Policy - European Commission (europa.eu)

(36) Institutions (national, regional), Macroeconomic stability, Infrastructure, Health, Basic education, Higher education and lifelong learning, Labour market efficiency, Market size, Technological readiness, Business sophistication, Innovation.

A Further question was if and how the regional development policy envisage the strengthening of the linkage between CCIs and cultural heritage and sustainable tourism promotion. The input provided by the project partner in this subsection was based not only on desk research, but also on the expert opinion collected as the input of the one-to-one stakeholder interview.

5.2 Stakeholders interview

The objective of the stakeholder interview is to elicit in-depth information and insight regarding the current state of CCIs in each of the partner regions and on the linkage between CCIs and cultural heritage preservation and sustainable tourism promotion, from a knowledgeable regional stakeholder. The stakeholder interview supported the state-of-the-art analysis which in turn has the objective of mapping the current state of CCIs and related practices in the region, done mainly through desk research. This section aimed to provide partners with practical guidance on how to conduct the one-to-one in-depth interview with stakeholders. In specific, the following issues were discussed:

1) Framing the research: the main topics to be discussed are (The state of CCIs in the region; The linkage between CCIs and promotion of cultural heritage and sustainable tourism in the region).

2) Stakeholder selection: the selected stakeholder should demonstrate the highest level of knowledge / expertise, be the most important stakeholder in terms of the interview topics and should be willing and available to

partake in the interview. However, since the achievement of this ideal situation may not be possible, the project partners should justify the final selection of the stakeholder to be interviewed taking into account the above considerations and any other consideration that may be applicable

3) Interview format; Interview protocol; Practical guidelines on conducting the interview. The type of interview selected for this specific study was a semi-structured interview. The semi-structured interview is “a qualitative data collection strategy in which the researcher asks informants a series of pre-determined but open-ended questions” (Given, 2008: 810). As for the interview protocol included the formulation of questions, the sequence in which they are asked as well as their priority. It was proposed a Funnel protocol: introduction, ground rules, probes; adherence to ethical standards and the GDPR requirements; practical guidelines on conducting the stakeholder interview: before, during after the interview.

All partners (except for PP5, responsible for Working Methodology Report) conducted One-on-one in depth interviews with the stakeholders possessing substantial knowledge and expertise on project topics. Based on the conducted interview (reports) were prepared. The interviews were carried out in the earliest phase of the project implementation in order to provide input for the deliverables State of the Art and SWOT analysis.

5.3 SWOT analysis

A further tool identified by the working methodology document is the SWOT analysis. This is a useful tool that helped to assess the current standing of the entity and to take into account factors stemming both from an internal analysis of the entity (Strengths, Weaknesses) and from its external environment (Opportunities, Threats). In order to successfully perform a SWOT analysis, the following steps need to be followed.

The SWOT analysis provided an overview of the Strengths, Weaknesses, Opportunities and Threats identifiable and applicable in the CCI sector in each partner region and its linkage to regional cultural heritage and sustainable tourism promotion. The SWOT analysis was informed / received input from the stakeholder survey / interview and provided input to the State-of-the-Art analysis of the CCI sector in the project partner regions.

In the working methodology document was underlined that it is particularly important to provide evidence for all Strengths, Weaknesses, Opportunities and Threats identified and described (such as quantitative data, references in published reports, studies etc.).

By reviewing the regional SWOT analysis provided by the project partners we can say that evidence is robust in the identification of Strengths, Weaknesses, Strengths, Opportunities of the CCIs sector in the region in term of quantity as well quality. The elements of the SWOT matrix were entered ranked on their importance from highest to lowest importance as requested.



6. Analysis of the results



In this chapter we will try to sum up the main results emerged from the analysis of the research material carried out in the chapter 5 including the results from the State-of-the-art analysis, the interviews with Stakeholders

and the insights from the workshops sessions. A useful deliverable is the joint swot analysis which summarize the main findings from the research material.

6.1 The results from the State-of-the-Art Analysis

6.1.a External environment

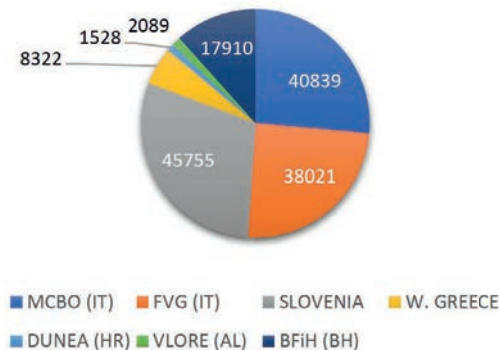
This first section to be reviewed aimed at providing a brief but comprehensive description of the external factors of the region's economic and policy environment that set the scene for the operation of the CCI's sector and the activities of cultural heritage preservation-valorisation and sustainable tourism. The external environment was described in terms of:

- macroeconomic indicators representing the overall economic situation in the respective region;
- main sectors of economic activity in respective region;

- existing regional policies on development, innovation and competitiveness with a focus on CCIs, cultural heritage and sustainable tourism in respective region.

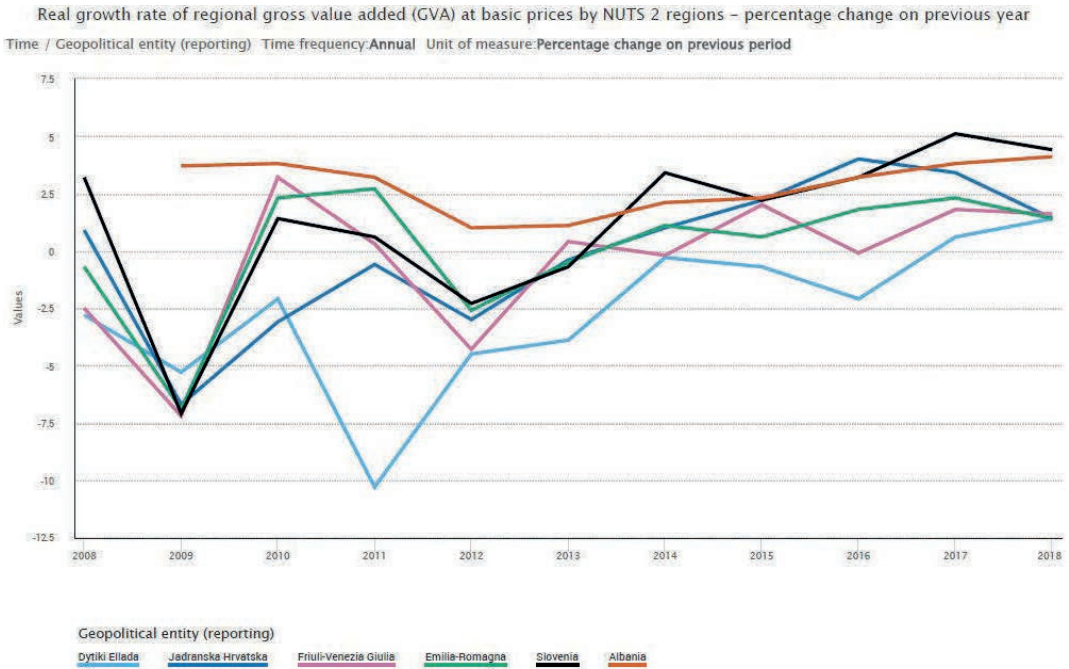
In term of macroeconomic indicators, the Figure 6.1 and Figure 6.2 can give a first outlook of the overall economic situation in the partner regions, which shows the regional GDP in 2017 and the real growth rate of regional growth value added (GVA) at basic prices per partner regions (NUTS 2 level) in the period 2008-2018.

Figure 6.1. Regional GDP in million euro (2017)



Source: Data elaboration from the Joint State-of-the-Art report (2020).

Figure 6.2



Source: Eurostat (online data code: NAMA_10R_2GVAGR). Last update 25/11/2022 23:00

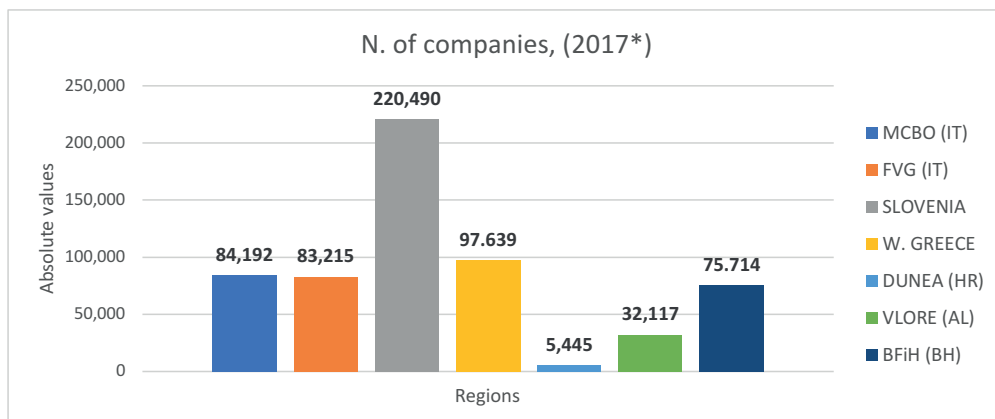
This graph has been created automatically by ESTAT/EC software according to external user specifications for which ESTAT/EC is not responsible. Graphic included. General disclaimer of the EC website: https://ec.europa.eu/info/legal-notice_en.html

As you can note in the Figure 6.2, in the decade from 2008 to 2018 the partner regions were affected by the trends of the global economy, with a general resilience of Albania (opening 2009 with +3.7% and reaching 2018 at +4.1%, with a negative peak in 2012 that nevertheless remains in positive with a +1%).

In 2008-2009 the great financial crisis that began in the U.S. impacts the rest of the world and the partner regions hit their lowest points (-7.2% Friuli-Venezia Giulia, -7.1% Slovenia). Added to that is the sovereign debt crisis of 2010-2011, which affects Dytiki Ellada region in particular (-10.3%).

By observing another set of economic indicators, like number of companies and number of SMEs, we can highlight that each partner region has an average of 85.545 companies whose 98,1% are SMEs averagely.

Figure 6.3



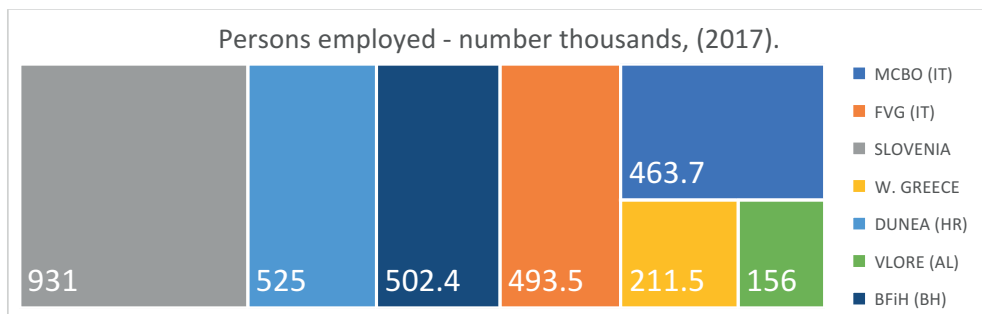
Source: Data elaboration from the Joint State-of-the-Art report (2020).

Tab 6.1 Percentage of SMEs on the number of enterprises

Regions	GEO	N. of SMEs % (2017)
MCBO (IT)	NUTS3	99,9%
FVG (IT)	NUTS2	99,9%
SLOVENIA	NUTS0	90,7%
W. GREECE	NUTS2	100,0%
DUNEA (HR)	NUTS3	n.a.
VLORE (AL)	NUTS2	98,9%
BFiH (BH)		99,4%

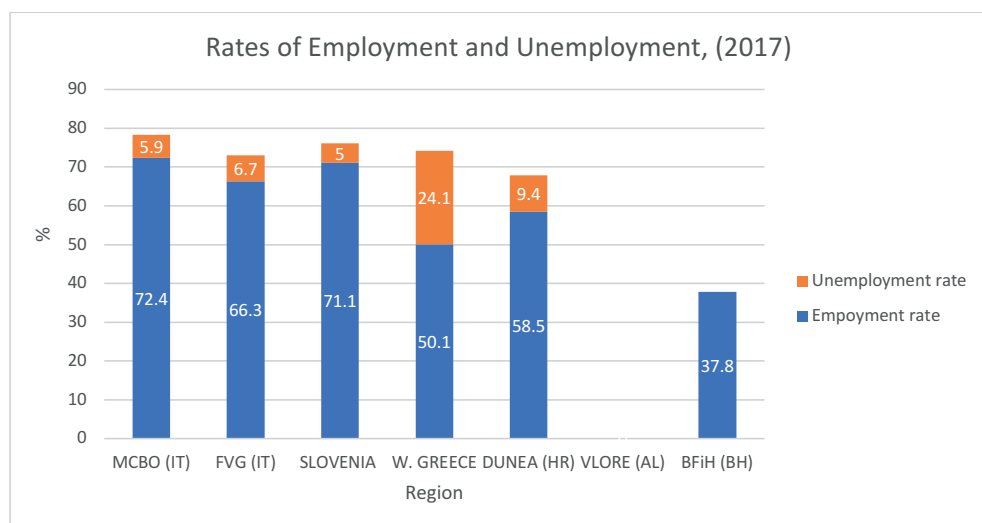
Source: Data elaboration from the Joint State-of-the-Art report (2020).

Figure 6.4



Source: Data elaboration from the Joint State-of-the-Art report (2020).

Figure 6.5



Source: Data elaboration from the Joint State-of-the-Art report (2020).

Similar considerations can be done if we observe the employment and unemployment indicators. As for the employment rate, the average value among the partner regions is 59,36% lower than the EU average, that is 68,5%. However, there is a strong range between the highest values of MCBO (72,4%) and Slovenia (71,1%) followed by FVG (66,3%) and Bosnia-Herzegovina and Western Greece with the lowest values.

By looking at main sectors of economic activity in respective region we can say that the economic importance of the CCI sector is similar to that of other related sectors such as ICT and Accommodation and Food services (A&F), proxy of the Tourism sector. The Tab. 2 below shows clearly that the CCI sector in the partner regions is higher in term of value added (V.A.) (5%) comparing to the V.A. of A&F services (3,6%) as well as the V.A. of ICT (4%); the values of CCI in term of employ-

ment (3,6%) as well as of number of companies (10,6%) are higher than those one of the ICT sector (employment 1,6% and n. of companies 3,9%) and nearly to the values of the A&F services, respectively.

In comparison with the EU average the values are basically in line in term of all three indicators: value added (5,5% vs 5,0%-EU), employment (3,6%* vs 6,2%-EU) and number of companies (10,6% vs 12,1%) as a share of overall reference economy.

Tab 6.2

Year 2017	Project Partners Regions			EU		
Key indicators	CCI	Accommodation and food services (I)	Information and Communications Technology - ICT (J)	CCI	Accommodation and food services (I)	Information and Communications Technology - ICT (J)
Value added, EUR million (share of overall reference economy)	7,676	10,001**	5,213	412,929	277,552	470,223
	5.0%	3.6%	4.0%	5.5%	3.7%	6.3%
Employment, number of workers (share of overall reference economy)	99,172***	221,591	51,737	9,024,631	12,487,965	5,565,168
	3,6%	6,7%	1,6%	6.2%	8.6%	3.8%
Number of companies (share of overall reference economy)	45,165	20,313****	6,718****	2,938,039	2,003,258	1,017,583
	10,6%	11,7%	3,9%	12.1%	8.2%	4.2%
Notes:						
Project partners regions: total GDP - million euros: 154,464 ; 266,742 (with MCBO NUTS2); total employment (thousand): 3.283,1; N. of companies: 425,557.						
*The total of A&F services VA value in proeject partner regions consider for MCBO the NUTS2 (Emilia-Romagna Region) value because NUTS3 is n.a at detail level.						
**The total of A&F services value does not include W. Greece value (n.a.); the % is calculated out of a GDP of 258,420.						
***The total of CCI employment value does not include the value for FBiH (n.a).						
****The value of total n. of companies for A&F services and ICT does not include data (n.a.) from Slovenia and Vlore Region (AL). The % is calculated out of a total n. of companies of 172,950.						
Source:						
Creatures_Joint State-of-the-art Report (2020); Gross value added at basic prices by NUTS 3 regions [NAMA_10R_3GVA__custom_798932] SBS data by NUTS 2 regions and NACE Rev. 2 (from 2008 onwards) [SBS_R_NUTS06_R2__custom_798710] Persons employed - number Business demography and high growth enterprise by NACE Rev. 2 and NUTS 3 regions Statistics Eurostat (europa.eu)						
CCS-market-analysis-europe-012021_EIF-KEA page 20						

The last indicator used to describe the external environment was the existing regional policies on development, innovation, and competitiveness with a focus on CCI, cultural heritage and sustainable tourism in respective region. Tab.6.2 illustrates the main legislations and policy tools as reported in the State-of-the-Art report. What can be highlighted here is that just a few regions as MCBO and FVG AR can benefit from a range of specific CCI sector regulations and region-

al laws. Most of the regions have adopted a strategic plan or developed a strategy for culture, however very a few include an ad hoc Touristic Destination plan (MCBO and FVG AR). A further feature reported by the project partner regions is that partner regions from EU countries can take advantage of specific measures on Culture and Tourism and horizontal ones from their Regional Operative Programmes of ESIF 2014-2020.

Tab 6.3

List of overall regional development and competitiveness and specific policy priorities and actions/programmes with regards to CCI, cultural heritage preservation and sustainable tourism.					
Region	ROP-ERDF 2014-2020	ROP-FSE 2014/2020	Strategic plans for Culture	Touristic Destination plans	Specific CCI sector regulations and regional laws
MCBO (IT)	Emilia-Romagna Region's priority 5: Enhancement of artistic, cultural and environmental resources and S3 priority 5: Culture and creativity.	Emilia-Romagna Region's ROP-FSE 2014/2020.	MCBO Strategic Plan - 5. Culture, knowledge, creativity and sport.	Touristic Destination plans: Bologna Metropolitan City Touristic Destination programmes: Local promotion touristic program; Promo-commercial touristic program.	Emilia-Romagna's regional laws: - Performing arts and museums; - Performing arts; - Arts and museums; - Music; - Dialects; - Cinema and audio-visual.
FVG AR (IT)	FVG AR's Regional S3 "Culture, Creativity and Tourism".	FVG Region's ROP-FSE 2014/2020.	FVG AR Strategic Plan 2018-2023, Strategic policies in favour of culture and creativity in FVG (Resolution of the Regional Council n. 2442/2018).	FVG: Marketing Plan Strategy 2019-2022 for sustainable tourism.	- FVG Cultural and Creative Hubs program (2020-2022) Regional Law 06 August 2019, n. 13, Art. 7; - FVG regional rules on cultural heritage L.R. 23/2015; - Regional Landscape Plan – FVG.
SLOVENIA	Slovenia's S4 priority 2.3 Sustainable tourism;		Slovenia's Development Strategy 2014-2020, National Programme for Culture 2014-2017 and 2020-2027 (draft), the Center for Creativity (Czk).		
WESTERN GREECE	Strategic Priority 4. Tourism and RIS3 Priority 2: Tourism & Culture				
DUNEA (HR)			County Development Strategy Dubrovnik Neretva County 2016 – 2020: 1.2.1 Improvement of tourism activities; 1.2.5 Development of CCI based on knowledge, tech and innovation; 2.3.2 Improvement of system of management and protection of cultural heritage; 2.3.3 Active promotion of cultural and natural heritage; 3.1.4 Diversification and increase of the quality of cultural content.		
VLORE (AL)			The Albania's national Strategy for Culture.		
BFIH (BH)			Strategy of the development of Federation BiH 2021-2027; Culture Development Strategy in B&H 2010 – 2020; Culture Development Strategies of Republika Srpska 2017-2022, of Zenica-Doboj Canton 2014 – 2020, of City Mostar 2018 – 2026.		

Source: Data elaboration from the Joint State-of-the-Art report (2020).

So, we can identify a first weakness faced by the partner regions: lack, of, a late or inadequate adoption of national/regional policy and strategy for CCIs development. Government policies and strategies shape the government's overall economic development agenda and send strong signals to all industry sectors, including the CCI and tourism, on the kind of business and entrepreneurial activities that the government is willing to support. Developing policies and strategies

regarding the CCI and tourism is crucial for the development of CCI/tourism linkages, given that public policies/strategies provide a clear articulation of the strategic directions in CCIs and tourism pursued by the government. In the country/regional SWOT Analysis reports, a lack of, a late or inadequate adoption of sectoral policies has been identified as a main hindering factor in establishing CCI/tourism sector linkages.

6.1.b CCI sector in the project partner regions

In this section partners provided a brief, but comprehensive description of the CCI sector in the region. The CCI sector in every region/country is described in terms of demographical indicators, linkage to cultural heritage and sustainable tourism, and the main stakeholders involved in these activities.

A first element of strength to be mentioned in the partner regions is the rich cultural heritage. All project partners identified that rich cultural heritage, both tangible and intangible, is considered to be asset for fostering sustainable and experiential tourism in the CREATURES area by exploiting CCIs potential. World Heritage sites, historical, archaeological, architectural heritage, and other cultural heritage attributes, including local food and beverages, are actively promoted by CREATURES partners. Moreover, all CREATURES partners mentioned that diverse intangible cultural heritage portfolio, including oral traditions and expressions, performing

arts, social practices and festive events, and traditional craftsmanship, are considered to be the asset for potential CCIs- tourism linkages. Moreover, partners noted that cultural/artistic/creative events play an essential role in the development of the CCIs and tourism sector, providing direct income to cultural producers and tourism businesses and acting as a "bridge" between players in the CCIs and tourism sector.

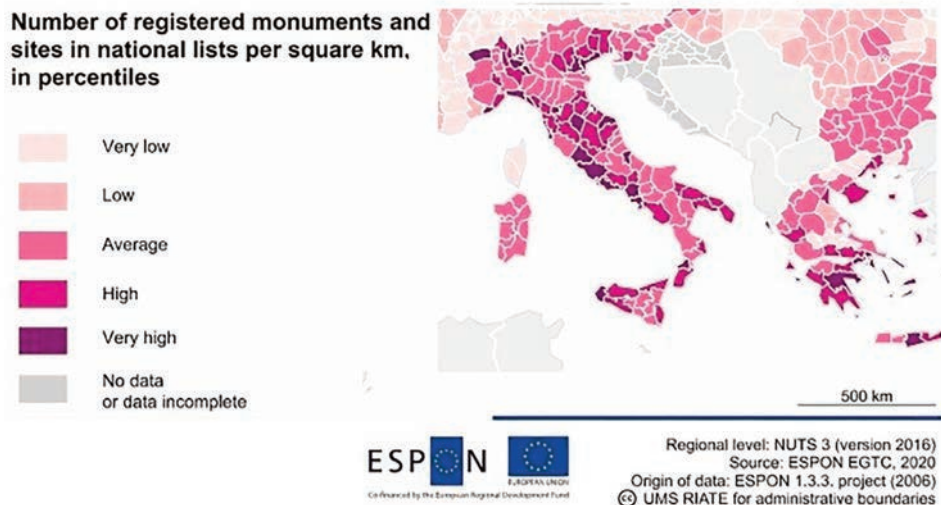
Figure 6.6



Source: ESPON HERITAGE project, 2019.

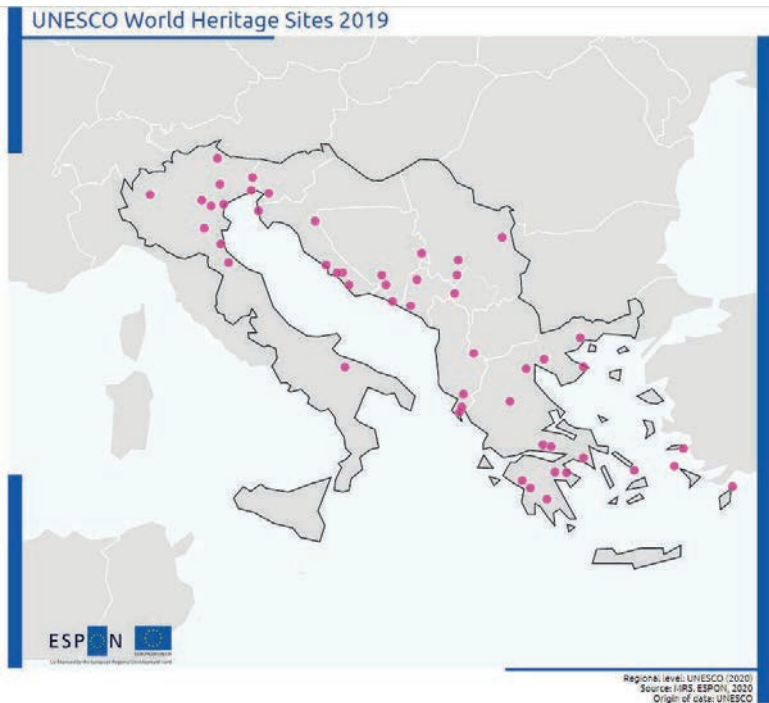
Figure 6.7

Density of monuments in European regions, 2006



Source: ESPON 2006 project: "The Role and Spatial Effects of Cultural Heritage and Identity".

Figure 6.8



Source: MRS ESPON 2020 <https://whc.unesco.org/en/list/>

a) Business demographics of the CCI sector

In terms of the business demographics of the CCI sector, in the following sub-section, partners were providing the basic demographic data of the CCI sector using fundamental quantitative indicators including, but not limited to: 1) Size of CCI sector; 2) Contribution to regional GDP; 3) Contribution to national GDP; 4) Number of employees of CCI enterprises and percentage of regional workforce; 5) Volume of sales by regional CCI enterprises; and 6) Number of enterprises, size and employment per CCI subsector.

The findings show that partner regions are endowed of a strong creative community: significant number of companies and entrepreneurs are operating in CCIs more about 10% of the share of overall economy of partner regions. Based on the data presented in the country/regional State-of -Art and SWOT Analysis reports, all CREATURES project partners have the potential and human resources to support broader development in the field of CCIs. In fact, the partner regions employed about 100.000 CCI workers, that is a share of 3,6% of overall reference economy and generate 7,676 million EUR, a share of 5% of overall reference economy.

Tab 6.4

The total size of CCI in partner regions		
Key indicators	Absolute values	%
Value added, EUR million (share of overall reference economy)	7,676	5.0%
Employment, number of workers (share of overall reference economy)	99,172***	3,6%
Number of companies (share of overall reference economy)	45,165	10,6%

Source: State-of-the-art Report (2020).

Note: ***The total of CCI employment value does not include the value for FBiH (n.a).

If we look at the economic data of CCI sub-sectors we can highlight the following findings according to official national and EUROSTAT statistics.

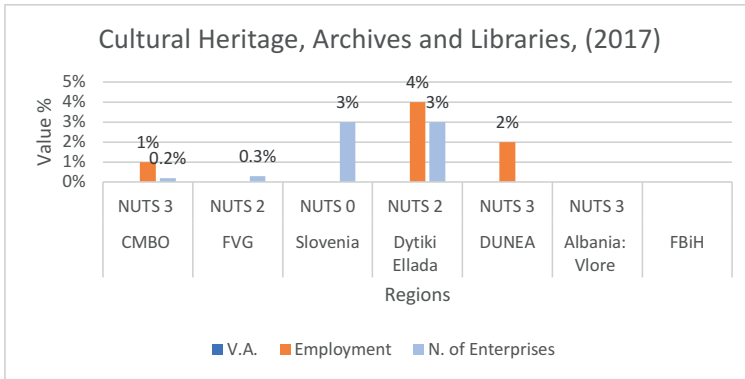
Core arts sector

As of 2017, the region with the highest number of enterprises of the core arts macro-category (Heritage, performing arts, artistic creation and crafts) is Slovenia (29%), MCBO (15%) and Western Greece (13%), followed by Dubrovnik Neretva County (5%) and FVG (4%). The number of employees of core arts is the highest in MCBO (16%), followed by Western Greece (13,8%) and Dubrovnik Neretva County (2,3%).

If we look at the subsector Cultural Heritage, Archives and Libraries Slovenia and Western Greece have the highest percentage values in term of number of enterprises and employment. In Dubrovnik Neretva County (HR) the employment in Cultural Heritage,

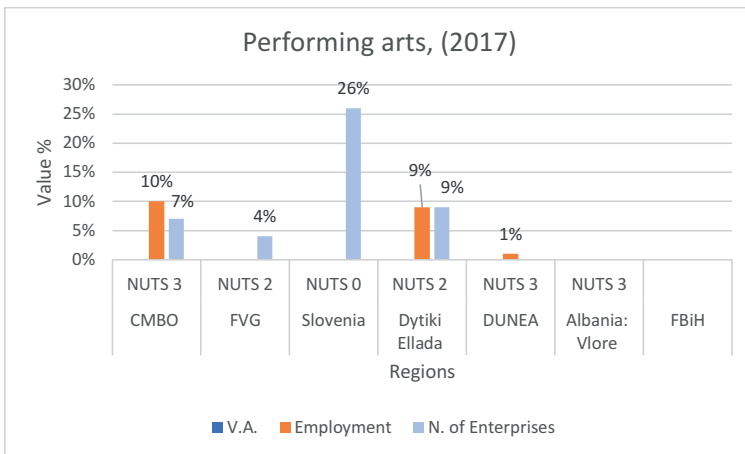
Archives and Libraries is also relatively significant with 2%. Even if the data from Vlore Region (AL) and FBiH (Bosnia-Herzegovina) are not available in the regional reports of State-of-the-Art, however they reported a diverse and rich cultural heritage sector as a point of strength.

Figure 6.9



Source: Data elaboration from the Joint State-of-the-Art report (2020)

Figure 6.10

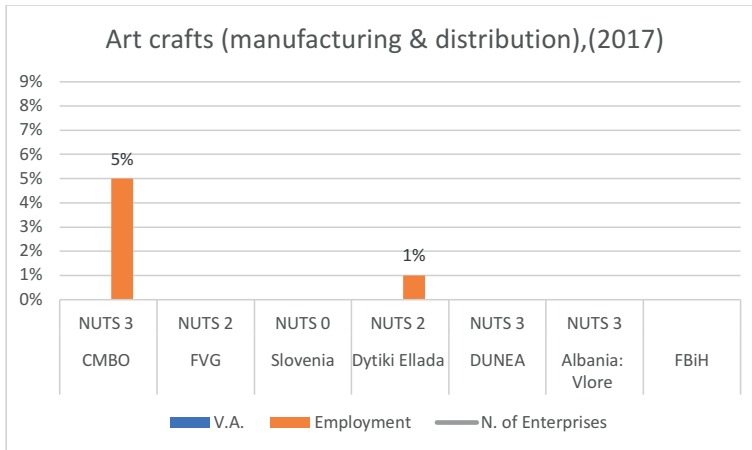


Source: Data elaboration from the Joint State-of-the-Art report (2020).

The data reported from Slovenia and Western Greece confirm their relevance also in the subsector of the Performing Arts. In particular, Slovenia is the top performer in term of employment with more than 25% of total employment in the CCI sector of the country; in Western Greece the values in term of employment and number of enterprises are about 10% of the CCI sector. Also in the

MCBO region the Performing Arts subsector plays an important role both in term of number of enterprises with 7% of total CCI enterprises active in the MCBO region as well as employment (10%). As for the art craft subsector just MCBO and Western Greece reported data on employment with respectively 5% and 1% of the total employment active in the CCI sector of their respective regions.

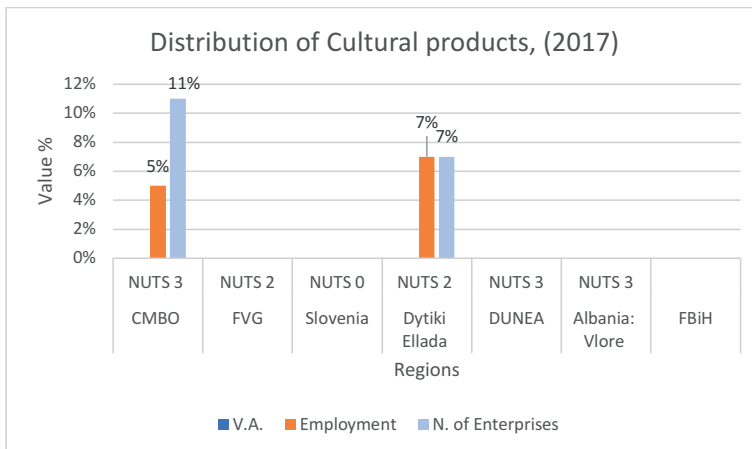
Figure 6.11



Source: Data elaboration from the Joint State-of-the-Art report (2020).

Distribution of cultural products

Figure 6.12



Source: Data elaboration from the Joint State-of-the-Art report (2020).

In the functional sector of distribution of cultural products, the available data collected show that the strongest number of enterprises are located in MCBO (11%), but the highest number of employed persons is in Western Greece (7%) among the partner regions.

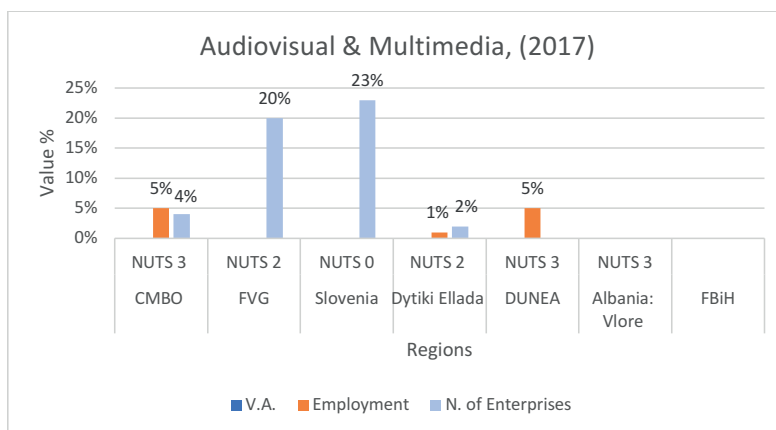
Media & Cultural Industries

Media and cultural industries represent the most important sector in term of n. of enterprises in FVG (51%) and Slovenia (38%) and Dubrovnik Neretva County (24%). In term of

employment the highest number of employees active in the Media and Cultural industries is counted in Dubrovnik Neretva County (26,6%) followed by MCBO (12%) and Western Greece (11,3%). In particular, if we look at sub-sector level, the highest value in term of number of enterprises of the Audiovisual & Multimedia belong to Slovenia (23%) followed by FVG (20%), while in the sub-sector

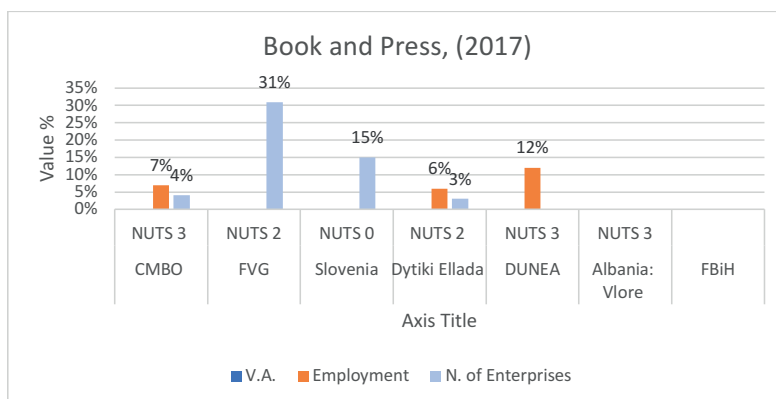
Book & Press the highest value belongs to FVG (31%), followed by Slovenia (15%). However, in term of employment, according to the available data, is the Dubrovnik Neretva County to employ the highest number of workers in both subsectors of Audiovisual & Multimedia (5%) and Book and Press (12%) followed by MCBO.

Figure 6.13



Source: Data elaboration from the Joint State-of-the-Art report (2020)

Figure 6.14



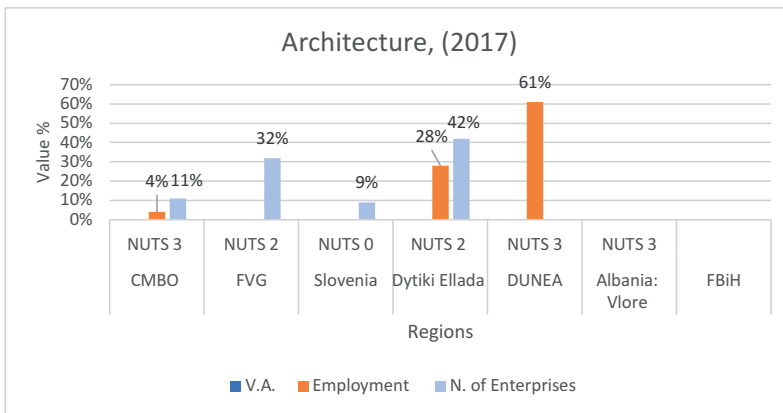
Source: Data elaboration from the Joint State-of-the-Art report (2020).

Creative industries

The creative industries represent the most important CCI macro-category activities in term of number of enterprises for the Dubrovnik Neretva County (70%) and Western Greece (60%), higher than the average value of all partner regions (47,2%), and the second most important sector in FVG (44%), MCBO (33%) and Slovenia (29%). If we look at the subsector level what can be highlighted is that in term of number of enterprises most of

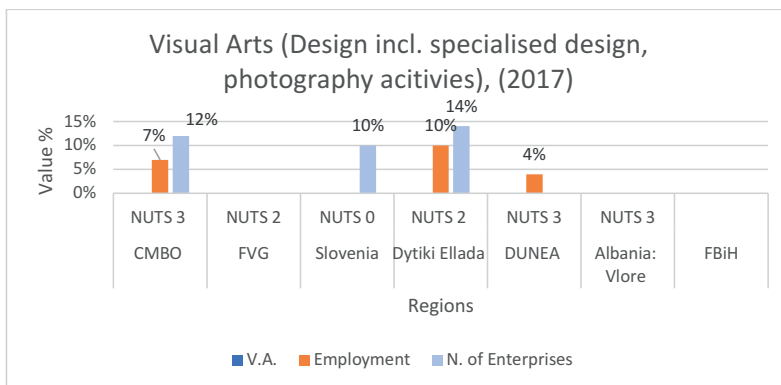
the Architecture subsector in particular FVG (32%) and Western Greece (42%); in the Visual Arts (specialised design and photography activities) the most relevant regions in term of number of enterprises are Western Greece (14%) , MCBO (12%) and Slovenia (10%) with an average value of 12%; in the Advertising subsector, including communication, FVG has the highest value, followed by Slovenia (10%) and MCBO (10%).

Figure 6.15



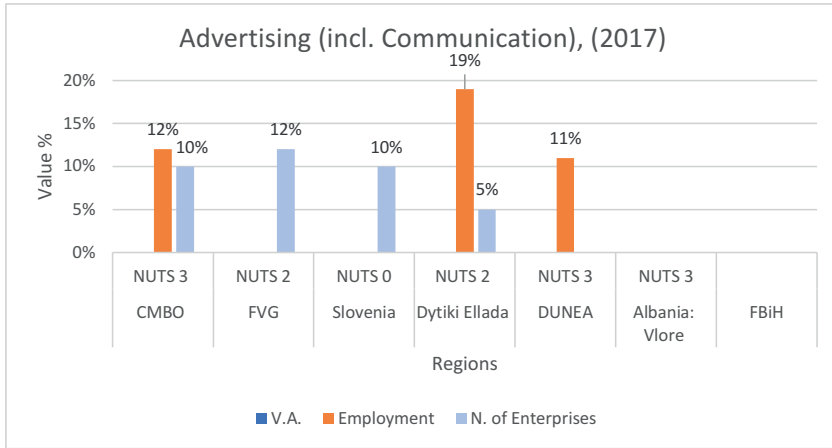
Source: Data elaboration from the Joint State-of-the-Art report (2020)

Figure 6.16



Source: Data elaboration from the Joint State-of-the-Art report (2020).

Figure 6.17



Source: Data elaboration from the Joint State-of-the-Art report (2020).

b) CCI links to cultural heritage preservation-valorisation and sustainable tourism in the project partner regions.

In this sub-section, the partners elaborated the connection between CCIs and cultural heritage preservation-valorization and sustainable tourism promotion in their countries/regions. The project partners provided evidence of 40 linkages activities that bring CCIs closer to cultural heritage and sustainable tourism promotion, such as it follows.

In the field of regional policies promoting innovation in regional cultural heritage exploitation and regional sustainable tourism the project partners mentioned:

1. Policy documents: Smart Specialisation

Strategy on Tourism and Culture (PSP, Western Greece) (1), Metropolitan Strategic Plan (MSP) and Tourism operative annual plan (MCBO) (2), The Strategic Plan of Vlore Region 2010-2020 – (Vlore Region, AL).

2. CCIs and Tourism Laws (3).
3. Regional policy service:
 - Communication and online platform: The Centre For Creativity platform - (UIRS - Slovenia) (4); the online platform Emilia-Romagna Creativa - (MCBO) (5);
 - Access to funding: Public grants "Promotion of creative cultural industries" - (UIRS, Slovenia); Incredibol! Call for proposals - (MCBO);

(1) http://dytikiellada.gr/wp-content/uploads/2016/01/RIS3_DE_2-2015.pdf.
 (2) Metropolitan Strategic Plan (inter alia, p. 31, 32, 11); Local promotion touristic program 2020; Promo-commercial touristic program; Multiannual guidelines.
 (3) Law "On Cultural Heritage" – (Vlore Region, AL); Law "On Tourism"- (Vlore Region, AL).
 (4) Center za kreativnost, MAO, 2020; <https://czk.si>.
 (5) EmiliaRomagnaCreativa
<https://www.facebook.com/momadubrovnik>

- City networks: Italian UNESCO Creative Cities - (MCBO);
- Film office: Film Office of the Region of Western Greece (CIAK project) - (PSP, Western Greece).

In the field of innovative and creative solutions / products developed by regional CCIs enterprises a wide range of examples from the main CCIs sub-sectors were provided:

1. Cultural, artistic and entrainment activities (Core arts):

- Performing arts (Sarajevo Film Festival - (FBIH); Sarajevo Winter Festival - (FBIH); MESS- (FBIH) (6); Summer on Vrbas, Banja Luka - (FBIH) (7); The Nights of Bascarsija - (FBIH) (8); Project "Youth inspired by Heritage" - (FBIH) (9);
- Visual arts (artistic creation): Photo exhibition, extreme photography (10) - (DUNEA, HR);

- Cultural Heritage (Museums): Moma Dubrovnik (11) - (DUNEA, HR); Turismo FVG - Arte e Cultura (12) - (FVG); Dubrovnik-card (13) - (DUNEA, HR); FVGCARD (14) - (FVG);
- Guided Tours: GUIDED TOURS (15) - (FVG); GUIDED TOURS (16) - (DUNEA, HR);
- Craft: Natura Dalmatia (17); Morana-depoli-peruna-ceramics (18) - (DUNEA, HR).

2. Media & Cultural Industries:

- Printing: Promotional material on cultural heritage routes (19) - (DUNEA, HR);
- VR equipment: Presentation of underwater archaeological site Cavtat (20) - (DUNEA, HR);
- Film, video and television: Film, video and television program production activities (21) - (DUNEA, HR); Cinema, video and

(6) <https://mess.ba/>

(7) <http://www.banjaluka-turizam.com/index.php/en/july/item/2080-summer-at-vrbas>

(8) <http://www.sarajevo-tourism.com/nights-of-bascarsija>

(9) <http://chwb.org/bih/>

(10) <http://portofdreamers.com/exhibition-photo-the-cultural-life-of-russian-emigrants-in-dubrovnik-and-the-legacy-of-ballerina-olga-solovyova/>; <https://majastrgarkurecic.com/project/04-dubrovnik/>; <https://www.facebook.com/stormchasersdubrovnik/>

(11) <https://www.facebook.com/momadubrovnik>

(12) <https://www.turismofvg.it/>; <https://www.turismofvg.it/Arte-e-Cultura>; <https://www.turismofvg.it/category/art-culture/>; <https://www.turismofvg.it/Eventi/ListaEventi?Tipologia=49>; <https://www.turismofvg.it/Offerte/FVG-Card>.

(13) <http://www.dubrovnikcard.com/>

(14) <https://www.turismofvg.it/Offerte/FVG-Card>

(15) <https://www.turismofvg.it/Offerte/Visite-guidate>

(16) <https://www.vodici-dubrovnik.hr/en/index.php>

(17) <https://naturadalmatia.hr/hr/>

(18) <https://www.damijenestolatko.com/en/lifestyle-en/morana-depoli-peruna-ceramics/>

(19) [https://www.rural-dubrovnik-neretva.hr/images/brosure/brochure_tombstones_neretva.pdf](https://www.rural-dubrovnik-neretva.hr/images/brosure/brochure_tombstones.pdf);

(20) <https://bluemed.interreg-med.eu/news-events/news/detail/actualites/croatian-bluemed-kac-opened-in-privdvorje/>; http://tzdubrovnik.hr/pano_dubrovnik.html

(21) <https://vimeo.com/157702207>; <https://vimeo.com/289054867>; https://youtu.be/_zZecynDp6I; <https://youtu.be/9LjRVlFJ8OI>; <https://youtu.be/UWjI-vSC4pU>; <https://www.facebook.com/croatia.hr/videos/964361190686485/UzpfSTU40TIzNzY3MTEyMjA1OTY0TMwNDk2MTU2OTk2MTg3/>.

television program distribution activities (22) - (DUNEA, HR);

3. Creative Industries:

- Advertising agencies: PromoTurismo FVG (23); Press and B2B Turismo FVG (24) - (FVG); Experience Dubrovnik (25) - (DUNEA, HR); Kreativna BiH (26) - (FBiH); Organization of conferences and fairs (27) - (FVG); Organization of conferences and fairs (28) - (DUNEA, HR).
- Photographic activities: Fotogallery – (FVG) (29); Photo exhibition, extreme photography – (DUNEA, HR) (30).

The project partner regions provided also examples of collaboration between the public and private sector in the areas of CCIs and tourism: Cluster CREATE Value chains - (MCBO): 1. SO - Fashion Archives (31); 2. SO - Tourism (32); DMO (Bologna Welcome) - (MCBO); Patras Carnival (33) - (PSP, Western Greece).

All these examples are certainly a point of strength for the project partner regions and show a strong orientation towards the development of CCIs and making linkages between CCIs and tourism sector. Based on the data presented in the country/region-

al State of Art and SWOT Analysis reports, all CREATURES project partners have noted that national/regional/local governments have recognized the relevance of CCIs for economic growth and acknowledged the potential of establishing linkages between CCIs and tourism.

c) Main CCIs stakeholders in the project partner regions

In the following sub-section, the partners aimed at categorizing and classifying the main stakeholders involved in the CCIs sector in the region, and describing their role and responsibilities within the CCIs sector and/or cultural heritage preservation-valorization and sustainable tourism and in the regional policymaking process for CCIs.

It should be noted that the stakeholders were categorized as it follows: CCIs enterprise; Policymaking body; Business representative; Higher education institution and Civil society organization. Also, the description of the stakeholders' "role" referred to: 1) their responsibilities within the CCIs sector (e.g., policymaking, consulting, supporting business entities) and 2) if applicable, their role in the regional policy-making process for the CCIs sector.

(22) <https://republic.hrt.hr/> ; <https://www.thedubrovniktimes.com/news/dubrovnik/item/6351-dubrovnik-neretva-county-tourist-board-attends-the-most-important-tourism-fair>

(23) <https://www.ikon.it/it/progetti/promoturismo-fvg>

(24) <https://www.turismofvg.it/it/46674/Press>; <https://www.turismofvg.it/Comunicazione/Area-B2B>;

(25) <https://www.facebook.com/ExperienceDubrovnik/>

(26) <https://euinfo.ba/en/kreativna-bih-2/>

(27) <https://www.turismofvg.it/Comunicazione/Area-B2B>

(28) <https://www.facebook.com/dubrovnikfestiwine/>; <https://dubrovacki.slobodnadalmacija.hr/dubrovnik/zupanija/dubrovnik/kora-organizira-besplatnu-edukaciju-za-turisticke-vodice-i-voditelje-turistickih-poslovnica-agencija-623527>

(29) <https://www.turismofvg.it/Fotogallery>.

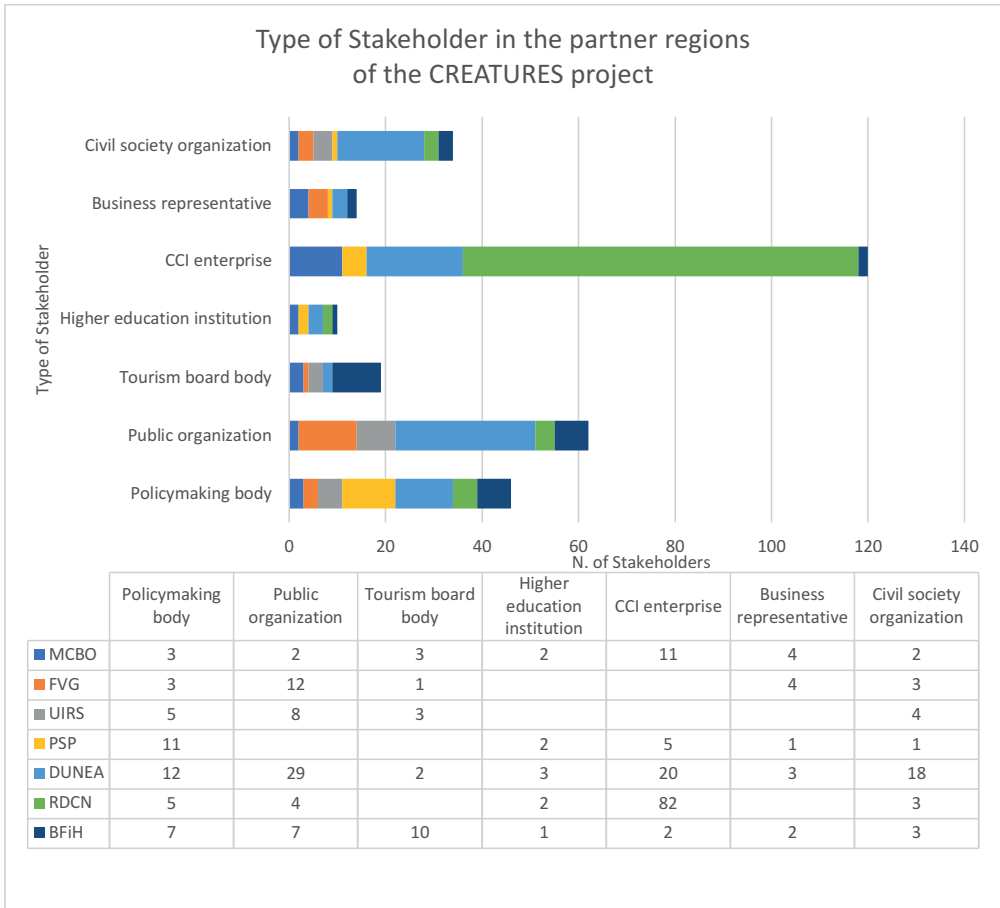
(30) <http://portofdreamers.com/exhibition-photo-the-cultural-life-of-russian-emigrants-in-dubrovnik-and-the-legacy-of-ballerina-olga-solovyova/>; <https://majstrgarkurecic.com/project/04-dubrovnik/>; <https://www.facebook.com/stormchasersdubrovnik/>

(31) 1. Fashion

(32) 2. Tourism and urban reactivation

(33) <https://www.carnivalpatras.gr/en/>

Figure 6.18



Source: Data elaboration from the Joint State-of-the-Art report (2020)

Evidence from the stakeholder mapping showed a wide range of relevant stakeholders that is to be assessed certainly as point of strength.

Presence of scientific partners (universities, higher education institutions - HEIs) and numerous cultural institutions, organizations, and associations has been identified as as-

set in CREATURES project area. Universities and HEIs play a significant role in knowledge creation, diffusion and use, and in contributing to educated labour forces (university graduates) who can use technologies and develop new skills. A large number of cultural institutions, organizations, and associations in public, profit, and non-profit sectors are engaging in cultural and creative activities and

cooperate with businesses in tourism sector. As for the creative business community significant is the number of companies and entrepreneurs operating in CCIs even if just a few plays a primary role. Availability of infrastructures for the CCIs sector development (creative hubs, creative quarters, co-working spaces, business incubators, etc.) and well-developed Innovation network and innovation ecosystems are characteristics of two partner regions (Emilia–Romagna and Autonomous Friuli-Venezia Giulia). However, other regions are typically characterised by an underdeveloped ecosystem that does not have a clear picture of the position and the relevance of CCIs, a lack of training schemes, and incubation-acceleration programmes targeting creative workers.

We can conclude that a point of weakness for partner regions is the quite weak inter-organisational networks in CCIs. CCI sector is an appropriate environment for the formation of inter-organizational networks, as it is one of the economic sectors incorporating the diversity of activities, sectors, organizations, and partnerships. As all stakeholders

in the CCI sector depend on each other to reach their objectives, it is necessary to establish alliances, partnerships or networks among them to be able to act and find common points of interest. Network organization and collaboration in the CC sector is extremely important since these networks promote the spread of information and strengthen connections between individuals and organizations, contribute to the development of CCIs and to the economic success of the regions in which they operate. Strong network ties between different CCIs stakeholders facilitate communication, cooperation, frequent exchanges of information, and greater dissemination of knowledge across various stakeholders. Networking is particularly important for entrepreneurs in CCIs as this enables them to understand intra-organizations and interorganisation collaboration, the institutional contexts, and the timely and accurate information flows. Although the importance of business and social networking ties have been acknowledged in the country/regional SWOT Analysis reports, it has been mentioned these ties should be more substantial.

6.2 The results from the interviews with stakeholders

6.2.a CCIs and regional competitiveness

In this section the project partners aimed to provide discussion on the linkages between CCIs and regional competitiveness. In specific, the discussion aimed to shed light to the

following questions: if (and if yes, how) various conditions in the region affect CCIs and its linkage to cultural heritage preservation and sustainable tourism; if (and if yes, how)

CCIs and its linkage to cultural heritage preservation and sustainable tourism affect various dimensions of regional competitiveness.

a) Negative impact of regional conditions on CCIs and its linkage to cultural heritage preservation and sustainable tourism.

If we analyse the answers gave from the interviewed stakeholders led by project partners on regional conditions affecting CCIs the findings show the main weaknesses on the access to finance; human resources; the level of regional innovation and digitalisation; the market conditions for CCIs products/services. Further regional conditions mentioned from some partner regions affecting with negatively the CCIs performance are the lack of infrastructures for sustainable mobility and broadly the lack of articulated and proper CCIs policy.

The main results can be sum up as it follows:

- *Limited funding opportunities for CCIs.* There are three primary sources that entrepreneurs seek for when it comes to financial support - the banks, venture capitalists, and angel investors. Banks and venture capitalists tend to alleviate the risks by providing funds to businesses with certain track records and experience. Thus, they often offer funds to businesses at the later stage of development. For start-up businesses, the possible source comes from business angels who invest equity capital for the high growth venture in an early stage. Since businesses in CCIs are mostly project-based, entrepreneurs in CCIs need the seed financing to start and develop the new project. The project is unique and new, with highly uncertain outcomes, which hinders their applications

for capital investment to venture capitalists and banks.

Therefore, due to its informal and private nature of the investment, business angels are the better option to seek for capital investment. Business angels often evaluate the new business idea in CCIs based on the following criteria: creativity - artist's talent and originality; marketability - artist's commercial potential; trustworthiness - confidence in artist's reliability, and passion - artist's commitment to their work (Ottavia, 2014). However, most creative entrepreneurs are beginners, short of skills necessary to effectively present the creative idea to potential investors to convince them that it is marketable.

In terms of public funding, there is a lack of public funding schemas particularly designed for the start-up businesses in CCIs. In sum, compared to businesses in other sectors, start-up companies in CCIs have more obstacles to raise funds, which limits business growth and survival.

- *Limited entrepreneurial orientation among the creative culture community* (creative workers). Unlike traditional industries - manufacturing, the main capital or resources of CCIs are knowledge (know-how), creativity, and talent. Creative industries are grounded in personal ideas, talent, experience, and work. Since the CCIs community consists mainly of independent artists and creators, who are not willing to act as entrepreneurs, it is not easy to unlock the potential of creative and cultural entrepreneurship. Moreover, CC businesses, particularly craft businesses, are unaware of their cultural and creative poten-

tial and related opportunities for business expansion. The lack of experience in business and the skills and capabilities needed to start a company leads to risk aversion and reduces the motivation to explore business opportunities.

- *Low level of business experience and managerial skills among creative workers.* Creative entrepreneurs are mainly interested in the creative process, have typically fewer managerial skills and limited business experience and may have difficulties in communicating with businesses and managers. Furthermore, whereas entrepreneurs are primarily motivated by the financial rewards that the exploitation of new opportunities can produce, creative entrepreneurs generally crave either artistic freedom and/or the recognition of their peers. Thus, these entrepreneurs seek to limit their managerial responsibilities, leading to a predominance of freelancers and soleproprietors and a lack of human capital resources in these companies. Lack of previous business experience and low managerial skills are common sources of underperformance of start-up companies in CCIs. If this lack of managerial skills could be addressed, the chances of new ventures succeeding would be increased.

- *Limited use of multimedia and digital technologies to promote touristic offers.* Technology has emerged as the driving and fundamental force for tourist destinations. Therefore, the tourism industry is subjected to the technological transformation that can make the conducting of a business easier and faster, and the transmission of information more convenient.

Since the destination is understood to be a variety of individual products and opportunities for experiences, all these factors can be combined to form the total experience of a place visited using digital technologies. In this context, a destination can use relevant digital tools and platforms that facilitate the dissemination of information and knowledge among stakeholders, thereby facilitating the interaction and integration of visitors within the surrounding space. Moreover, rapid evolution in technology has significantly advanced the conservation of cultural heritage in a digital format. Although the great potential of digital technologies in tourism has been identified in the project partner countries/regions, it has been noted that the exploitation of digital Specifically in the cultural heritage tourism context, AR contributes to the enhanced tourist experience, secures the additional sources of revenue for businesses and decreases seasonality. All CREATURE project partners has acknowledged that the use of the most innovative technologies in tourism can enhance the creation of new forms of experiential tourism and preservation of cultural heritage.

b) Impact of CCIs and its linkage to cultural heritage preservation and sustainable tourism on regional competitiveness.

In order to measure the impact of CCIs and its linkage to cultural heritage preservation and sustainable tourism on regional competitiveness, a useful indicator, suggested in the methodology, is the Regional Competitiveness Index (RCI), that is the result of a set of sub- indicators for the multiple dimensions of regional competitions.

If we look at the results of RCI 2019 in the project partner regions the best performer is Slovenia with a score in line with the EU average value followed by the Emilia-Romagna Region (-0,18) and Friuli-Venezia Giulia Autonomous Region (-0,28) with a score slightly below the EU average. The other partner regions in the ranking have a score around -1,00 the EU average value, Jadranska Hrvatska (-0,8) and Dytiki Ellada (-1.43). If we observe the sub-index of the basic dimensions the results are mostly in line with the RCI 2019, though Jadranska Hrvatska (-0,76) and Dytiki Ellada (-1,33) show a better performance than their RCI 2019 and even if in comparison with the other partner regions they remain with the lowest scores. On the other hand, Emilia-Romagna Region (-0,18)

and Friuli-Venezia Giulia Autonomous Region (-0,28) show a lower performance in the basic dimension than their RCI 2019. However, if we focus on the efficiency dimension the performance of both Italian regions is higher than their RCI 2019 respectively with a value of -0,24 for Friuli-Venezia Giulia Autonomous Region and -0,07 for Emilia-Romagna Region. If we focus on the sub index of innovation, we can highlight that Dytiki Ellada performed better than its RCI 2019 with a value of -1,12 while Jadranska Hrvatska (-0,86) and Emilia-Romagna Region (-0,26) had a lower performance than their RCI 2019.

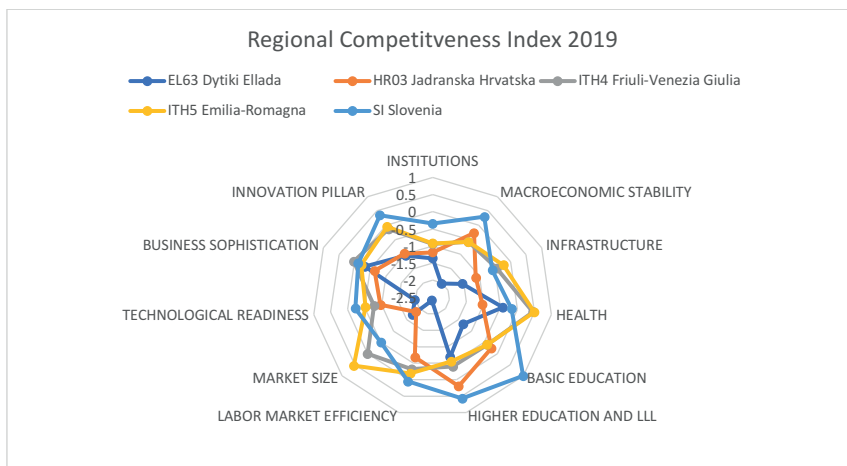
Tab 6.5

country	region	region_ID		GDP_PK_PPS INDEX avg 2015- 17 (EU28=100)	BASIC	EFFICIENCY	INNOVATION	RCI 2019
EL	EL63	85	Dytiki Ellada	50,04	-1,33	-1,61	-1,12	-1,43
HR	HR03	139	Jadranska Hrvatska	58,08	-0,76	-0,78	-0,86	-0,79
IT	ITH4	166	Friuli-Venezia Giulia	104,38	-0,38	-0,24	-0,29	-0,28
IT	ITH5	167	Emilia-Romagna	118,90	-0,32	-0,07	-0,26	-0,18
SI	SI03	228	Vzhodna Slovenija	68,53	-0,03	-0,13	-0,34	-0,14
SI	SI04	229	Zahodna Slovenija	99,18	0,11	0,21	0,35	0,22

Source: EUROSTAT – RCI 2019.

By getting a look at the figure 6.19 and the tabs 6.6, 6.7 and 6.8 more into details, what emerges clearly is that most of project partners show averagely weaknesses in the dimensions of institutions and infrastructure for the basic dimension, labour market for the efficiency dimension, technological readiness for the innovation dimension.

Figure 6.19



Source: EUROSTAT - RCI 2019

Tab 6.6

REGIONAL COMPETITIVENESS INDEX 2019 - BASIC DIMENSION						
region		INSTITUTIONS	MACROECONOMIC STABILITY	INFRASTRUCTURE	HEALTH	BASIC EDUCATION
EL63	Dytiki Ellada	-1,4	-2,0	-1,5	-0,4	-1,3
HR03	Jadranska Hrvatska	-1,2	-0,3	-1,1	-1,0	-0,2
ITH4	Friuli-Venezia Giulia	-0,9	-0,6	-0,4	0,5	-0,4
ITH5	Emilia-Romagna	-0,9	-0,6	-0,2	0,5	-0,4
SI	Slovenia	-0,3	0,3	-0,6	-0,2	1,0
AL	Vlore	n.a.	n.a.	n.a.	n.a.	n.a.
BH	BFIH	n.a.	n.a.	n.a.	n.a.	n.a.

Source: EUROSTAT – RCI 2019.

Tab 6.7

REGIONAL COMPETITIVENESS INDEX 2019 - EFFICIENCY DIMENSION				
region		HIGHER EDUCATION AND LLL	LABOR MARKET EFFICIENCY	MARKET SIZE
EL63	Dytiki Ellada	-0,7	-2,4	-1,7
HR03	Jadranska Hrvatska	0,2	-0,7	-1,9
ITH4	Friuli-Venezia Giulia	-0,4	-0,3	0,0
ITH5	Emilia-Romagna	-0,6	-0,2	0,5
SI	Slovenia	0,6	0,1	-0,5
AL	Vlore	n.a.	n.a.	n.a.
BH	BFIH	n.a.	n.a.	n.a.

Source: EUROSTAT – RCI 2019.

Tab 6.8

REGIONAL COMPETITIVENESS INDEX 2019 - INNOVATION DIMENSION				
region		TECHNOLOGICAL READINESS	BUSINESS SOPHISTICATION	INNOVATION PILLAR
EL63	Dytiki Ellada	-2,0	-0,3	-1,1
HR03	Jadranska Hrvatska	-1,0	-0,6	-1,0
ITH4	Friuli-Venezia Giulia	-0,8	0,0	-0,1
ITH5	Emilia-Romagna	-0,5	-0,2	0,0
SI	Slovenia	-0,2	-0,1	0,3
AL	Vlore	n.a.	n.a.	n.a.
BH	BFIH	n.a.	n.a.	n.a.

Source: EUROSTAT – RCI 2019.

The analysis of the answers of the interviewed stakeholders led by project partners confirms the results of RCI 2019. As for the basic dimension, project partners reported that quality of governance is a particularly important requirement in term of wide participation and involvement of all local stakeholders (FVG), stability and continuity of cooperation with the CCIs sector (Western Greece) and formal mechanisms of collaboration between public, private and NGOs in CCIs and tourism sector (BFIH). Concerning the dimension Infrastructure FVG reported that cultural assets can suffer from decentralization and the pressure to strengthen the link is continuous; sustainable tourism mobility models should be promoted, including slows mobility and innovative forms of shared mobility. Slovenia, Western Greece and BFIH reported that more investments in infrastructures are needed for promoting cultural heritage.

The answers about the efficiency dimension from stakeholders interviews of partner regions show that most of the project partner regions have weaknesses in the labour market among which risks of obsolescence due to the lack of specific lifelong learning schemes and non-professionalization of

young workers due to lack of a sectoral labour policies promoting the transition to regular full time employment; on the other hand project in partner regions as Western Greece the development of new CCIs products and services resulting from the growth of creative businesses has a positive effect on the efficiency of the labour market. Also in the case of BFIH, according the stakeholder interview with CHwB, the linkage between CCIs and sustainable tourism development creates new job and reduces the level of unemployment, particularly among young people. MCBO reported that the housing and catering sector sustained the metropolitan economy and the competitiveness against the 2009 crisis that caused the death of a huge number of enterprises.

Concerning the market size it FVG reported that its propensity for cultural consumption is higher than other comparatively richer Italian regions and represents a positive leverage for regional competitiveness.

As for the dimension of Higher education and lifelong learning in the partner regions as MCBO CCIs also concretely contributes to the advancement of the region's business innovation through education and training sys-

tem networks, building collaborations with public institutions at different levels, generating widespread well-being and creative jobs and skills. However as reported from FVG the ICC's request for ad hoc and almost on-demand training, linked to the characteristics of the various sectors, must confront the inertia of the university education system, in which flexible and continuous forms of school-work alternation as in technical and vocational teaching are lacking. Also SMEs involvement in internships schemes (tertiary education) is missing.

As stated in the context analysis of Western Greece most of the CCI stakeholders have a high level of education. According to the Study CCIs in Canton Sarajevo there is high quality arts education: art undergraduate and graduate level education is available and have positive impact.

Concerning the innovation dimension of the RCI index the low score in technological readiness impacts negatively on the regional competitiveness: as reported in the context analysis people in the CCIs sector believe that they need further training in the use of new technologies and the absence of strategy and programmes can produce negative effects. Also, partner regions as FVG endowed with a high rate of broadband access from households and businesses remarked the importance of adopting and implementing a digital agenda at regional level following the European guidelines and national strategic plans: through the development of useful digital infrastructures and services, simple to use and accessible to all, the Agenda has, among others, the objectives of promoting research and innovation and to favour tourism development and enhancement of cultural heritage.

6.2.b Factors that facilitate or hinder the use of CCIs products / services in cultural heritage and sustainable tourism

In the section 4 of the Joint State of the Art Report the project partners aimed at providing insights on the factors that facilitate and hinder the use of CCIs products / services in cultural heritage and sustainable tourism.

By focussing the attention on the factors that facilitate the use of CCIs products / services in cultural heritage and sustainable tourism the stakeholders' interviews led by project partners we can highlight the following key enabling factors and new opportunities for regional development in the project partner regions.

Improvement the institutional and regulatory environment for CCIs.

The development of potential linkage of the CCIs to tourism development is highly influenced by the nature of the formal institutional environment in which economic players of the CCIs sector and the tourism sector operate. Generally, when the formal institutional environment is perceived to be business friendly, transparent, and supportive, economic players are more likely to be efficient, innovative, and competitive. The main elements of the formal institution environ-

ment that have been identified in the regional SWOT Analysis reports as being particularly relevant in creating synergistic links between CCI sector and the tourism sector are: rule of law, regulatory system, government policies, and business support infrastructure.

– The rule of law, which embodies a well-functioning legal system, effective enforcement of contracts, and property rights protection, is considered a basic component of an institutional landscape that facilitates more efficient market exchange and creates the opportunity for potential synergistic links between CCI sector and the tourism sector. The rule of law leads to a less turbulent and more friendly institutional environment which allows economic players in both CCI and tourism sector to focus more on productive activities such as innovation, rather than on 'fire-fighting' schemes to combat unregulated opportunistic behaviors (e.g., violation of intellectual property rights, illegal deviations from agreed terms). In terms of the rule of law within the CCI sector, different conditions have been described in the country/regional SWOT Analysis reports. While in Emilia-Romagna Region, some important regional laws were issued on CCI topics during the 1990s. After that, a positive institutional framework was established in some countries/regions (Albania, Bosnia and Herzegovina, Slovenia) the development of an institutional framework is still in the nascent stage.

– Regulatory system, including legal requirements for starting a business, applications for business permits and licenses, and tax administration, in the regional/country SWOT Analysis reports, has been characterized by bureaucratic inefficiencies. Bureaucratic inefficiencies increase the unneces-

sary costs, including direct financial costs and the time and effort spent to complete tedious and long-winded bureaucratic processes imposed by the government institutions. In all country/regional SWOT Analysis reports have been noted that the entrepreneurial activities of CCI and tourism businesses can be well-supported by the government with a quality regulatory system that does not impose financial (e.g., excessive fees) and non-financial (e.g. time and effort) costs.

– In term of government policies/strategies, the priority is to develop policies/strategies in CCI sectors (for project partners without policies/strategies) and integrate them with other sectors at national/regional/local level. Moreover, national/regional/local authorities and the tourism sector should aim to change the orientation of the tourism strategy, developing thematic forms of tourism (Slow/Circular/Green/Wine, etc.) as well as the tourism of experience. CCI stakeholders should play an important role in achieving this goal.

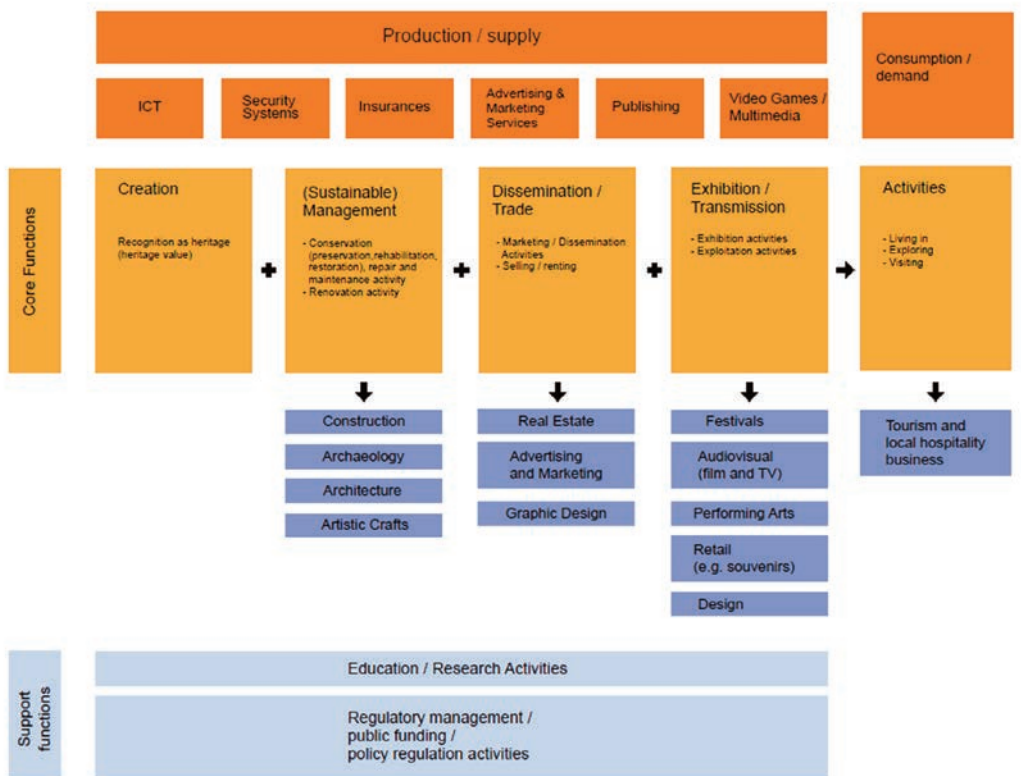
– Business support refers to the extent to which the government extends various forms of assistance or incentives designed to support CCI and tourism businesses. Government-initiated business support programs provide CCI and tourism businesses with access to resources (not otherwise accessible to them) that are needed for CC and tourism entrepreneurial activities. Based on the country/regional State-of Art and SWOT Analysis reports we can see that in the last couple of years there has been increasing interest of governments to design specific programs that will provide small and medium enterprises in CCI sector and tourism sectors access to financial

Value chain mapping in CCIs.

Value chain mapping in CCIs will reveal the complex and multifaceted interactions among a diversity of actors (institutions, organisations, companies) the socio-economic setting of CCIs

At this purpose can be useful to follow value chain models as in the figure below already developed by other European projects.

Figure 6.20



Source: ESPON HERITAGE project, 2019

In other words, mapping value chains in CCIs will provide insights into who is who in the value chain of CCIs by identifying the dynamic linkages between the activities of different actors. How are different links in a chain held together; what is the “glue”?

When one link in a chain changes, what happens to the prior and subsequent links? Will new value windows for profit arise, or will the opportunities be closed in the case of change?

– Constraints and levels of inefficiencies that prevent the further addition of net value, innovation, and competitiveness. What missing links avoid the emergence of efficient clusters in CClss? What actors are underperforming? What resources are inactive in the creative community, and could they be activated?

– Recognition of value created in and beyond CClss. What are intrinsic interdependencies and flows generated in the supplier's part of the value chain? Also, value chain mapping in CClss will encourage partnerships and networking between various actors in CClss and facilitate the organization of few large-scale (inter-sectoral and intergenerational) events connecting freely and informally businesses, artists, designers, culture and entertainment, public administrators, potential funders, etc.

Digitalisation and development of experiential tourism.

The introduction and increased proliferation of technologies has had a significant impact on many industries, especially the tourism sector. The unique characteristics of mobile technologies, for example, ubiquity, flexibility, personalisation and dissemination make it a useful tool for both tourism suppliers and demanders/tourists. The increased awareness and use of digital technologies, have changed travel behaviours by revolutionising the way tourists search for information, make decisions, purchase tourism products and services, and find and explore reviews. Therefore, actors in tourism sector are constantly exploring the potential application of technologies to enhance tourist experiences. Within the tourism industry, augmented reality (AR) offers many opportunities to add value, providing tourists with a new and inno-

vative way to explore unknown surroundings. AR offers the opportunity to create an augmented perception of reality, enhancing what the users see in the real world, or create an entirely artificial environment showing users what does not exist in the real world. By seamlessly blending computer simulations in real environments, AR creates an enhanced view of supplementing the users' environment with digital content, thus facilitating integration between physical and virtual worlds. AR enhances the real-world environment, providing context-sensitive information of the users immediate surroundings by overlaying computer-generated content (e.g. avatars, 3D models, interactive features) onto their direct view through a device. In particular, AR presents opportunities for museums to modernise their offer, providing more engaging and interactive content. Specifically in the cultural heritage tourism context, AR contributes to the enhanced tourist experience, secures the additional sources of revenue for businesses and decreases seasonality. All CREATURES project partners has acknowledged that the use of the most innovative technologies in tourism can enhance the creation of new forms of experiential tourism and preservation of cultural heritage.

By passing now to summarize the main factors that hinder the use of CClss products / services in cultural heritage and sustainable tourism in partner regions as stated in the stakeholders' interviews we can highlight the following hindering factors and threats for regional development.

Uncertainty due to the current situation caused by the Covid-19 pandemic.

The various extraordinary measures that many national authorities have resorted to stop the spread of 271 COVID-19 have changed the world in a way that would have been entirely unthought of a few months ago. National administrations quickly realised that the ease of travel – one of the comforts of modern life in the era of globalisation – is a main factor facilitating the outbreak. As a result, national borders have been closed, cross-border movement of people has been stopped and international transportation has been suspended. All these measures have been accompanied by adequate domestic efforts ranging from banning mass events and encouraging people to self-isolate to restrictive lockdowns imposed on entire countries. The closure of hotels, restaurants, entertainment centres, and various tourist attractions has put on hold the whole tourism and travel industry. Simultaneously, with international travel largely suspended, and domestic travel also largely restricted, distances between 'home' and 'away' have grown to an extent that they are often impossible to overcome. As a result, tourism as we knew it just a few months ago has ceased to exist. Since all these measures have inevitably led to putting many forms tourism activities on hold, national administrations have faced a challenge of saving their economies, including also the tourism sectors. Since governments need to prioritize the allocation of public funds across different sectors, it is not uncertain whether public funds will be enough for the restart of tourism sector and the further development of CCIss.

Data gap: Insufficient production and dissemination of data, analytical information, and updated statistics in CCIss and tourism.

Although in some countries/regions some

evaluations of CCIss sector have been carried out, the exploration of the economic potential of CCIss is still impeded by a lack of similar data. The absence of data is the outcome of several issues associated to CCIss, namely a lack of universally accepted definition of CCIss and sub-sectors, differences in the scope of CCIss and difficulties related to the categorization of CCIss in the statistical sense as CCIss are not well-defined. Insufficient production and dissemination of data, analytical information, and updated statistics in CCIss and tourism limits the efficiency and calibration of policy interventions. In tourism, the use of arrivals as the only statistics to judge the success of destinations compromises their social and environmental sustainability. Also, the lack of statistical data on the CCIss sector and tourism sector is a serious impediment to the development of these sectors. The absence of reliable data impedes evidence-based policy development for investments in the expansion of the CCIss and tourism sectors. The lack of relevant data makes it impossible to know whether policy decisions and investments are having the desired outcomes.

6.3 The results from the workshop sessions

The project partners organised a series of workshops along the timeline of the project where they have the opportunity to meet, discuss and exchange ideas and current issues related to on topics relevant to cultural heritage preservation-valorisation and sustainable tourism and Cultural and Creative Industries (CCIs) links in the ADRION region.

A first transnational seminar was organised online on 8th and 9th October 2020 by the School of Economics and Business, University of Sarajevo, BiH. The purpose of the transnational seminar was to provide a platform for knowledge sharing and discussion on topics relevant to cultural heritage and sustainable tourism in the six countries (four regions and three countries). The seminar proved to be a unique opportunity for exchanging ideas and current issues related to the status and perspective of Cultural and Creative Industries (CCIs) in the ADRION region. Through educational lectures and practical workshops, the importance of a sustainable and competitive tourism sector was promoted through the empowerment of CCIs in an innovative way. The two-day seminar gathered more than fifty participants from six countries of the Adriatic-Ionian region (Italy, Slovenia, Greece, Croatia, Albania and BiH) whose discussion surpassed defined framework and dealt with innovative and prevailing issues related to outbreak of COVID-19 and its impact on CCIs and sustainable tourism, specifically the issues related to financing CCIs in these challenging times.

During the first day of the seminar, the par-

ticipants had the opportunity to involve in vivid discussions and presentations of two Master classes and two thematic sessions. Master classes were held by BiH CCIs representatives and Thematic sessions dealt with two broad topics: CCIs & Cultural Heritage Interpretation and CCIs & New Experimental Tourism Models, respectively.

Master classes provided insightful and innovative presentations about reviving and regenerating several segments of BiH cultural heritage. During thematic sessions, the participants had the opportunity to learn, see and hear about different CCIs in BiH since sessions included six different CCIs stakeholders (the government sector, CCIs and NGOs supporting CCIs) from different CC Industries (film, digital media, museums, preservation and conservation of historic buildings, etc).

During the second day, the participants were able to hear and engage into discussion related to CCIs and its support to sustainable tourism sector based upon experiences primarily from the Italian colleagues. In the following sessions, the participants were presented with the presentations of virtual study visits of BiH's Projects "Ćiro Herzegovina Bike " and Vranduk, Old Medieval Town. After the Workshop titled CCIs on the ground, the representative of each project team provided concluding remarks and suggestions for further cooperation.

The 2nd Transnational Seminar "Experiential tourism for creative tourists" was organised

by the Patras Science Park, Western Greece. Speakers were staff members from all eight partners, the six associated partners and the relevant stakeholders from eight ADRI-ON countries and eight regions. A surprising large number of people attended the two-day event, i.e. 109 participants that seemed quite happy with the overall organization and contents of the two-day event. The focus of the 2nd Transnational Event was on digitization of CCI activities, and so structure and content of the presented works were aligned to it.

The key message from the number of presentations by prominent professionals, stakeholders representatives, and academics is that “The pandemic that created so many problems to public health and the economy accelerated at the same time adoption of new technologies towards digitization of traditional processes and, with incorporation of Augmented and Virtual Reality applications (AR, VR), it is possible that the tourist product offer may be significantly upgraded”.

As an introduction to the 1st day activities, the importance of innovation in CCIs and the associated enhancement of the tourist offer in the ADRI-ON countries was stressed, in combination with incorporation of emerging technologies in traditional CCI activities, arising from international good practices. Presentation of tools and infrastructures that can boost development of the CCI sector, i.e. acceleration programmes, creative hubs, training facilities and film offices, occupied the whole duration of both sessions of the 1st day works.

The 2nd day activities started with a Net-

working example, i.e. presentation of synergies with other projects that demonstrated the multiplier effect of cooperation between local stakeholders, and the resulting resource efficiency by avoiding useless replications of the same activities by various organizations. The Workshop involved prominent academics from the neighbouring University of Patras, as well as entrepreneurs and representatives of local organizations that gave a seminar on new technologies to be incorporated by CCI actors of the private and public sectors, explained through several real-life cases and good practices, and demonstrated how a serious threat (pandemic) can be converted to opportunity for digitization and enhancement of traditional activities. During the (Virtual) Study Visit, representatives of the private and public sectors presented several impressive digitization applications and concluded with a virtual tour of the Ancient Olympia site and Museum of the Olympic Games.

A third transnational seminar was organised online on 23rd and 24th March 2021 by UIRS, Slovenia, titled “Potentials of Innovative Tourism, Cultural Heritage and Creative Industries for the Green Recovery”.

A first presentation was on the topic “Cultural Heritage, Sustainable Development and Conscious Tourism: a trio with experience to generate the harmonies of territorial governance in support of the post-Covid economic revival” led by the President of ISOCARP. The take-away messages were the following ones: a) Cultural and natural heritage and sustainable tourism are closely linked. Cultural Heritage, with all its aspects, has a positive impact on sustainable tourism while tourism can be

sustainable only if it includes more intimate interaction with the local culture and the local environment; b) Business as usual scenario leads to spontaneous development and evolvement of tourism phenomenon, leading eventually to completely uncontrolled future pathways (ie. Touristification and mass tourism creating negative outcomes/ externalities over local communities, bad management of undertourism areas, etc...).

A second presentation dealt with the topic of Smart Specialisation Strategy. The speaker by GODCP showed the main features of the Slovenian Smart Specialisation Strategy–S4 (34) and the current process to develop the new S5: it will be based on Responsible tourism for the future including SLOMICE5.0, Digitalisation of tourist products, S(LOVE)NIAS-PAICT solutions for business optimisation, Active Authentic Boutique experience, Zero gastronomy, Cultural Heritage & Tourism.

A transnational round table was on the topic Creative Tourism and post-Covid recovery. The Center za Kreativnost, Centre for Creativity moderated the expertise participants from partner regions of the round table.

In the 2nd day of the transnational seminar a first presentation was titled European Green Capital 2016: five years after the award, led by CEO Ljubljana Tourism about the project GO! Borderless within the European capitals of culture programme. The project wants to create: Nova Gorica (SLO) and Gorizia (IT) as one European cross-border city; a green, vibrant city with a high quality of life; an innovative, entrepreneurial-minded city. The concept is inspired by the situation on the border between Slovenia and Italy and the unique

position of Nova Gorica and Gorizia. From this point it goes beyond exploring all kinds of borders. The ambition is to develop a new cultural ecosystem and an example of good practice for other European border regions. GO! Borderless wants to overcome economic and cultural marginalization, brain-drain and lack of ambition.

A final relevant presentation by Centre For Creativity (CzK) was on the impact of national platform for creativity to boost cultural and creative industries in Slovenia. The measures implemented for the development of CCS were introduced: 1) Public grants for CCS by Ministry of Culture; 2) The Centre For Creativity (CzK) interdisciplinary platform for promotion and development of creative sector in Slovenia and links it more actively with entrepreneurship, economic and other sectors. The CzK encourages the development of projects, products and services that emerge at the intersections of art, culture, experimentation, market, entrepreneurship and the economy. The results of these projects have business potential, increase added value, can solve social problems and contribute to social progress and prosperity.

(34) Overview IT support for marketing and networking; Knowledge for enhancing the quality of services; Technological solutions for sustainable use of resources in accommodation facilities; Green Slovenian tourism scheme.



7. Policy implications and recommendations



This chapter implies the recommendations the analysis of the previous identified in the State of the Art, the analysis of weakness and strength, the identification of best practices by questionnaires which were distributed to partners stakeholders. The analysis will follow step by step the macro-environment in the context of EUSAIR perspective, analysis of the policy environment in the Adriatic region, CCI sector and tourism links in the Adriatic region, main stakeholders and the way they contribute to the sector, the competitiveness of the region, analysis of the field

result data collected and will imply a policy recommendation in the end of the chapter.

Why is important a policy recommendation?

Policy recommendation documents are really just forming of the standard analytical report. Both documents analyze a situation and recommend a course of action. In both cases, the primary purpose is to help others make a decision; the writer's task is to convince the reader of the appropriateness of the analysis and the recommendation (1).

7.1 From the project context to the Adriatic area

The European Strategy for the Adriatic-Ionian Region (EUSAIR)

The EU Strategy for the Adriatic and Ionian Region (EUSAIR) is a macro-regional strategy adopted by the European Commission and endorsed by the European Council in 2014. EUSAIR is one of the four EU macro-regional strategies, besides the EU Strategy for the Baltic Sea Region (2009), the EU Strategy for the Danube Region (2011) and the EU Strategy for the Alpine Region (2016). (About EUSAIR, n.d.)

The EUSAIR covers nine countries: four EU Member States (Croatia, Greece, Italy, Slovenia) and five non-EU countries (Albania, Bosnia and Herzegovina, Montenegro, North Macedonia, Serbia).

Objectives:

The general objective of the EUSAIR is to promote economic and social prosperity and growth in the region by improving its attractiveness, competitiveness and connectivity. With four EU members and four non EU countries the strategy will contribute to the further integration of the Western Balkans.

The participating countries of the EUSAIR agreed on areas of mutual interest with high relevance for the Adriatic-Ionian countries, being it common challenges or opportunities. The countries are aiming to create synergies and foster coordination among all territories in the Adriatic-Ionian Region in the four thematic areas/ pillars that are: Blue Growth, Connecting the Region, Environmental Quality and Sustainable Tourism. Each

(1) <https://web.uvic.ca/~sdoyle/E302/Notes/Policy%20Recommendation.html>

topic is supervised by representatives from two countries, with a three-year mandate. Furthermore, the Action Plan also incorporates topics under each pillar, followed by specific actions and examples of possible projects.

Thus, the cornerstone of the EUSAIR is all that concerns the natural asset of its marine environment (blue growth, biodiversity, maritime transport). Furthermore, capacity building, energetic networks, infrastructure and transport are also of great importance. Generally, all common assets are seen as an essential part of the strategy, for its primary aim is to bring the region closer together.

The communication from the European Commission identifies both challenges and opportunities with respect to the strategy. The region has notoriously been through extremely tough and brutal years. The after effects of wars and conflicts are still present to this day in some countries, and some parts of the region are characterised by a very different background than others. Thus, the strategy inevitably faces some major challenges, concerning:

- Socio-economic disparities.
- Transport.
- Energy.
- Environment.
- Natural and man-made hazards and risks entailed by climate change.
- Administrative and institutional issues.

Governance:

The strategy should dispose optimally of the funds already in place. In order to do so, there has to be effective governance which consists in both monitoring and effective implementation. Three needs were identified, with respect to governance, by the Commission Report of May 2014:

1. Strong political leadership.
2. Effective decision making.
3. Good organization and implementation

The two main bodies of EUSAIR are the Governing Board and the Thematic Steering Groups.

The Governing Board (GB) provides co-ordination to the Thematic Steering Groups and manages the implementation of the overall strategy. The GB is co-chaired by the country currently chairing the Adriatic and Ionian Initiative – a former similar initiative that has been re-adapted for the new strategy – and by the European Commission.

Funding:

Funds for the strategy are drawn from existing funds such as ESIF and the Instrument for Pre-Accession Assistance. The Partnership Agreements of member states involved in the EUSAIR – outlining the modalities through which the state can benefit from European

- Structural Funds – make sufficient mention of the EUSAIR's strategic meaningfulness for the development of the region, and of its alignment with the broader Europe 2020

strategy.

– Other funds and instruments relevant to the pillars are available, notably Horizon 2020 for all pillars, the Connecting Europe Facility for Pillar 2, the LIFE Programme for Pillar 3, as well as for mitigation and adaptation to climate change, and the COSME Programme for SMEs for Pillar 4.

– Other means are available, notably from the Western Balkan Investment Framework, the European Investment Bank and other international financial institutions. To be considered are also national and regional funds that can be used to implement the EUSAIR, e.g. within national and regional ESIF programmes.

7.2 Policy environment in the Adrion Region

The chapter requires the identification of the CCIs sector in the Adrion region. From a previous research from project partners, in the context of the project, there is a disparity in CCIs sector between EU and non-Eu countries in the Adrion region.

From a previous analysis identified in the State of the Art, we see that non-EU countries in the Adrion region are not in the same condition as EU countries. Relevant data for CCIs sector in Albania and Bosnia Herzegovina data are not accurate and do not exist. Therefore, is lacking the first step of identification of the sector and it's difficult to talk for CCIs sector in the context of Adrion region.

In this aspect we recommend tool which can be produced in an international level which can help in the transferability of knowledge and methods. It is important that in this step, countries collaborate together, in order to show the importance of the sector.

In this context is important to identify if there are any previous steps taken, or existing studies for this sector. A research and analysis is

lunched in Slovenia and is called – “Statistical Analysis of the Situation of the Cultural and Creative Sector in Slovenia 2008–2017”, which takes in analysis 35,212 individuals working in creative professions and 24,062 registered organizational units in the field of activities in CCS. In 2017, the entire CCS in Slovenia generated EUR 2,964,164,438.53 sales revenue. This is 2.7% of revenues generated in the entire Slovenian economy. CCS generated more revenue than the chemical industry, and at the same time the share is comparable to the revenue generated by the electrical appliance industry this year. Companies operating in CCS contributed 3.5% to the total gross value added (GVA) in Slovenia. GVA per employee in CCS amounted to EUR 45,527 and was higher than the average of the economy (EUR 43,210).

In Greece, as was stated in the state of the art, it is difficult to identify the sector by sub-region, but there are existing sources for the identification of the sector and its contribution. We can find data in the Hellenic Statistical Authority – ELSTAT. We can refer also to the study titled “Mapping the Cultural and

Creative Industries in Greece” which was conducted by the Regional Development Institute of Panteion University from September to December 2016 and was published last June. The study provides a clear and complete overview of the Creative and Cultural Industry in Greece, for the period 2008-2014, in order to examine its contribution to the economy, employment, and society as a whole.

The main conclusion of the study is that the financial crisis had a strong impact on CCI's key figures, but in 2014 signs of recovery are shown. From 2008 up to 2014, the added value in the CCIs decreased by 55.1%, the number of employees was reduced by 29.5% and enterprises decreased by 27.9%. The overall outlook of the cultural and creative industries in Greece shows that despite the enormous downfall they have experienced since 2008, in 2014 they record signs of recovery for the first time after six years and that the cultural and creative sector constitutes a fundamental pillar of the Greek economy.

The CCIs sector in the Region of Western Greece in 2017 consists of 1,918 companies, employing 3,216 employees, which is 1.8% of the entire Region's Workforce, while its total turnover is 78,678.17 mil (2)

There is a considerable difference when it comes to Italy. Cultural industry is well documented, there are multiple studies which we can refer, analysis, reports, and statistics for the sector. This is because of the importance of the sector, which is one of the main contributors in Italian economy and one of the leaders in the sector in Europe.

According to the report I am Culture 2016 (Symbola Foundation), in Italy CCIs core activities (design and creative industries, cultural industries, cultural heritage, performing arts) generate a direct income of € 55,4 billion. If creative-driven industries are included too, € 89,7 billion are generated (4,8 % of GDP*). CCIs employ 1,5 million workers (6,1 % of total workforce). The indirect income (tourism, services) from cultural activities is significantly higher: € 160,1 billion in 2015.

Italy holds a significant leadership in design: 29.000 companies, € 4,4 billion income (0,3% of GDP). In Europe, 17,4% of employees in the design sector are Italians (47.274 in Italy, 272.268 in the EU). Source: Symbola Foundation – Design Economy, 2017.

Findings:

1. From an overview of the existing data, we note a vast difference in the development of the sector.
2. Contribution to economy is different around the Adriatic area, with Italy leading the list.

Recommendations:

1. Considering the geographical aspect of the region, there is room for cross-country collaboration. This can be done with further cooperation of CCIs's, organization of joint agendas.
2. Public institutions can collaborate in order to promote collaboration between sector.
3. Cross-country collaboration, can come as

(2) greeknewsagenda.gr/topics/culture-society/6498-mapping-the-cultural-and-creative-industries-in-greece

a mean of organization of joint activities, like festivals, international exhibitions.

4. It should be more pressure the least developed countries of the Adrion region, to give creative industry the necessary importance and also to evaluate its contribution.

5. European Union, through programs, should focus in the creation of partnerships, where most developed countries transfer their knowledge and methods to the last developed, so It can create a basic level in the

Adrion region. This, can help cultural creative industries, see the possibility of generating profit by making new alliances in the non-Eu countries, inside the Adrion region.

6. Because of this disparity in development, countries should focus in different priorities, but they should keep in mind one main goal, which would be the development of the sector in the region.

7.2.a Main stakeholders and their contribution to CCI Sector in the Adrion Region analyzed

In the “state of the art”, section 3.3, partners provided information and made a categorization and classification of the main stakeholders involved in the CCI sector in the region. They described their role(s) and responsibilities within the CCI sector and/or cultural heritage preservation-valorization and sustainable tourism and in the regional policy-making process.

Main stakeholders are categorized as follows:

- CCI enterprise;
- Policymaking body;
- Business representative;
- Higher education institution and Civil society organization.

Part of the main authors identified, there are also other actors such as banking and financial institutions, non-profit organizations, associations, chamber of commerce, business incubators, other type of enterprises, etc.

We note that the main contributors in the policy-making process in the Adrion area, are public institutions, composed by national or regional authorities, depending also on the administrative division in each of the countries. Following are the CCI enterprises, which compose a good role, but something that can be expanded, which is also one of the main objectives of this project.

From the previous identification, we note that we have a wider involvement of more stakeholders in the case of Italy, which also is an indicator of the development of the sector. In the case of Croatia, we identify the presence

of religious institutions, which is something we haven't seen to be present in other parts of the Adrion area.

Further steps are necessary for the identification of collaboration between actors. We don't have enough data to make a quantitative and qualitative measurement for the level of collaboration. In the process of policymaking is very important the involvement of different stakeholders. In this respect, tourism and cultural representatives should be present in the discussion in order to identify common points which they see as important for the development of a sustainable model of tourism, which focuses on cultural resources. In this process, an important role can play the regional or national policy-making institutions for the development of common agendas that will enable all actors to contribute to policymaking.

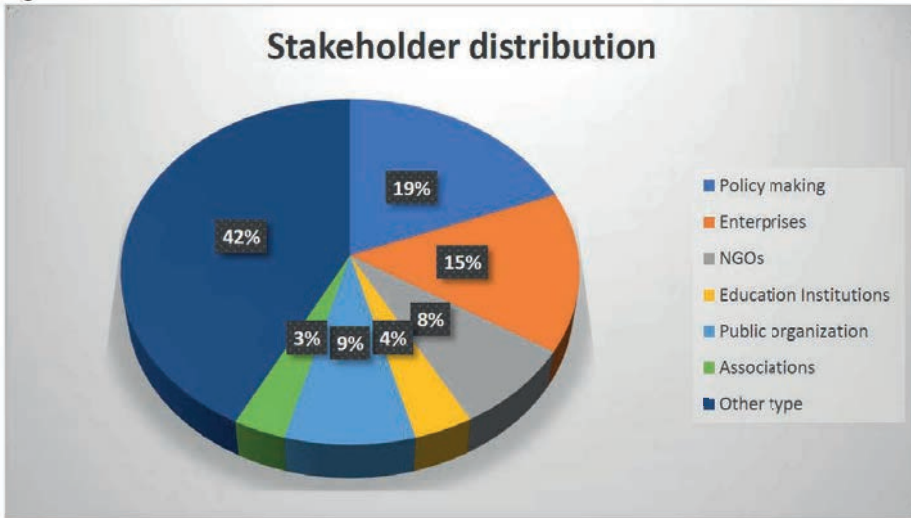
We still don't have any indicator for this collaboration, so we could not give a recommendation on that. To make a proper identification, NGOs can contribute more towards

Tab 7.1

Stakeholder	10 – 40	More than 40
Policy making bodies	<40	
Enterprises (CCI or other type)		<40
NGOs	21	
Educational Institutions (Universities, other educational institutions)	10	
Public organization	22	
Associations	9	
Other type of stakeholders		

this. Usually, NGOs or CCIs associations that operate in a specific field, have their expertise in the local level, having access to data of local activities of CCIs that operate in the territory. It would be useful that these organizations could provide policies, strategies or serve also as an intermediary for the actors in the region. Also, NGOs can play an important role in the identification of funding opportunities for local CCIs enterprises. They can provide training in two main topics which are intellectual property rights and access to finance. Saying this, stakeholders can expand their contribution not only by creating links of collaboration but at the meantime reinforce their contribution in the field that they operate. The presence of stakeholders varies also from the economic development of each region, but we consider the role of Local or Regional Public Authorities and NGOs as intermediaries for the collaboration of all stakeholders for the improvement of the CCIs environment in the Adrion region. Below a summary of the main stakeholders in the Adrion region:

Figure 7.1



7.2.b CCI and regional competitiveness in Adriatic Region

Partners provide discussion on the linkages between CCIs and regional competitiveness. Specifically, the discussion clarifies the idea if various conditions in the region affect CCIs and its linkage to cultural heritage preservation and sustainable tourism and how. While the second idea is: if and ways that CCIs and its linkage to cultural heritage preservation and sustainable tourism influence in regional competitiveness.

The data that are included in this project are: Analysis of Emilia Romagna Region, Analysis of Friuli Venezia Giulia Autonomous Region, Analysis of Slovenia, Analysis of Slovenia, Analysis of Region of Western Greece, Analysis of Dubrovnik Neretva County, Analysis of Albania: Vlore region and Analysis of BiH.

From the data presented, in Emilia-Romagna, Region of Western Greece, Dubrovnik Neretva Country and BiH analysis, regional conditions that affect CCIs are: access

to finance, human resources, accessing to education/training and research, level of regional innovation and digitalization, mobility access/limitations and overall market conditions and the position of CCIs within.

Even in Friuli Venezia Giulia Autonomous Region analysis, regional conditions have the same affect in CCIs as above, adding them access to broadband connection and strategic significance of CCIs industries as export-oriented industries.

BiH analysis also show that there has lack of CCIs policy, lack of educational programmes specialized for entrepreneurship in CCIs sector, migration of young people and talents abroad and growing ICT sector.

Slovenia analysis of regional conditions affecting CCIs, show a lack of regional policies, education as an important factor to CCIs and protection of the cultural elements and heri-

tage of the region; also, a need of improvement of the image of region.

While the analysis of Albania, Vlore region

show key strategic documents at national and regional level have put forth CCI and tourism industry knowing the starting point of the country.

7.3 Policy recommendations

Form the SWOT analysis, results below are presented. The main findings from all the partners are summarized in a table that identifies the strengths, weaknesses, opportunities and treats, in the Adria area.

A “CCIs Stakeholder Interview Instrument Working Methodology” has been prepared and disseminated to all the partners in order to identify though their stakeholders which are the best practices and give recommen-

dation about the policy making. The aim of the questionnaire was to get a more detailed understanding of the protagonists of the inspiring examples/ good practices of CCIs related to cultural heritage and sustainable tourism in the region that stakeholders operate, the benefits of CCIs for the region and the stakeholders, and what conditions facilitate or hamper CCIs in the region and how CCIs affects/ is linked to cultural heritage and sustainable tourism promotion.

Tab 7.2: The Joint SWOT for CREATURES project partners

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> ▪ Rich cultural heritage, tangible and intangible, diverse cultural life and creative people resulting in a rich portfolio of cultural events and activities; ▪ Wide range of relevant stakeholders: scientific partners (universities, other institutions of higher education) offering study programmes in CCIs and tourism and numerous cultural institutions, organizations, and associations; ▪ Strong creative community: a significant number of companies and entrepreneurs operating in CCIs; ▪ Availability of infrastructures for the CCIs sector development (creative hubs, creative quarters, co-working spaces, business incubators, etc.) (*) ▪ Well-developed Innovation network and innovation ecosystems: strong linkage of CCI sector with institutions driving innovation (*) ▪ Strong orientation towards the development of CCIs and making linkages between CCIs and tourism sector; 	<ul style="list-style-type: none"> ▪ Lack, of, late or inadequate adoption of national/regional policy and strategy for CCIs development; ▪ Quite weak inter-organisational networks in CCIs: cooperation between different CCIs stakeholders (public institutions, enterprises, professional organisations, research and education institutions, etc.) representing various communities within the region is not always strong; ▪ Limited funding opportunities for CCIs; ▪ Limited entrepreneurial orientation among the creative culture community (creative workers); ▪ Low level of business experience and managerial skills among creative workers, small CC businesses and self-employed individuals (creative workers) have a low level of knowledge and lack of skills/competencies needed to build a sustainable business; ▪ Limited use of multi- media and digital technologies to promote touristic offers.

OPPORTUNITIES	TREATS
<ul style="list-style-type: none"> ▪ Improvement of the institutional and regulatory environment for CCI's; ▪ Introduction of the local, regional, national funding for CCI's business development (SMEs) or alternative financing models (business angels, crowdfunding's, etc.); ▪ Value chain mapping in CCI's; ▪ Expansion of activity/employment of SMEs in CCI's (an increase of demand for creative industries products; including export activity); ▪ Digitalisation in tourism and development of experience tourism. 	<ul style="list-style-type: none"> ▪ Uncertainty due to the current situation caused by the Covid-19 pandemic; ▪ Data gap: Insufficient production and dissemination of data, analytical information and updated statistics in CCI's and tourism; ▪ Brain-drain due to socio-economic conditions of the region (e.g., workforce migration out of the region); ▪ The aging population and depopulation of rural areas; ▪ Competition from other countries.

From the questionnaires, the models below are presented:

1. Organization of festivals

Example: **Pordenonelegge Festival** (Friuli Venezia Giulia Autonomous Region – Department for culture and sports)

Pordenonelegge is a literature festival held every year (2020 is the 21st edition) and named “the book festival with the authors”. It is located in Pordenone, a precious and cosy ancient town centre located in Friuli Venezia Giulia Region. The characteristic of the festival is to link ancient speeches with new publications, cultural stimuli crossing through the centuries with the latest debate on the cultural page of a newspaper, putting forward ideas, solutions, new and unusual ways of looking at things, that is the work of pordenonelegge.it. It is a Festival for reading, learning and listening.

The goal is to facilitate access to culture at all levels and to promote the territory. The mission is to strengthen the social and economic growth of those who live and work in this area, as well as of those who participate

in the events organized by the Foundation. Pordenonelegge was born from the determination of the Chamber of Commerce of Pordenone. The idea was to give visibility to this city from a cultural point of view, not only economic and manufacturing, and bring tourists and visitors to the city. In the last 90s the local and national context was suitable for the birth of literary festivals: a book fair already existed in Pordenone (it took place inside the exhibition halls) and, few years earlier the Literature Festival was born in Mantua (whose style we have traced). Since then, we worked hard to implement this event, trying to help the territory and grow. Pordenone, which is a small city, is really suitable for this Festival (which has been organized according to the city that hosts it). Some other events, organized in other cities in the Region, have not achieved the same success.

The objectives of Pordenonelegge are two: culture and economy. The Pordenonelegge Festival is considered a best practice because it started as a literature festival but very soon became an annual appointment able to attract numerous tourists and visitors in a territory which was traditionally not in the tourist routes. Moreover, the Festival is not

located in a single place, instead it spreads in the town of Pordenone and in the nearby municipalities, representing a source of income for the whole province.

The Pordenonelegge festival is a clear example of how, through culture, cities and territories can be enhanced, giving new life to urban centers. The results of the festival, both economically and socially, show that culture can become the economic and social engine of the territories. The regional policies have changed thanks to this GP. Indeed, the Region economically support the Festival (more than 205.000 euro for 2019 edition). Moreover, the Region created the Cluster for CCIs in order to support CCIs – even those involved in Pordenonelegge Festival.

Example: **Sarajevo Film Festival (SFF)** - Obala Art Center

The Sarajevo Film Festival (SFF) was launched in 1995 during the four-year siege of Sarajevo. Obala Art Center initiated the SFF with the aim of helping to reconstruct civil society and retain the cosmopolitan spirit of the city. Today, the SFF is the leading film festival in the region, recognized by both film professionals and the wider audience. The SFF is an international film festival with a special focus on the region of South-East Europe. The SFF runs over nine days, with an extensive platform of feature films, documentaries and short films, notably from regional directors and some collaborations with other film festivals. A defining feature of SFF's international profile is the promotion of transnational regional co-operation, including the establishment of regional film competition programme, the composition of a regional forum and the creation of Cinelink, the flagship co-production programme offering funding, networking and developing opportu-

nities for regional cinematographers.

Talents Sarajevo Program (launched in 2007) – brings together young and emerging actors, cinematographers, directors, editors, film critics, producers, and screenwriters from Southeast Europe. Talent Sarajevo Program has become the regional hub for meeting and training of aspiring film professionals through master classes, moderated talks, and interactive panel discussions, complemented by project labs, studio programmes, and workshops.

The SFF directly and indirectly generates economic benefits by attracting a large number of tourists during the festival. Also it improves the quality of life of local people and fosters a sense of pride within the local community. For the citizens of the city and Sarajevo, as well as other cities across BiH, the SFF is an important part of cultural heritage.

Olsberg SPI, one of the leading international consultancies in the field of creative industries, in 2018 has conducted an independent evaluation of the SFF's impact on local economy), tourism, culture and society. The study found that the SFF generates significant economic impacts for Sarajevo and for Bosnia and Herzegovina. When multiplier impacts were taken into account - including the activities of the SFF's suppliers, and the generation of secondary spending in the economy - the study found that the total output related to the SFF amounted to \$10.3 million.

2. Implementation of EU strategies at regional level

Example: **Smart specialization strategy S3 - Cultural and Creative cluster** (Clust-ER Indus-



Figure 7.2. Sarajevo Film Festival (SFF)

trie Culturali e Creative)

The Smart specialization Strategy (S3) is a policy tool used throughout the European Union to improve the effectiveness of public policies for research and innovation. Each European region implements the Strategy by leveraging its competitive advantages to specialize in own areas of excellence.

The Emilia-Romagna S3 defines the objectives to be achieved for the regional economic system as a whole and, at the same time, defines the cross-cutting synergies with the world of research and training and other areas such as environment and sustainable development, new technologies and ICT, health and tourist attractiveness.

The Cultural and Creative Industries have been identified as one of the economic and productive areas – out of five - with high potential for expansion and change also for other components of the production system, on which to focus regional policies within the priorities of the Regional S3. In this con-

text, the Emilia Romagna region invested in the creation of several thematic clusters. The Cultural and Creative Clust-ER CREATE, comes from the S3 strategy and represents a thematic community of open innovation among companies, research centres and training institutions, to increase the competitiveness of the regional production system in the CCIs strategic sector, as defined by the Regional S3 Strategy. Technology, creativity and culture operate through working groups for the propose of a collaborative research. It is worth underlying that the regional clusters supported the Emilia-Romagna region S3 strategy update in 2018, in the middle of the programing period.

The results and impacts are constantly monitored by the Emilia-Romagna region through a monitoring process with free access data. Looking at the value of investments, almost half (47%) of the resources flow into research and development projects, public or private, and a further 12% into innovation projects. Businesses are the protagonists of the strategy, investing over 1 billion euros in

the projects financed to date, equal to 78% of the investments monitored, followed at a great distance by universities/research organizations and High Technology Network laboratories (10% and 5% respectively). The other types (training bodies, local authorities, GOI, other) represent around 7% overall, often involving businesses or universities in the partnership.

Several calls have been successfully launched by the Emilia-Romagna region on

CCIs after the positive influence made by the Clust-ER CREATE.



Figure 7.3 and 7.4. Author: Toni Zorić

3. Promoting sustainable cultural tourism through bicycle tours

Example: Cycling through history: revitalization of an old narrow -gauge railway "Ćiro" - Public company "Vjetrenica"

Narrow gauge railway in Herzegovina/ Dubrovnik regions was built in the early 20th century, and connected Mostar with Dubrovnik and Konavle in Croatia. The first "Ćiro" passed this railway on 15th July, 1901. The idea to revitalize this line as a bicycle route was born jointly from both side of the border in order to preserve this railway line

as a historical heritage and to develop new tourism offer. The trail connects several tourist attractions in both countries (B&H and Croatia): Old Bridge in Mostar (UNESCO), Old Town of Počitelj, Ortodox Church in Žitomislić, Park of Nature Hutovo Blato, Roman ruins Mogorjelo, Vjetrenica Cave (UNESCO Tentative list), Ortodox Monastery Zavala, Popovo karst field, Old Town of Dubrovnik (UNESCO), Konavle karst field, wineries, bridges, tunnels, rivers, fields, etc.

This is considered as a good practice because of the Involvement of relevant stakeholders who are interested in the development of

tourism products that will integrate natural and cultural heritage. Access to finance through EU programs. The good practice offered an economic sustainability by increasing revenues in tourism and tourism-related sectors (transport, accommodation, and restaurants). It offered an Environmental sustainability by promoting cycling activity, which helps in the reduction of the carbon footprint and promotes more sustainable modes of transportation among tourists/visitors and local people. The project also gave an important contribution in the preservation of the natural and cultural heritage.

Besides improvement of infrastructure along the Ćiro route, tourism and tourism-related providers were trained, more than 100 bicycles were distributed to tourism service providers that will be available for rent to tourists, and four promotional bicycle races were organized with the participation of several hundred cyclists. Attractive promotional materials were recorded which will further serve to promote this offer through social networks, fairs, exhibitions and events.

4. Promotion of local tourism through thematic routes

Example: The »Peljesac-The Empire of Wine« thematic route

"Peljesac -The Empire of Wine" is first thematic route in Dubrovnik Neretva County that gathers agritourisms, wineries, wine bars, wine-tasting, shellfish tasting and souvenirs. It consists of database of local producers and presentation of their offer through Mobile App, web page and print guidebook. Also, throughout the Peljesac peninsula thematic road signs have been installed to increase the visibility of the offer.

The objective of this good practice is to establish experiential thematic tourism route in rural area of Dubrovnik as alternative forms of tourism. Moreover, to valorize and promote cultural heritage through increase of accessibility to local offer, promotion of traditional products and events as well as produced souvenir, craft work and gourmet products.

Dubrovnik Neretva County has established Rural Dubrovnik Neretva agenda to create thematic tourism routes in rural areas of the county. First two routes ("Peljesac - The Empire of Wine" and "Neretva - The Valley of Life") have been established and co-financed through ADRIA TIC-ROUTE project. ADRIA TIC-ROUTE represents a project that is based on the use of new ICT (information and communication technologies) as well as on the promotion of awareness and enhancement of the territory in culture and multimedia. It aims at promoting alternative forms of tourism in the Adriatic area through multimodal transport systems. The ultimate goal is to increase mobility in the participating regions for thematic tourism purposes, with special emphasis on gastronomy, while at the same time promoting accessibility from one region/country to the other. The term "Gastronomy" implies both culture and food, thus it represents a significant sector with great potential in the cross-border area. ADRIA TIC-ROUTE represents a project that is based on the use of new ICT (information and communication technologies) as well as on the promotion of awareness and enhancement of the territory in culture and multimedia. The project has been implemented by Regional Agency DUNEK. Second phase of the implementation of the GP has been revision of the offer and update.

5. Museums

Example: Museum of Modern art Dubrovnik (momad) gift shop

The objective of this good practice is to valorise and promote cultural heritage through the sale of locally produced souvenirs, craft work and art. The souvenirs are sourced from small businesses producing high quality everyday objects and fashion accessories inspired by the local natural and cultural heritage. This GP is gathering modern local designers and bringing high quality and/or hand-made products to the market. The products are locally made and inspired by natural and cultural heritage of the region, in contrast to the mass-produced imported souvenirs available in the destination.

The objective of this good practice is to valorise and promote cultural heritage through the sale of locally produced souvenirs, craft work and art. The evidence showing success of this GP is tripled sales of the MOMAD

shop. The interest for local heritage inspired souvenirs and crafts exists and the GP catered to it. As a result, cultural heritage was valorised and promoted.

Measurable results and/or impact indicators

Economic sustainability: This GP is fostering the productivity and economic output of both MOMAD and the business involved (measured through 300% increase in sales).

GP will be used in development of new Development Plan for Dubrovnik Neretva County 2021 – 2027.

Example: Pot Miru - Urban Planning Institute of the Republic of Slovenia

In 2015 the outdoor museums and the most important remains and memorials of the Soča/Isonzo front in the crossborder region



Figure 7.5. Pot miru

along the Isonzo Front were interconnected into the Walk of Peace. It is dedicated to the memory of numerous victims of the First World War. Trekking along the about 430 km long Walk of Peace, or only along a part of it, offers to every visitor an active rest in the wonderful, tranquil, unspoiled nature marked with the river Soča, the world of medium-high and high mountains, flocks of sheep and goats, and still active alpine pastures in summer, and the history of the First World War.

Trekking along the 430 km long Walk of Peace covers the area of the WWI frontline between the armies of Austro-Hungarian empire and Kingdom of Italy. It is mostly defined by the river Soča (Isonzo), which represents today, the territory of Western Slovenia and the eastern part of Italian border (in Friuli Venezia Giulia region).

The new Route promotes peace by showing the horrors of WW1 for the soldiers and also local population. Also many additional tourists came to the region thanks to this new route, making new opportunities for local tourism, also then making new jobs.

6. Virtual tours and digitalization

Example: "Hermes Project" – Auleda – Local Economic Development Agency

The aim of this proposal is the development of a common strategic management platform for the building stock of settlements/regions in order to support the salvation, protection and presentation of their Cultural Heritage. In order to achieve this goal, the existing experience gained from implementing the Heritage Management e System (HER.M.e.S) will be drawn upon. HERMeS is recognized,

in Europe and internationally, for its innovation, winning the prestigious European Prize for Cultural Heritage, the Europa Nostra Award, in 2015. For the development of the platform, the historic buildings and monuments stock will be assessed and digitized. After this process, a decision-making tool (algorithm) will be applied in order to prioritize interventions and will produce common reports for the participating authorities. The system will operate on a unified platform for all countries referring to their most important historic heritage buildings in order to develop a connection among these buildings and to find common features of their cultural heritage, physiognomy and pathology. The data of the system will be open (without copyrights), accessible to the public in two languages (Local and English). The objectives are to provide information, support, transfer knowledge and raise awareness of citizens. Historic buildings will receive individual labelling in order to inform visitors about the project and the building. A specialized digital tour guide for the historic buildings will be developed so that the visitors can learn about the architectural heritage and be informed about the common features of all historic buildings. Finally, an educational online portal will be developed supporting teachers of all regions to use digital heritage tools in the classroom.

The main objectives of the project are: 1. Development of a common innovative digital system for managing, protecting and promoting Cultural Heritage for the participating countries, with pilot implementations for Corfu, Samos, Gjirokaster and Ohrid settlements. 2. Improvement of each settlement's capacity to promote and reuse its outstanding buildings. 3. Identification and promotion of the common cultural architectural heritage of Greece, Albania, FYROM. 4. Composition

of a common plan at local and transboundary levels – for alternative thematic tourism in relation to the human environment (architectural tourism, tourism for schools). 5. Raising awareness of citizens in matters of protection and restoration of cultural heritage 6. Development of educational tools for teachers and students in order to enhance cultural heritage courses.

7. Promoting creative and cultural activities, supporting the creative and innovative professions and firms.

Example: **INCREDIBOL!**

Started in 2010, the project launches every year an open call for projects in the Cultural and Creative Industries (CCI) sector. Through this call, selected cultural and creative professionals in their start-up phase receive small grants, rent-free spaces, promotion and tailor-made training and consultancies to fill any gaps in their entrepreneurial skills. INCREDIBOL! also provides constant feedback and evaluation of the winning projects.

The project is coordinated by the Municipality of Bologna and supported by the Emilia-Romagna Region through a multi-annual strategic and financial agreement, and in conjunction with a wide network of public and private players, including the Metropolitan City of Bologna. INCREDIBOL! aims at supporting and stimulating the growth of the entrepreneurial dimension of the CCIs sector, through specific actions and tools. It intends to retain, attract and support creative professionals, during the start-up phase of their business project, by providing the tools they need to develop their idea, in a sustainable manner with a business-driven mindset.

Despite being a "top-down" project (the Municipality of Bologna), INCREDIBOL! has the characteristics of a bottom-up initiative, adopting an informal approach and presenting itself as a real reference point for the creative community. It has an approach more horizontal, informal and flexible and less dependent on high budgets (the average financial budget per year is 100.000 Euros, but the global value of the project has been estimated in 500.000), and also able to speak the language of the community of creatives and to shape the identity of the project according to their needs. It's an example of 'frugal innovation', a demonstration of how small-scale projects can generate bigger impacts with a win-win approach. Since the administrative level is closer to the company, some barriers are overcome: many creators have difficulty in approaching administrative practices, management contents or business tools.

Impact on at least one of the three sustainability dimensions (economic, environmental, sociocultural). INCREDIBOL! has been the first support scheme for CCIs established in Italy, and since 2010 it has been evolving according to the changing needs of the sector. 9 are by now the editions of the call. It has since received 624 submissions and named 104 winners, and the program has resulted in the renovation of 40 previously vacant spaces (data 2019). In 2020, the ninth call for proposals dedicated to innovation projects in response to the Covid emergency received 193 applications, 34 projects were selected as winners: 15 enterprises, 3 free lancers and 16 associations.

The project features a win-win holistic approach: based on the cooperation of dozens of different actors from different fields, and an audience of active stakeholders, its effects have become relevant for the whole city

and the region, not only for the target group. The "INCREDIBOL! approach" has demonstrated its success and has been adopted in other initiatives as a good practice.



Tab 7.3. Strategy and policy summary

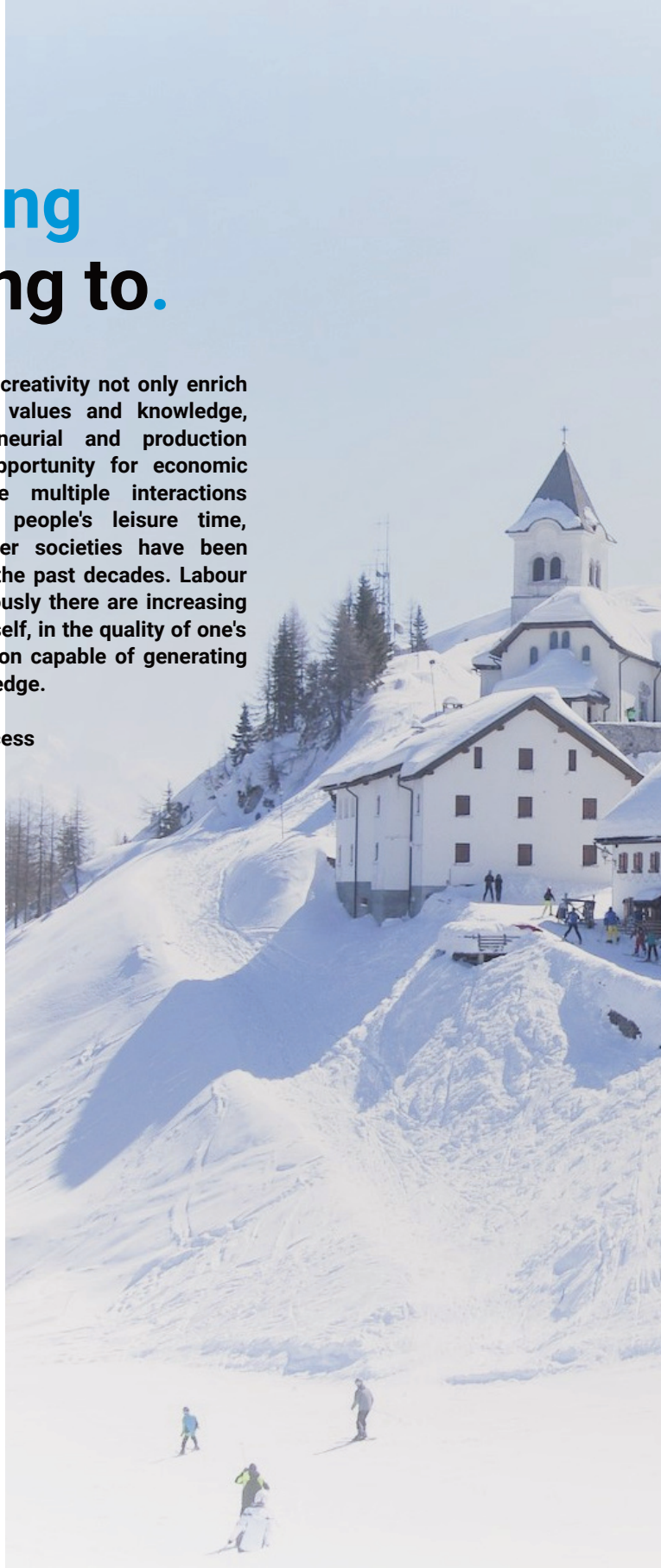
Best practice	Description
Organization of festivals as way to promote cultural tourism and support local CCI actors	The local or national authors can fund more for the organization of festivals in order to attract more tourists and involve local CCI actors in the organization. The example below can be followed
Implementation of EU strategies in the regional level	Implementation of EU strategies can be more feasible for EU countries. In the case of non-Eu countries, they can use EU models to create and implement them in their territory, local, regional or national level
Promoting sustainable cultural tourism through bicycle tours	Cycling is a good opportunity to promote the values of the territory. Integration of cycling through routes can at the same time make it enjoyable for cyclers but at the same time they will have the opportunity to check cultural sites, agro farms, natural sites, etc.
Promotion of local tourism through thematic routs	Routs can be used not only for cycling, but also trekking, hiking. This is a good form to intertwine tourism with cultural sites. Local authorities are more effective in promoting this type of tourism, offering the legal opportunities and other facilities.
Museums	Museums are well known as the main pillar of cultural tourism. Anyway, should be promoted more local museums. It is always a solution to attract more tourists and always a good solution to offer something.
Virtual tours and digitalization	Virtual tours and the digitalization of heritage management, it's a model which can be implemented in other cities. Virtual tours are a good and entertaining form to promote the place and attract tourists to visit in person the place. At the meantime, the use of E-management systems can help in the prevention of any type of deterioration in the historical buildings.
Promoting creative and cultural activities, supporting the creative and innovative professions and firms	It's important not only to support financially, but also in other forms. Incubators, accelerators can be useful for an environment of people who have a lot of ideas, but don't have the resources to make them concrete.



We improving at something to.

Activities in the field of culture and creativity not only enrich people, cities and territories with values and knowledge, but also in the local entrepreneurial and production fabric represent an astonishing opportunity for economic development and innovation. The multiple interactions between culture, knowledge and people's leisure time, especially in economically wealthier societies have been highlighted by several studies over the past decades. Labour time is decreasing, while simultaneously there are increasing demands and needs to invest in oneself, in the quality of one's training and in intangible consumption capable of generating new networks of relations and knowledge.

Jeremy Rifkin, (2000) *The Age of Access*





Tarvisio - Monte Lussari



References.

+ Chapter 1

par 1.1

ACIP, Cultural Vitality in Communities: Interpretation and Indicators (Urban Institute's Arts and Culture Indicators Project), 2006

Art-ER, Strategia di ricerca e innovazione per la specializzazione intelligente dell'Emilia Romagna: Stato di attuazione (Aggiornamento al 30 aprile 2019)

Becchetti, L., Wikieconomics. Civil Economy Manifesto, Il Mulino, Bologna, IT, 2014

Boosting the competitiveness of cultural and creative industries for growth and jobs (EASME/COSME/2015/003) - FINAL REPORT, Written by Austrian Institute for SME Research and VVA Europe, June – 2016

Buitrago Restrepo F., Duque Márquez I. (2013), The Orange Economy: An Infinite Opportunity, Washington, Inter-American Development Bank.

Cavallo M, «Sharing Economy, Sharing Information. Are Open Data Addressing Us Towards a New Wikieconomy?», International Journal of Digital and Data Law, n° 2/2016

Cavallo M., Designing and Promoting E-Service, Franco Angeli, Milano, IT, 2016

Challenges for EU support to innovation in services – Fostering new markets and jobs through innovation PRO INNO Europe Paper n° 12 Commission Staff Working Document SEC (2009) 1195 of 09.09.2009

Directorate-General for Education and Culture, The Economy of Culture in Europe. Study prepared for the European Commission, October 2006

Ernst&Young, Creating growth. Measuring cultural and creative markets in the EU, December 2014

Ernst&Young, Italia Creativa. L'Italia che crea, crea valore. 2016

Ernst&Young, Rebuilding Europe – The cultural and creative economy before and after the COVID-19 crisis, January 2021

ERVET (2018), Economia arancione in Emilia Romagna. Cultura, Creatività, Industria

European Commission Communication COM (2010) 183: Unlocking the potential of cultural and creative industries (Green Paper)

European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations. STUDY Requested by the CULT Committee, PE 652.242 – February 2021

Ferilli, G., et al., Power to the people: When culture works as a social catalyst in urban re generation processes (and when it does not), European Planning Studies 25(2), 241-258, 2017.

Florida R. (2014), The Rise of Creative Class. Revisited, New York: Basic Books

Florida, R. and Tinagli, I. (2004). Europe in the Creative Age, Carnegie Mellon & DEMOS

Fondazione Symbola, Unioncamere, Io sono cultura 2019. L'Italia della qualità e della bellezza sfida la crisi.

Grandi R. (2012), Cultural Planning, City Marketing and Creative Cities: Bologna – from cultural city to creative city?, in AA.VV., Communication with the Public from the Local Government Perspective, Budapest, Corvinus University of Budapest

Grandi, R., Bologna City Branding Project, e-Revista LOGO - v.4 n.1 2015

Hartley, J., The evolution of the creative industries – Creative clusters, creative citizens and social network markets, In Proceedings Creative Industries Conference, Asia-Pacific Weeks, Berlin, 2007

INTERREG V-B Adriatic-Ionian ADRION Programme 2014-2020 Second Call for Proposal - Priority Axis 2, "CREATURES" project Application Form

Montalto, V., Sacco, P. L., Alberti, V., Panella, F., Saisana, M., European Cultural and Creative Cities in COVID-19 times: job at risk and the policy response, Luxembourg, Publications Office of the European Union, 2020.

Opinion of the European Committee of the Regions "Tourism as a driving force for regional cooperation across the EU" (2017/C 185/03)

Politecnico di Milano, Osservatorio Digital Content, Lo scenario dei contenuti digitali: filiera, mercato e consumatori, Novembre 2020.

Porretta S. (INCREDIBOLI staff, Municipality of Bologna) INCREDIBOLI - monitoring young CCIs of Emilia-Romagna, Italy, report to the 6th Study visit in Emilia Romagna Region – Creadis3 Interreg Europe, Bologna 27 June 2019

Relos3 (2019), Smart specialization: reappraising the local dimension, Edited by Nicola Bellini, Marino Cavallo, Giulia Lazzeri, Milano, Franco Angeli.

Richards, G., Wilson, J., Tourism development trajectories: from culture to creativity? In AA. VV., Tourism, Creativity and Development, edited by Greg Richards and Julie Wilson, Abingdon, Routledge, 2007

Rosario Jackson M., Kabwasa-Green F., Herranz J. (2006), Cultural Vitality in Communities: Interpretation and Indicators, Urban Institute.

Sacco P. L., Ferilli G., Tavano Blessi G., From Culture 1.0 to Culture 3.0: Three Socio-Technical Regimes of Social and Economic Value Creation through Culture, and Their Impact on European Cohesion Policies, Sustainability 2018, 10(11), 3923.

Solidoro, A. The Evolution of the Creative Industries as a Model of Innovation, paper presented at the 10° WOA Workshop "Organizzazione Aziendale", Università degli Studi di Cagliari, 29-30 Aprile 2009.

Travkina E., Sacco P. L., Morari B. (2020), Culture shock: COVID-19 and the cultural and creative sectors, Paris, OECD

Montalto V., Tacao Moura C. J., Langedijk S., Saisana M. Culture counts: An empirical approach to measure the cultural and creative vitality of European cities, Cities Volume 89, June 2019, Pages 167-185.

Work Foundation, The (2007), Staying Ahead: the Economic Performance of the UK's Creative Industries, Annex "Snapshots of the creative industries: data and issues", London: The Work Foundation and the Department of Culture, Media and Sport

par 1.2

ACTORS Italia, Attrattori Culturali per il Turismo e l'occupazione nelle Regioni del Sud Italia, Working Papers OCSE, December 2015

Boosting the competitiveness of cultural and creative industries for growth and jobs (EASME/COSME/2015/003) - FINAL REPORT, Written by Austrian Institute for SME Research and VVA Europe, June – 2016

European Agenda for Culture, Work Plan for Culture 2015-2018, The Role of Public Policies in Developing Entrepreneurial and Innovation Potential of the Cultural and Creative Sectors, Report of the OMC (Open Method of Coordination) Working Group of Member States' Experts, January 2018

European Commission Communication COM (2010) 183, "Green Paper", "Unlocking the potential of cultural and creative industries"

European Commission Communication COM (2012) 537: "Promoting cultural and creative sectors for growth and jobs in the EU"

European Commission Communication COM(2014)477: "Towards an integrated approach to cultural heritage for Europe"

European Creative Industries Alliance (2014). 'Create – Innovate – Grow. A new policy agenda to maximise the innovative contributions of Europe's creative industries'

European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations. STUDY Requested by the CULT Committee, PE 652.242 – February 2021

KEA European Affairs (2006), The Economy of Culture in Europe, Brussels: European Commission, Directorate- General for Education and Culture

Montalto V., Tacao Moura C. J., Langedijk S., Saisana M., Culture counts: An empirical approach to measure the cultural and creative vitality of European cities, Cities Volume 89, June 2019

NESTA (2006), Creating growth. How the UK can develop world class creative businesses, NESTA Research Report, London: NESTA

Opinion of the European Committee of the Regions "Tourism as a driving force for regional cooperation across the EU" (2017/C 185/03).

P7_TA(2013)0368 European Cultural and Creative Sectors as Sources of Economic Growth and Jobs (2012/2302(INI))

P8_TA(2015)0293 Towards an integrated approach to cultural heritage for Europe (2014/2149(INI)).

Regulation (EU) No 1295/2013 of the European Parliament and of the Council of 11 December 2013 Establishing the Creative Europe Programme (2014 to 2020) and repealing Decisions No 1718/2006/EC, No 1855/2006/EC and No 1041/2009/EC

Throsby, D. (2001). Economics and Culture. Cambridge: Cambridge University Press. (2008)

Throsby, D. Modeling the cultural industries. In International Journal of Cultural Policy, 14(3): 217-232

Travkina E., Sacco P. L., Morari B. (2020), Culture shock: COVID-19 and the cultural and creative sectors, Paris, OECD

Valentino, P. A. (a cura di) (2012a), L'arte di produrre Arte. Imprese culturali a lavoro, Venezia: Marsilio

Work Foundation, The (2007), Staying Ahead: the Economic Performance of the UK's Creative Industries, Annex "Snapshots of the creative industries: data and issues", London: The Work Foundation and the Department of Culture, Media and Sport

par 1.3

Costa, S., «European Year of Cultural Heritage-2018: An Impressive Result to be Consolidated», SScientific RESearch and Information Technology, Vol 9, Issue 1 (2019)

Council of the European Union, Annex to the Proposal for a Decision of the European Parliament and of the Council on the Strategic Innovation Agenda of the European Institute of Innovation and Technology (EIT) 2021-2027: Boosting the Innovation Talent and Capacity of Europe, 2019/0152(COD)

Empoli, G., Seven ideas for a European Cultural Recovery Plan, Groupe d'études géopolitiques, Policy Paper 2, July 2020

European Parliament, Policy Department for Structural and Cohesion Policies Directorate-General for Internal Policies, Cultural and creative sectors in postCOVID-19. Europe Crisis effects and policy recommendations. STUDY Requested by the CULT Committee, PE 652.242 – February 2021

European Union, The role of public policies in developing entrepreneurial and innovation potential of the cultural and creative sectors. Report of The OMC (Open Method of Coordination) working group of Member States' experts - Study, 2018

Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, Torino, CSS-Ebla, IT, 2020

P9_TA-PROV(2021)0008 Achieving an effective policy legacy for the European Year of Cultural Heritage European Parliament resolution of 20 January 2021 on achieving an effective policy legacy for the European Year of Cultural Heritage (2019/2194(INI))

par 1.3 a

Cavallo, M., Ferraro, S., «Nature-based solutions for smarter cities. Bringing cities to life, bringing life into cities», *Revue Internationale des Gouvernements Ouverts*, [S.I.], v. 9, 2020

Commission Staff Working Document, A New European Agenda for Culture - Background Information Accompanying the document Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions A New European Agenda for Culture {COM(2018) 267 final}

Communication from the Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions, A New European Agenda for Culture COM/2018/267

Costa, S., «European Year of Cultural Heritage-2018: An Impressive Result to be Consolidated», *Scientific RESearch and Information Technology*, Vol 9, Issue 1 (2019)

Mols, B., «Digital entertainment in lockdown: the new life of culture online», *European Science-Media Hub*, June 22, 2020

par 1.3 b

Commission Staff Working Document, A New European Agenda for Culture - Background Information. Accompanying the document, Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions. A New European Agenda for Culture {COM(2018) 267 final}

Dozhdeva, V., «Regulatory scope for culture-related support under European structural and investment funds: are we moving backwards?», *European Structural and Investment Funds Journal*, 6 (2018)

EBLIDA, "European Structural and Investment Funds 2021-2027, Draft May 2020

European Institute of Cultural Routes, *Vademecum on Sources of Funding for Cultural Routes of the Council of Europe*, September 2019

Handbook of Sustainable Urban Development Strategies, Fioretti, C., Pertoldi, M., Busti, M. and Van Heerden, S. editor(s), Luxembourg, Publications Office of the European Union, 2020

Interreg Europe 2021-2027, Cooperation Programme document. Updated draft Version 4, March 2021

Rivas, M., and Cappellano, F. (2020). Linking Cultural Heritage to Smart Specialisation Strategies. Rock project - Regeneration and Optimization of Cultural heritage in creative and Knowledge cities. H2020-SC5-2016-2017 GA 730280

Sitography

par 1.1

EU SCIENCE HUB - The European Commission's science and knowledge service <https://ec.europa.eu/jrc/en/event/webinar/european-cultural-creative-cities-post-covid19-times-bouncing-forward>

par 1.2

EUR-LEX - Official website of European Union law and other public documents of the European Union <https://eur-lex.europa.eu/>

EUROPEAN PARLIAMENT – Official website <https://www.europarl.europa.eu/>

Cultural and Creative Cities Monitor (CCCM) – European Commission Platform <https://composite-indicators.jrc.ec.europa.eu/cultural-creative-cities-monitor/>

par 1.3

Culture Action Europe association website <https://cultureactioneurope.org/>

ESPON - European and Macro-regional Territorial Monitoring Toll website <https://mrs.espon.eu/>

Eurocities network website <http://wsdomino.eurocities.eu/>

European Commission website <https://ec.europa.eu/>

European Council - Council of the European Union open data platform <https://data.consilium.europa.eu/>

European Institute of Innovation & Technology (EIT) <https://eit.europa.eu/>

European Council - Council of the European Union website <https://www.consilium.europa.eu/>

Interreg Adrion website <https://www.adriatic-ionian.eu/>

Organisation for Economic Co-operation and Development - OECD website <https://www.oecd.org>

par 1.3 a

Cultural Solutions - independent social innovation group <https://www.culturesolutions.eu/>

Eurlex - Portal to European law <https://eur-lex.europa.eu/>

European Commission website <https://ec.europa.eu/>

European Commission - Education, Audiovisual and Culture Executive Agency <https://www.eacea.ec.europa.eu/>

European Commission - STARTS (Science, Technology & the Arts) initiative <https://www.starts.eu/>

European Science-Media Hub <https://sciencemediahub.eu/>

NEMO – The Network of European Museum Organisations <https://www.ne-mo.org/>

Water Europe - European Technology Platform (ETP) for water <https://watereurope.eu/>

par 1.3 b

Interreg Europe programme website <https://www.interregeurope.eu/>

par 1.3 c

Cross-Border Programme Serbia-Bosnia and Herzegovina web site <https://srb-bih.org/>

Forum of Adriatic and Ionian Cities (FAIC) http://www.faic.eu/index_en.asp

Interreg Adrion website <https://www.adriatic-ionian.eu/>

+ Chapter 2

ANCI – IFEL, The potential of medium-sized cities in the "Italy" system, IT, 2019

Barbieri, D. Using hypertext to teach history: a design experience, in *Storia & Computer*, Edited by Simonetta Soldani e Luigi Tomassini, Milano, Bruno Mondadori, IT, 1996

Bonomi, A., *The Pleasure District*, Torino, Bollati Boringhieri, IT, 2000

Carnwath, John D., Brown, Alan S., *Understanding the Value and Impacts of Cultural Experiences. A Literature Review*, Arts Council England, 2014

Cavallo, M., «Culture to Regenerate the City: An Urban Smart Mix», *the Smart City Journal*, 16th June 2020

Cavallo, M., Marchettini, M., Pedrini, S., *The swing of the cities*, Bologna, CLUEB, IT, 2018

Cavallo, M., The Enchantment of the Territories and the Circular Economy in Agrifood Starting from a European Experience, in Ecomondo. The Green Technology Expo. Atti dei convegni aperti a call for papers, Edited by Fabio Fava, Santarcangelo di Romagna (RN), Maggioli, 2020

Commission Staff Working Document, A New European Agenda for Culture - Background Information Accompanying the document Communication from the European Commission to the European Parliament, the European Council, the Council, the European Economic and Social Committee and the Committee of the Regions A New European Agenda for Culture {COM(2018) 267 final}

Eutropan Research & Action, Funding the Cooperative City: Community Finance and the Economy of Civic Spaces, Edited by Daniela Patti and Levente Polyák, Vienna, Cooperative City Books 2017

Florida, R. and Tinagli, I. (2004). Europe in the Creative Age, Carnegie Mellon & DEMOS

Friel, M., Borrione, P., Innovation and culture. Start-up entrepreneurship for art and cultural tourism, Torino, CSS-Ebla, IT, 2020

Friel, M., Miglietta, A., Segre, G., Entrepreneurship in innovative artistic production. Insights from the Italian context, in Conference Proceeding della Sinergie - Sima 2018 Conference Transformative business strategies and new patterns for value creation. Full Papers Venice, 14-15 June 2018, Venice, Ca' Foscari University, 2018

Garavaglia, L., The distribution of advanced business services in Northern Italy: towards a polycentric metropolis model?, *Métropoles*, 14/2014

Goh, C. H., Nagalingam, S. (2009). Sustaining Cultural Tourism Online: Video Documentary as a Digital Media Content, in Proceedings of 2nd National Symposium on Tourism Research, Edited by Badaruddin Mohamed and Morshidi Sirat, Penang, University Sains Malaysia

Hall, P., K. Pain, K., The Polycentric Metropolis. Learning from mega-city regions in Europe, Earthscan, Londra 2006

OECD. 2012. Redefining "Urban". a new way to measure metropolitan areas. Paris. OECD Publishing

Pedrini, S., Corrado, R., Sacco, P.L., «The power of local networking: Bologna's music scene as a creative community, 1978–1992»
Journal of Urban Affairs, Special Issues, Published online: 02 Feb 2021

Ratzenböck, V., Demel, K., Harauer, R., Landsteiner, G., Falk, R., Hannes, L. and Schwarz, G. (2004) An Analysis of the Economic Potential of the Creative Industries in Vienna, Vienna: Kulturdokumentation

Relos3 (2019) Smart specialization: reappraising the local dimension, edited by Nicola Bellini, Marino Cavallo and Giulia Lazzeri, Milano, Franco Angeli

Richards, G. and Raymond, C. (2000) Creative tourism. ATLAS News no. 23

Richard, G., Food and the tourism experience: major findings and policy orientations. In Dodd, D. (ed.) Food and the Tourism Experience. OECD, Paris, 2012

Rivas, M. (2018). Smart Specialisation at City Level. URBACT-InFocus final report

Rivas, M., and Cappellano, F. (2020). Linking Cultural Heritage to Smart Specialisation Strategies. Rock project - Regeneration and Optimization of Cultural heritage in creative and Knowledge cities. H2020-SC5-2016-2017 GA 730280

Santagata, W., Cultural Districts and Economic Development, EBLA – CSS, Working Paper N. 1/2004

Santagata, W., The governance of culture, Bologna, il Mulino, IT, 2014

Symbola Foundation, Unioncamere, Io sono cultura 2019. L'Italia della qualità e della bellezza sfida la crisi

UK Creative Industries Task Force (CITF) (2001) Creative Industries Mapping Document 2001, London: Department for Culture, Media and Sport

URBACT (2020) - TNM in Bologna: Culture as a perspective of regeneration

Sitography

Creative FLIP project - Creative Unite <https://creativesunite.eu/euculturefromhome/>

Culture Action Europe - European network of cultural networks, organisations, artists, activists, academics and policymakers <https://cultureactioneurope.org/>

Emilia-Romagna Region Cluster "CREATE" <https://create.clust-er.it/en/>

Emilia Romagna Region Smart Specialization Strategy (S3) <https://ec.europa.eu/growth/tools-databases/regional-innovation-monitor/policy-document/emilia-romagna-regional-smart-specialisation-strategy>

Metropolitan City of Bologna (Museums guide) <https://www.cittametropolitana.bo.it/cultura/guidaMusei>

URBACT - Urban Regeneration Mix project web site <https://urbact.eu/urban-regeneration-mix>

+ Chapter 3

A Research Agenda for Creative Tourism, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019

Cultural and tourism innovation in the digital era: Sixth International IACuDiT Conference, Athens 2019, Vicky Katsoni and Thanasis Spyriadis (eds), Cham, Springer Nature, 2020

Driving tourism through creative destinations and activities, Alzbeta Kiralova (eds.), Hershey, IGI Global, 2017

Abbott, A., Farewell to Europe's Horizon 2020. Although imperfect, the world's biggest funding scheme got a lot right, *Nature* 588, 371 (2020)

ATLAS, Cultural Tourism Bibliography, Updated August 2019. Saccone, Donatella, Bertacchini, Enrico, Culture, Heritage and Economic Development - Empowering Developing Countries, EBLA - Working paper 2/2011

Aymerich, M., Towards an integrated approach to funding cultural heritage for Europe Contribution by the European Investment Bank to funding Cultural Heritage projects . Article included in the 2017 volume: Cultural Heritage as Economic Value: Economic Benefits, Social Opportunities and Challenges of Cultural Heritage for Sustainable Development, 1st InHerit International Conference on the Value of Cultural Heritage in Athens, 12-13 May 2016, Edited by George Mergos and Nikos Patsavos, Athens, SPINNA Circle

British Council, Mapping the Creative Industries: A Toolkit, 2010

Cavallo, M., Designing and Promoting E-Service, Franco Angeli, Milano, IT, 2016

Collier, A. 1991 Principles of Tourism (2nd ed.). Auckland: Pitman

Communication from the Commission, Europe 2020 A strategy for smart, sustainable and inclusive growth, Brussels, 3.3.2010 COM(2010) 2020

Council of Europe, Impact of European Cultural Routes on SMEs' Innovation and Competitiveness, 2011

Council of Europe's Technical Co-operation and Consultancy Programme, An Integrated Approach to Cultural Heritage, Edited by John Bold and Robert Pickard, Strasbourg, Documents and Publications Production Department (SPDP), 2018

Dung Le, Noel Scott & Gui Lohmann (2019) Applying experiential marketing in selling tourism dreams, *Journal of Travel & Tourism Marketing*, 36:2, 220-235

Durusoy, E., From an Ancient Road to a Cultural Route: Conservation and Management of the Road between Milas and Labraunda. New edition [online]. Istanbul: Institut français d'études anatoliennes, 2014

Eco, U., *From the Periphery of the Empire*, Milano, Bompiani, 1977, IT.

Europa Nostra, *Cultural Heritage Counts for Europe - Full Report*, 2015

Fredman, P., Wall-Reinius, S., Grundén, A. (2012). The Nature of Nature in Nature-based Tourism. *Scandinavian Journal of Hospitality and Tourism*. 12

Fuchs M., Abadzhiev A., Svensson B., Höpken W., Lexhagen M., A knowledge destination framework for tourism sustainability: A business intelligence application from Sweden, *Tourism*, Vol. 61/ No. 2/ 2013

Gao, J., & Zhang, L. (2021). Exploring the dynamic linkages between tourism growth and environmental pollution: new evidence from the Mediterranean countries. *Current Issues in Tourism*, 24(1), 49-65

Giaoutzi, M. 2017, *Tourism and Regional Development. New Pathways*, London, Routledge

Grefe X., *Urban Cultural Landscapes: an Economic Approach*, EBLIS - Working paper n. 1/2010

Holloway, J.C. (2020). *The business of tourism*, Essex, Sage Publications

Karatas E., *The Role of Cultural Route Planning in Cultural Heritage Conservation: The Case of Central Lycia*. ODTÜ, Fen Bilimleri Enstitüsü, Mimarlık Bölümü, Restorasyon Anabilim Dalı Yüksek Lisans Tezi, 2011

Licciardi, G.; Amirtahmasebi R., 2012. *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*. Urban Development. Washington, DC. World Bank

Lohmann G. and A. Panosso Netto 2017. *Tourism Theory. Concepts Models and Systems*, Wallingford, CABI

McCormack, T. 1971 *Politics and Leisure*. *International Journal of Comparative Sociology* 12:168- 181

McKercher, B., *Towards a classification of cultural tourist*, *International Journal of Tourism Research*, 4, 29-38 (2002)

Michalek G., Meran G., Schwarze R., Yildiz Ö., (2016), *Nudging as a New "Soft" Policy Tool – An Assessment of the Definitional Scope of Nudges, Practical Implementation Possibilities and Their Effectiveness*, *Economics* 18

Moore, K., Cushman, G., Simmons, D., *Behavioral conceptualization of tourism and leisure*, *Annals of Tourism Research*, Volume 22, Issue 1, 1995.

OECD, *Culture and Local Development*. Background document (2018)

OECD Trento Centre for Local Development, *The Value of Culture and the Creative Industries in Local Development*. Summer Academy on Cultural and Creative Industries and Local Development. Handbook, November 2018

Pacheco, L., & Moreira, F. (2020). Social Media Applied to Tourism and Hospitality: The Case of Hotels in the Porto Metropolitan Area. In Ramos, C. M., Almeida, C. R., & Fernandes, P. O. (Ed.), Handbook of Research on Social Media Applications for the Tourism and Hospitality Sector. IGI Global.

Panzer, E., Graaff, T., Groot, H. L.F., European cultural heritage and tourism flows: The magnetic role of superstar World Heritage Sites, Papers in Regional Science, 2020, n. 1

Quaedvlieg-Mihailovic S., Key Note, In International Council on Monuments and Sites (ICOMOS), Europas Kulturerbe und kulturelle Vielfalt fördern – Wer? Wie? Mit wem? (Promoting Europe's Cultural Heritage and Cultural Diversity – Who? How? With Whom?) 13-14 July 2020. Online-Konferenz im Rahmen der Präsidentschaft der Bundesrepublik Deutschland im Rat der Europäischen Union in der zweiten Jahreshälfte 2020 (Online Expert Hearing in the framework of the EU Council Presidency of the Federal Republic of Germany in 2020/II). Conference Reader

Richards, G. and Raymond, C. (2000) Creative tourism. ATLAS News no. 23

Rosati U. (2018), The Competitiveness of the Tourist and Cultural Offer in Europe, in V. Cantino, F. Culasso, G. Racca (eds) Smart Tourism, McGraw-Hill Education

Scamuzzi, S., Lo scambio culturale globale e le politiche della cultura, Fondazione Santagata per l'Economia della Cultura, 2020

Simmons, D. G., and N. Leiper 1993 Tourism: A Social Scientific Perspective. In Leisure, Recreation and Tourism, H. C. Perkins and G. Cushman, eds., pp. 204-220. London: Longman Paul.

UNESCO (2001), Introduction to the Draft Preliminary Study on the Advisability of Developing a Standard-Setting Instrument for the Protection of Intangible Cultural Heritage, by Janet Blake

par 3.1

CREATURES, Good Practices E-Catalogue, Edited by Jasmina Selimovic, Sarajevo, Ekonomski fakultet Univerziteta, 2020

Sennet, R., The Craftsman, New Haven & London, Yale University Press, 2008

Throsby, D., Heritage Economics: A Conceptual Framework, In The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development. Urban Development. Washington, DC. World Bank, 2012

par 3.2

A Research Agenda for Creative Tourism, Edited by Nancy Duxbury and Greg Richards, Cheltenham, Edward Elgar, 2019

AA.VV. (2013), The Routledge Companion to Urban Regeneration, Edited by Michael E. Leary and John McCarthy, Abingdon, Oxon, Routledge

Ashworth, G., & Page, S. J. (2011). Urban tourism research: Recent progress and current paradoxes. *Tourism Management*, 32, 1–15

Bertacchini E., Santagata W., Signorello G., Loving cultural heritage. Private individual giving and prosocial behaviour, EBLA - CSS Working paper 4/2009

Bertacchini E., Saccone D., Santagata W., Loving Diversities, Correcting Inequalities. A proposal for a World Heritage Tax, EBLA - Working paper 23/2010

Boix, R., Lazzeretti, L., Capone, F., de Propriis, L., Sánchez, D., (2012), The geography of creative industries in Europe: Comparing France, Great Britain, Italy and Spain, paper presented for the 50th Anniversary European Congress of the Regional Science Association International "Sustainable Regional Growth and Development in the Creative Knowledge Economy" 19 - 23 August 2010 - Jonkoping, Sweden

Braun, E., Kavaratzis, M., & Zenker, S. (2013). My city–my brand: The different roles of residents in place branding. *Journal of Place Management and Development*, 6(1), 18–28

Bravo, G., Individualismo - Cooperazione - Free Riding. Ascesa e maturazione del distretto culturale, EBLA - Working paper 2/2002

Buemi, M., Cavallo M., Pedrini S. (edited by) (2019) Communicating and Promoting Alternative Finance in Central Europe, Franco Angeli

Callegati E., Grandi S., Cluster dynamics and innovation in SMEs: the role of culture, EBLA - Working paper 3/2005

Council of Europe, Cultural Participation and Inclusive Societies. A thematic report based on the Indicator Framework on Culture and Democracy, December 2016

Cowie, P., Thompson, N., Rowe, F., Honey Pots and Hives: Maximising the potential of rural enterprise hubs, Centre for Rural Economy Research Report, 2013.

Della Lucia, M., & Trunfio, M. (2018). The role of the private actor in cultural regeneration: Hybridizing cultural heritage with creativity in the city. *Cities*, 82, 35–44

European Commission, European Added Value of EU Science, Technology and Innovation actions and EU-Member State Partnership in International cooperation. Main Report, 2014

European Commission, Crowdfunding. Reshaping the crowd's engagement in culture, 2017

European Foundation Centre, AISBL, Arts and culture at the core of philanthropy, Brussels, Philanthropy House, 2018

Eutopian Research & Action, Funding the Cooperative City: Community Finance and the Economy of Civic Spaces, Edited by Daniela Patti and Levente Polyák, Vienna, Cooperative City Books 2017

- Florida R. (2014), *The Rise of the Creative Class. Revisited*, New York: Basic Books
- Fondazione Santagata per l'Economia della Cultura, *Gli Amici dei Musei in Italia. Verso un mecenatismo adozionale*, 2015
- Grandi R. (2012), *Cultural Planning, City Marketing and Creative Cities: Bologna – from cultural city to creative city?*, in AA.VV., *Communication with the Public from the Local Government Perspective*, Budapest, Corvinus University of Budapest
- HERItage, *Heritage. The Role of Cultural Heritage in Socio-Economic Development and Preservation of Democratic Values*, Conference Booklet, University of Rijeka, 2020
- Jelincic D. A., Senkic M., (2017), *Creating a Heritage Tourism Experience. The Power of the Senses*, *Etnoloska Tribina* 47(40): 109-126. Carlos Fortuna, *Heritage, Tourism and Emotion*, *RCCS Annual Review*, 5/2013
- Kelley, R., «Public History: Its Origins, Nature, and Prospects», *The Public Historian*, Vol. 1, No. 1 (Autumn, 1978) MacCannell, D., *The Tourist: A New Theory of the Leisure Class*. New York: Schocken Books, 1976
- Meneghin E., Re A., *Intangible Cultural Heritage. A screening of funding opportunities in the EU*, Torino, Fondazione Santagata per l'Economia della Cultura, 2018
- Montalto, V., Sacco, P. L., Alberti, V., Panella, F., Saisana, M., *European Cultural and Creative Cities in COVID-19 times: job at risk and the policy response*, Luxembourg, Publications Office of the European Union, 2020
- OECD (2014), *Tourism and the Creative Economy*, *OECD Studies on Tourism*, Paris, OECD Publishing
- OECD / ICOM – International Council of Museums, *Culture and Local Development: Maximising Impact. A Guide for Local Governments, Communities and Museums*, Venezia, Venezia Foundation, IT, 2019
- Peck, J. (2005). *Struggling with the creative class*. *International Journal of Urban and Regional Research*, 29(4), 740–770
- Perić M., Vitezić V., Mekinc J., *Conceptualising Innovative Business Models for Sustainable Sport Tourism*, *International Journal of Sustainable Development and Planning*, Vol. 11, No. 3 (2016) 469–482
- Reckwitz A., *Society of Singularities*. Newark: Polity Press, 2020
- Richards, G. *Creative Tourism and Cultural Events*, Paper presented at the 2nd Forum on UNESCO Creative Cities Network, Icheon, Republic of Korea, 21 October 2010
- Sacco, P. L., Pedrini S., *Il distretto culturale: mito o opportunità?*, EBLA - Working paper 5/2003
- Sacco, P. L., & Blessi, G. T. (2007). *European culture capitals and local development strategies: Comparing the Genoa 2004 and Lille 2004 cases*. *Homo oeconomicus*, 24(1), 111–143

Sacco, P. L., Tavano Blessi, G. and Nuccio, M. (2009) Cultural policies and local planning strategies: what is the role of culture in local sustainable development?, *International Journal of Arts Management, Law, and Society*, 39(1)

Santagata, W., *Cultural Districts, Property Rights and Sustainable Economic Growth*, EBLA – Working paper n. 1/2002

Santagata, W., *Cultural Districts and Economic Development*, EBLA - Working paper 1/2004

Santagata W., Bertacchini E., *Creative Atmosphere: Cultural Industries and Local Development*, EBLA - Working paper 4/2011

Smith, S. L.J., and G. C. Godbey 1991 *Leisure, Recreation and Tourism*. *Annals of Tourism Research* 19

UNESCO (2003) *Convention for the safeguarding of the intangible Cultural Heritage*. Paris: UNESCO

UNESCO Framework for Cultural Statistics Handbook, n. 1, 2009

Winter, T., *Material Culture as History*, In *A Companion of Public History*, Edited by David Dean, Hoboken, Wiley Blackwell, 2018

par 3.3

Bertelè, U., *Tourism in the era of digital disruption. The ongoing wars between old and new protagonists of the global tourism chain*, in *Politecnico di Milano, travel in 2021: what awaits us? Conference for the presentation of research results 2020*, 27 January 2021

Crowe P. R., Foley K., Collier M.J. 2016. Operationalizing urban resilience through a framework for adaptive co-management and design: Five experiments in urban planning practice and policy. *Environmental Science & Policy*. (62)112.

Culture21, *Culture in the Sustainable Development Goals: A Guide for Local Action*, UCLG Committee on Culture, 2018

Ernstson H., van der Leeuw S. E., Redman C. L., Meffert D. J., Davis G., Alfsen C., Elmqvist T. 2010. Urban transitions: on urban resilience and human-dominated ecosystems. *AMBIO*. (39)531.

European Environmental Agency, *Late lessons from early warnings*, Publications Office of the European Union, Luxembourg, 2013
Füssel, H. M., *Review and Quantitative Analysis of Indices of Climate Change Exposure, Adaptive capacity, Sensitivity and Impacts*, World Bank, New York, 2010

R. Giordano, I. Pluchinotta, A. Pagano, A. Scricciu, F. Nanu, *Science of the Total Environment*, 2020, 713, 136552

Maccaferri, A., «Against the Crisis Sustainability and Never-Ending Tourism», *il Sole24Ore*, IT, 23 January 2021

Popa F., Guillermin M., Dedeurwaerdere T. 2015. A pragmatist approach to transdisciplinarity in sustainability research: From complex systems theory to reflexive science. *Futures*. (65)45.

Raymond C. M., Frantzeskaki N. Kabisch N. Berry P. Breil M., Nita M. R., Geneletti D. Calfapietra C. 2017. A framework for assessing and implementing the co-benefits of nature-based solutions in urban areas. *Environmental Science & Policy*. 77: 15.

Rogov M., Rozenblat C. 2018. Urban Resilience Discourse Analysis: Towards a Multi-Level Approach to Cities. *Sustainability*. 10(12): 4431.

Salvatori, E., Gentile, C., Altieri, A., Aramini, F., Manes, F., «Nature-Based Solution for Reducing CO2 Levels in Museum Environments: A Phytoremediation Study for the Leonardo da Vinci's "Last Supper"», *Sustainability* 2020, 12(2), 565

Seeliger L., Turok, I. 2013. Towards Sustainable Cities: Extending Resilience with Insights from Vulnerability and Transition Theory. *Sustainability*. 5:2108.

Science for Environment Policy, The Precautionary Principle: decision making under uncertainty, UWE, Bristol, 2017

URBAN FUTURE (2005), The "Acquis URBAN". Using Cities' Best Practises for European Cohesion Policy. Common Declaration of URBAN cities and players at the European Conference "URBAN Future" on June 8th and 9th, 2005 in Saarbrücken (Germany)

K. von Moltke, The Vorsorgeprinzip in West German Environmental Policy, HMSO, London, 1988

J. A. Tickner, K. Geiser, *Environmental Impact Assessment Review*, 2004, 24, 801

Wingspread Statement on the precautionary principle, 1998

Sitography

par 3

EurLex website <https://eur-lex.europa.eu/>

Interreg Central Europe website <https://www.interreg-central.eu/>

UNESCO website <http://portal.unesco.org/>

UN WTO website www.unwto.org

Youtube website <https://www.youtube.com/>

par 3.1

European Commission website <https://europa.eu/>

par. 3.2

Classis Ravenna website <https://classisravenna.it>

Culture Action Europe website <https://www.cae-bto.org/>

European Commission website <https://ec.europa.eu/>

Sementerie artistiche website <https://www.sementerieartistiche.it/>

par 3.3

Connecting Europe website <https://connectingnature.eu/>

European Commission website <https://ec.europa.eu/>

European Urban Agenda website <https://futurium.ec.europa.eu/>

University of Milan Politecnico website <https://www.som.polimi.it/>

+ Chapter 4

Analysis of the territorial challenges, needs and potentials of the Adriatic-Ionian Region and strategic options for post-2020 ADRION Programme, TERRITORIAL ANALYSIS

European Commission, Orientation Paper, Transnational Cooperation Programme Adriatic-Ionian (ADRION) 2021-2027, Ref. Ares(2019)7164059 20/11/2019

Bria F., Morozov, E., 2018. Rethinking the Smart City. Democratizing Urban Technology. Torino. Codice (Italian Edition)

Cavallo M., Stacchini V., 2015. Green marketing for the promotion and growth of sustainable industrial areas. In Eco-Industrial Parks: A Green and Place Marketing Approach. Edited by Matteo Caroli, Marino Cavallo and Alfredo Valentino. Roma. Luiss University Press

Cavallo M., Cencioni D., Stacchini V., 2017. Identify relevant Stakeholders. In Circular economy, benefits and good practices. Edited by Marino Cavallo and Andrea Cencioni. Milano. Edizioni Ambiente

ECO SCP MED. 2014. Sustainable Consumption and Production in the Mediterranean Area Harmonization and Integration of Policies Recommendations. Edited by Marino Cavallo. Bologna. Bononia University Press

European Territorial Cooperation, ADRIAN - ADRIATIC IONIAN COOPERATION PROGRAMME 2014-2020, Territorial Analysis Annex

Foster, L., 2017. Applying behavioural insights to organisations: Theoretical underpinnings. OECD

Glaeser, E. L. 2006. Paternalism and Psychology. NBER Working Paper 11789

Hansen, P. G., Jespersen A. M., 2013. «Nudge and the Manipulation of Choice: A Framework for the Responsible Use of the Nudge Approach to Behaviour Change in Public Policy». *European Journal of Risk Regulation* 4(1): 3-28

Lowi, T.J., (1975) *What Political Don't Need to Ask About Policy Analysis*. Lexington. Lexington Press.

Mazzucato, M., 2018. *Mission-Oriented Research & Innovation in the European Union. A problem-solving approach to fuel innovation-led growth*. Brussels. European Commission

Raymond C. M. , Frantzeskaki N. , Kabisch N., Berry P., Breil M., Nita M. R., Geneletti D., Calfapietra C., 2017. A framework for assessing and implementing the co-benefits of nature-based solutions in urban areas. *Environmental Science & Policy*. 77

Relos3. 2019. *Smart specialization: reappraising the local dimension*. Edited by Nicola Bellini, Marino Cavallo, Giulia Lazzeri. Milano. Franco Angeli

Sunstein, C. R., 2015. *Fifty Shades of Manipulation*. Manuscript forthcoming. *Journal of Behavioral Marketing*

Western Cape Government. 2018. *Making a Real Difference: Nudging for political Change*. OECD

Sitography

C.A.S.E. Centre for Advanced European Studies. Polytechnic University of Marche website <http://www.case.univpm.it/>

Compendium of Cultural Policies and Trends website <https://www.culturalpolicies.net/>

European Commission website <https://ec.europa.eu/>

European Committee of the Regions website <https://portal.cor.europa.eu/>

Interreg Adrion programme website <https://www.adriaticionianeuroregion.eu/>

+ Chapter 5

Council of Europe (2005), Framework Convention on the Value of Cultural Heritage for Society of the Council of Europe (Faro Convention), opened for signature in 2005.

CREATURES project, Interreg Adrion programme (2020), D_T1.1.1_Working_Methodology by AUEB-RC.

European Commission, EUROSTAT (2012), ESSnet-Culture, European Statistical System Network on Culture, Final report, 2012.

European Council (2014), Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe 2014/C 183/08

Fondazione Symbola (2019), Io Sono Cultura 2019, Quaderni di Symbola.

IDEA Consult, KEA, imec-SMIT-VUB (2017), Mapping the creative value chains – a study on the economy of culture in the digital age. Study for the European Commission, DG Education and Culture.

MAO (2020) Dr. Barbara Predan: "Kulturno-kreativne imperative" <https://czk.si/gradiva/kulturno-kreativni-imperativ/> by Centre for Creativity/MAO and (MAO, 2020): Statistična analiza stanja kulturnega in kreativnega sektorja v Sloveniji 2008–2017 <https://czk.si/gradiva/statisticna-analiza-kks-2008-2017/> by Centre for Creativity/MAO

MAO (2020) Establishing Document Platform Centre For Creativity (CzK), Internal Document 2017.

MCBO, PSM, Report Innovazione e sviluppo, by L.Bologni, P.Magnatti, M.Guagnini, R.Righetti.

MCBO, PSM, Report La creatività nell'area metropolitana di Bologna by BAM! Strategie Culturali.

OECD (2009), The Impact of Culture on Tourism, OECD Publishing, Paris.

OECD (2014), Tourism and the Creative Economy, OECD Studies on Tourism, OECD Publishing, Paris;

OECD (2020), OECD Tourism Trends and Policies 2020, OECD Publishing, Paris.

UNEP AND UNWTO (2005), Making Tourism More Sustainable - A Guide for Policy Makers, p.11-12

UNESCO (2005), Convention on the Protection and Promotion of the Diversity of Cultural Expressions.

UNESCO (2009), The 2009 UNESCO Framework for Cultural Statistics (FCS) - UNESCO Digital Library.

UNESCO (2012), Measuring the economic contribution of cultural industries: a review and assessment of current methodological approaches. Framework for cultural statistics Handbook No. 1 p.49.

UNESCO (2013), Creative Economy Report: Widening Local Development Pathways, UNDP-UNESCO, New York and Paris.

UNESCO (2015), Cultural times. The first global map of cultural and creative industries.

UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (Paris 2003)

UNWTO (2018), "Statistical Framework for Measuring Sustainable Tourism".

World Tourism Organization (2018), Tourism and Culture Synergies, UNWTO, Madrid.

Sitography

Agency for Statistics of Bosnia and Herzegovina <http://www.bhas.gov.ba/>

Chamber of commerce of Bologna <https://www.bo.camcom.gov.it/>

Croatian Bureau of Statistics <https://digitalnakomora.hr/home>

Croatian Employment Service <https://www.hzz.hr>

European Regional Competitiveness Index - Regional Policy - European Commission https://ec.europa.eu/regional_policy/en/information/maps/regional_competitiveness/

Europeana <http://www.europeana.eu/portal/>

Hellenic Statistical Authority <https://www.statistics.gr>

Institute of Macroeconomic Analysis and Development of the Republic of Slovenia <https://www.umar.gov.si>

ISTAT - Italian National Institute of Statistics <https://www.istat.it>

Official Emilia-Romagna Region <https://www.regione.emilia-romagna.it>

Official MCBO statistical website <http://numeridibolognametropolitana.it>

Statistical Office of the Republic of Slovenia <https://www.stat.si>

The Institute of Statistics (INSTAT) in Republic of Albania <https://www.instat.all>

UNESCO webpage on the definition of heritage <http://www.unesco.org/new/en/culture/themes/>



The study presented in this volume is a preparatory analysis of the European project Creatures' actions and initiatives. Creatures is a project funded by the European Union under the Interreg programme for the Adriatic Ionian area (ADRION). The project's general objective is to identify innovative forms of relationship between culture, creativity, and sustainable tourism. The specific objective is to foster innovative directions for the local development of territories rich in natural and historical-artistic treasures.





Activities in the field of culture and creativity not only enrich people, cities and territories with values and knowledge, but also in the local entrepreneurial and production fabric represent an astonishing opportunity for economic development and innovation. The multiple interactions between culture, knowledge and people's leisure time, especially in economically wealthier societies have been highlighted by several studies over the past decades. Labour time is decreasing, while simultaneously there are increasing demands and needs to invest in oneself, in the quality of one's training and in intangible consumption capable of generating new networks of relations and knowledge.

The study presented in this volume is a preparatory analysis of the European project Creatures' actions and initiatives. Creatures is a project funded by the European Union under the Interreg programme for the Adriatic-Ionian area (ADRION). The project's general objective is to identify innovative forms of relationship between culture, creativity, and sustainable tourism. The specific objective is to foster innovative directions for the local development of territories rich in natural and historical-artistic treasures.



ISBN 978-88-491-5766-6



9 788849 157666