

D.M.X.4: Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets

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POLICY PAPER FOR CULTURAL AND CREATIVE INDUSTRIES

Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets (D.M.X.4)



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Executive Summary

This document provides indications on the measures that public policies should adopt for the improvement of the Cultural Heritage management sector, with a specific focus on Creative and Cultural Industries (CCI) offer, underlining how these initiatives can positively impact in the achievement of broader territorial development objectives.

The document contains four main chapters: the first three are dedicated respectively to the current state of the sector, its future prospects and the analysis of the main issues that public policies should address. The fourth chapter is dedicated to the definition of specific recommendations for influencing the policy debate on Cultural Heritage assets management widely conceived as tangible and intangible assets.

More specifically, the first chapter explores the situation of CCI sector also taking into account the impact of Covid19 and the experiences from the activities performed by the Cluster member within the three ADRION Sub-Cluster projects. For each of the individual sub-sectors of the CCIs, the socio-economic context and the reference markets are framed. The state of the art of digital technologies is then analyzed, with reference to the utilization of Augmented and Virtual Reality for the management and fruition of Cultural Heritage, ICT systems for users monitoring and profiling, robotics, automation, artificial intelligence in the CCI's sectors to improve and innovate the tourism and culture offer. The chapter continues with an overview of the rules governing the sector and the initiatives adopted by the European Union to improve the related performances. Finally, the situations that emerged during the activities carried out by the partner projects of the Sub-Cluster are described.

The second chapter tries to grasp the dynamics in progress and those that presumably will affect the sector in the near future. It is highlighted that technological innovations, in particular in ICT, have already been used for some time by culture and tourism to improve performance and visitor satisfaction. The use of the Internet, Apps, social media, Augmented and Virtual Reality, Artificial Intelligence had a sudden acceleration due to COVID19 and are destined to be increasingly protagonists of the CCIs future. This chapter also highlights how the role of education and the development of digital skills is crucial for the correct development of these future dynamics, which can also favor the implementation of new business models, the involvement of civil society and prevent mental and physical stress.

The third chapter reflects on objectives and methods of supporting the CCI actors that the public sector should adopt, at least in the Adriatic-Ionian area. The Pandemic has made the economic precariousness and the low-income level of many workers in the cultural and creative sector, even more serious. On the other hand, it confirmed that these professions are crucial for the cultural, social and finally economic development of the territories, even more in those with a tourist vocation. Interventions to restore their dignity, (economic including) also mean improving the local well-being and reputation. These interventions should be accompanied by a robust training offer in the field of innovative and managerial technologies, by aid measures for the start-up of new activities and by support for networks and aggregations of CCI actors.

Finally, attention is paid to the need to carry out targeted infrastructural interventions to create the technical and logistical conditions necessary for the creation of an environment conducive to the growth of individual operators, of creative and productive systems, in dialogue with the territories.

The recommendations that conclude the document invite policy makers to recognize the social and cultural role of the CCIs, as a strategic resource for development and innovation, then inviting to support the many and diversified activities of the sector, adopting a perspective of global competitiveness between territories and keeping in mind what has been learned due to the COVID19 pandemic as well as the other elements that emerge from the previous chapters. It is therefore recommended to harmonize public policies for the CCIs between the different territorial levels and between the various development interventions, to adopt medium-long term strategies, to include Stakeholders in the decision-making processes. It is suggested that the interventions are aimed at supporting interdisciplinary contamination, technology and knowledge sharing, enhancing the technological and financial assets in the sector and the social and environmental sustainability. The specific intervention suggested is the creation and support a Transnational Network of Regional and/or National Public Centers for creativity, with the participation of actors from scientific research, economy and society.

Introduction

The concept of "Cultural and Creative Industries" includes a great variety of products, skills, specific markets, organizational structures. To this "cultural and entrepreneurial biodiversity" correspond a great variety of techniques and technologies that are used.

The introduction of digital technologies has affected, in different ways of course, all disciplines of culture, creativity and their respective economies. The dramatic pandemic that began in 2020 has accelerated the massive entry of digitalization into our daily life. This extraordinary situation has made it clear the need to review some aspects of public policies. At the same time, new governance tools come right from the IT and digital fields.

In particular, the CCIs were among the sectors where these dynamics were most evident. This document therefore aims to provide to the policy makers at all levels and territories in the ADRION area with information useful for understanding the phenomenon and innovating cultural policies in a local development frame.

This Policy Paper for Cultural and Creative Industries is the result of researches and discussions performed within a Sub-Cluster (ARDION SUB-CLUSTER 3.1) that brings together three projects funded by the ADRION Program dedicated to CCIs (CREATURES, CCI4TOURISM, EMOUNDERGROUNDS), which start from different points of view and aim to achieve equally different but complementary objectives. A common factor, in addition to the theme of the CCI, is the origin of the partners (27 in all) from inside the sector. Therefore, this document does not have the ambition to rise to the rank of academic article. Instead, the goal is to get the authentic voice from within the wide, chaotic and sparkling world of culture and creativity to the various decision-making levels.

Methodology

The present Paper has been developed thanks to the active involvement of the three ADRIION project Consortium currently composing the ADRIION thematic cluster for CCIs, namely the EMOUNDEGROUNDS project, the CCI4TOURISM project and the CREATURES projects.

The aim of this Paper is to provide decision makers operating at different level within the ADRIION Region, with new strategic tools and policy recommendations to better support CCIs, and thus *potentiate their capacities with the aim to improve their capabilities to play a strategic role in the preservation and promotion of local/regional cultural heritage*, as well as *engage them as key potential actors to foster an increased sustainable tourism offers at local/regional level*.

All the project partners have participated in drafting its contents by undertaking desk research and literature analysis, as well as by providing insights concerning the main CCIs' s specific features with specific reference to identifying needs and best practices at local, regional and national level.

We briefly summarize below the methodology behind this learning and co-production work, which has seen the involvement not only of the partner organizations, but also of the associated partners, local stakeholders and key experts involved at project level by the three Consortium involved.

In order to discuss how to proceed in organizing the tasks leading to the present Paper among the PPs, a first meeting among LPs was organized in November 2021; to coordinate and review the ongoing drafting process, three internal monitoring meetings were organized in December 2021 and two in January 2022. With the aim to identify and select a set of relevant macro-areas and address relevant policy recommendations to influence the policy debate on cultural heritage assets management, a set of best practices have been identified and analysed at project level.

Finally, based on a previous activity which was carried on in the framework of the CREATURES project in previous months, a review and update of the legal, institutional and policy framework addressing the CC industry in the Adrion area, was undertaken at local, regional and national level. In detail, this analysis specifically investigated the three project consortiums' national contexts, namely Italy, Albania, Bosnia and Herzegovina, Croatia, Greece, Slovenia, Serbia and Montenegro.

1. CCIs ecosystem analysis before and after COVID19

1.1 Socio-economic context and CCI market

Brief Introduction: *John Howkins, British author and speaker, in 2001 created and popularized the concept of creative economy through the book "The creative economy - How people make money from ideas". He analyzed the unprecedented relationship between individual creativity and the market economy, highlighting how the industry interested in the production of services or goods through the use of the creative abilities of its workforce (as in the sectors of performing and visual arts, fashion, music, cinema, television and, more generally, for all those sectors which, as a necessary production requisite, innovation) can provide the economic systems of the third millennium with greater guarantees of development than the traditional "repetitive" economies of manufacturing and assembly. Howkins also argued that creativity and innovation are fundamental forces that can transform the world. Everywhere in the world the creative economy is growing faster than traditional manufacturing and services; Countries that focus on creativity and innovation will be able to expand their economies and become more robust.*

With the formal announcement of 2021 as the "*International Year of the Creative Economy for Sustainable Development*"¹, the United Nations has recognized the status of the creative economy as a driving force for building a future capable of respecting the environment, workers, the fundamental principles of democracy.

According to Isabelle Durant, Deputy Secretary General of Unctad, the United Nations Conference on Trade and Development "*The creative industries are critical to the sustainable development agenda. They stimulate innovation and diversification, are an important factor in the burgeoning services sector, support entrepreneurship, and contribute to cultural diversity*"².

The creative economy addresses important social and cultural needs. In recent years this sector has become increasingly important, also contributing to the economic growth of countries. Now, however, it is facing unprecedented pressure as events and places that attract people (e.g., cinemas, theaters, concerts) are

¹ <https://unctad.org/topic/trade-analysis/creative-economy-programme/2021-year-of-the-creative-economy>

² <https://unctad.org/news/creative-economy-have-its-year-sun-2021>

forced to operate at reduced capacity or to close entirely due to Covid-19. Indeed, in the last year the creative industries have been severely affected by the pandemic: Covid-19 has hit here more than in many other markets: just think that the film industry alone lost about \$7 billion in revenue in 2020.

The creative economy represents about 3% of global GDP and ranges from entertainment to publishing, from advertising to architecture, from design to fashion, from cinema to photography, to music, software, computer games, and TV and radio.

It is a rapidly expanding sector, growing by a value close to 10% every year in developing countries. So much so that, according to recent forecasts, it will represent about 10% of global GDP in the coming years. Likewise, the value of the global creative goods market doubled from \$208 billion in 2002 to \$509 billion in 2015, with export growth rates increasing by more than 7% in 13 years.

As for workers in the creative economy sector, according to a recent report by the European Parliament *Precarious Employment in Europe: Patterns, Trends and Policy Strategies*³, the creative professions are among the most precarious. If, on average, 59% of workers in the EU have permanent and full-time contracts, this percentage drops to 39% in the sector that also covers artistic services. At the European level, the Parliament report cited above estimates that as many as 42% of creative workers (journalists, publishers, architects, designers, musicians and IT / web specialists) are freelancers. Plus, for creatives, income is never the driving force. It is the emotions and psychological well-being that they derive from work that most often guide their choice. In fact, creative jobs could be called the "emotional jobs" par excellence. The combination of these two factors means that creatives are often the weak link in a sector which, as a whole, continues to grow but which often draws strength from passionate and dedicated workers, but whose dedication does not necessarily correspond to recognition (monetary and not) adequate. In part it is a perfectly normal phenomenon and perhaps even desirable for creative professions, not easily framed in standard subordinate contracts.

It is also important to underline that many people work in creative jobs even outside the creative industries themselves as the demand for creative work is present in almost all sectors. It is therefore easy to explain how these creative roles have generated a growing impact on typically non-creative industries. The

³ [https://www.europarl.europa.eu/RegData/etudes/STUD/2016/587285/IPOL_STU\(2016\)587285_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/STUD/2016/587285/IPOL_STU(2016)587285_EN.pdf)

creative economy sector can be understood as the sum of all those employed in the creative industries plus those who hold creative roles outside the CCIs.

Walter Santagata in his 2009 "*White Paper on creativity*"⁴ argues among the fundamental decisions the need to implement tutoring Programmes such as "*adopt a creative*", favoring the inclusion of creatives within companies of the traditional economy. The growth of creative workers reflects an economic process in which, as per capita incomes increase, people have more money with which to purchase services and products made by creatives and, consequently, more free time to enjoy them.

The distribution of employment in the creative economy globally has been relatively stable over time in the nine economies: Germany, United Kingdom, France, Italy, Spain, Turkey, Japan, Australia and South Korea. The largest categories are the IT sector and employment in creative occupations outside the creative industries. However, there is also extensive employment in a number of other creative industries, most notably film, TV, music, performing arts, advertising and marketing and publishing, among others.

The creative economy is a means of addressing important social and cultural needs. It can provide cultural representation by presenting a wide range of human experiences. It can help social cohesion, between the population in general or between particular communities, allowing the sharing of common narratives about the contemporary, historical or mythical world in which we live. The creative economy is the part of the economy that tells our stories and the creative works we leave behind as a society can define how future generations will understand us. Creative industries often create technical innovations, particularly in the IT sector. They also support the dissemination of knowledge, for example through publishing and especially the media, but also other parts of the creative economy, they can support democratic accountability by sharing information on current events, investigating institutions and the process stimulating decision making.

The creative economy includes a number of different occupations and industries that are not grouped into standard classifications. It therefore becomes difficult to define exactly its contribution precisely because it is often not reported and it is underestimated.

⁴ https://ufficiostudi.beniculturali.it/mibac/multimedia/UfficioStudi/documents/1263201867891_White_paper_Creativity_JUNE_2009.pdf

According to the report drawn up by Deloitte in June 2021 entitled "*The future of the creative economy*"⁵ 2020 was a disruptive year for creative industries due to the impacts of Covid-19 and interventions intended to limit its spread, which led to a large shock to demand in a range of sectors. Many economic impacts were either estimated in advance, or have been observed in practice. For example:

- It was estimated that the global live events lost \$30 billion USD in 2020⁶. The German music industry was estimated to have lost €5.5 billion to the end of September, of which €3.6 billion reflected losses in music concerts⁷, although there does appear to have been a stronger performance in recorded music revenues through digital channels⁸.
- The global advertising market was estimated to potentially lose \$50 billion USD in 2020, declining by 8% rather than the forecasted 7% growth. This affected a range of industries such as broadcast TV and the news media for which advertising is all or part of their business model⁹.
- The Opera de Paris, to give a specific example in France, is estimated to have lost 45 million euros and around 35-45% of its season ticket sales for the 2020/2021 season¹⁰.
- 9,000 cinemas were estimated to have closed in the EU¹¹.

⁵ Deloitte-uk-future-creative-economy-report-final.pdf

⁶ Concert Industry Lost \$30 Billion in 2020, Variety, <https://variety.com/2020/music/news/concertindustry-lost-30-billion-2020-1234851679>

⁷ Bericht der Verbände der deutschen Musikwirtschaft zu den wirtschaftlichen Auswirkungen der Corona-Pandemie, BDKV, <https://www.gvl.de/musikwirtschaft-bericht-der-verbaende-zu-covid19>

⁸ Die Umsätze der Musikindustrie mit Recorded Music sind 2020 weiter gestiegen, Backstage Pro, <https://www.backstagepro.de/thema/die-umsaetze-der-musikindustrie-mit-recorded-music-sind-2020-weiter-gestiegen-2021-03-05-mMZg91Qsxx>

⁹ The coronavirus is set to wipe \$50 billion off ad budgets this year — here's where that will hit hardest, CNBC, <https://www.cnn.com/2020/05/28/the-coronavirus-is-set-to-wipe-50-billion-off-ad-budgets-this-year.html>

¹⁰ Opéra de Paris. Baisse du tiers du mécénat et d'environ 50 % des abonnements, Ouest France, <https://www.ouest-france.fr/culture/opera-de-paris-baisse-dutiers-du-mecenat-et-d-environ-50-des-abonnements-69>

¹¹ Coronavirus and the European film industry, European Parliament, [https://www.europarl.europa.eu/RegData/etudes/BRIE/2020/649406/EPRS_BRI\(2020\)649406_EN.pdf](https://www.europarl.europa.eu/RegData/etudes/BRIE/2020/649406/EPRS_BRI(2020)649406_EN.pdf)

Governments have provided diverse support, intended to address challenges created for those in the creative economy. This includes¹²:

- The Rights Sector Support Fund in the Netherlands is a public-private intervention aiming to provide 10 million euros to support affected creative industry professionals.
- The Ministry of National Education, Youth and Sports and the Ministry of Culture in France launched a platform for artists and other creatives to propose upcoming projects and local authorities and teachers to find and engage with them. This small scheme is part of a wider €5bn package of support for the sector¹³.
- The Danish government provided compensation of an estimated DKK 180m for the loss of advertising income to the news media, other magazines and commercial radio, with the compensation targeted on the businesses that have seen the largest declines in revenue.
- Subnational governments have also intervened, e.g., in Belgium the Wallonia-Brussels Federation provided support for filming in 2020.

Businesses provided additional funding, including Netflix donations in countries including Australia¹⁴, France¹⁵, Italy¹⁶, Japan¹⁷ and multiple projects in the UK¹⁸ and Spotify providing matching contributions through its Covid-19 Music Relief project¹⁹. These trends have also been mitigated to some extent by the rise in the consumption of film, TV, video games and other content online across a

¹² Covid-19 Audiovisual Sector Measures, European Audio-visual Observatory, <https://www.obs.coe.int/en/web/observatoire/Covid-19-audiovisual-sector-measures>

¹³ France, Compendium of Cultural Policies & Trends, <https://www.culturalpolicies.net/Covid-19/country-reports/fr/>

¹⁴ Support Act, <https://supportact.org.au/about-support-act/donors-and-sponsors>

¹⁵ Netflix, <https://about.netflix.com/fr/news/netflix-and-audiens-establish-new-Covid-19-film-and-tv-emergency-fund>

¹⁶ Italian Film Commissions, <https://www.italianfilmcommissions.it/news/netflix-e-italian-film-commissions>

¹⁷ Visual Industry Promotion Organization, <https://www.vipo.or.jp/en/>

¹⁸ Film & TV Charity, <https://filmtvcharity.org.uk/we-can-help/financial-support/>; Society of London Theatre, <https://solt.co.uk/>; Netflix Documentary Talent Fund, <https://www.netflixdocfund.co.uk/>

¹⁹ Spotify Covid-19 Music Relief, <https://artists.spotify.com/blog/spotify-Covid-19-music-relief>

number of countries. Selected examples of areas where activity has increased include:

- **Rising engagement with news.** National newspapers in Germany, for example, were able to increase their digital reach by 64,8% from the end of January and reached 40,2% of Germans or 27,7 million unique users by mid-March. There was also a large rise in the numbers paying for news²⁰.
- **More consumers playing and watching video games.** Video gaming activity in the US rose 75% from the beginning of the crisis, according to Verizon²¹. The e-sports market is also growing globally and "on track to surpass \$1.5B by 2023"²².
- **Increase in television viewing.** Linear TV viewing increased, with broadcast television rising 32 minutes a day in the UK (with most of the increase due to news viewing²³).
- **Increase in streaming across multiple media sectors.**

Overall, we can argue that the pandemic has been a shock to the internal economy of the CCIs and this has created a challenge for workers and new business opportunities.

²⁰ *Digitale Reichweiten der Zeitungen steigen sprunghaft, BDZV, <https://www.bdzv.de/service/presse/pressemitteilungen/2020/digitale-reichweiten-der-zeitungen-steigen-sprunghaft>*

²¹ *Gaming Usage Up 75 Percent Amid Coronavirus Outbreak, Verizon Reports, Hollywood Reporter, <https://www.hollywoodreporter.com/news/general-news/gaming-usage-up-75-percent-coronavirus-outbreak-verizon-reports-1285140/#>*

²² *9 Esports Ecosystem Report 2021: The key industry companies and trends growing the esports market which is on track to surpass \$1.5B by 2023, Business Insider, <https://www.businessinsider.com/esports-ecosystem-market-report?r=US&IR=T>*

²³ *Ofcom, Media Nations 2020: UK Report, August 2020, https://www.ofcom.org.uk/_data/assets/pdf_file/0010/200503/media-nations-2020-uk-report.pdf*

1.2 State of the art of Digital Technologies

1.2.1 Technology in the main CCI sub-sectors

Technological innovation impacted on the development of culture and sometimes led to epochal turning points. However, sometimes the cause of the introduction of new technologies in the cultural sector can be attributed to civilization and the cultural evolution of a society. A dialectical, or a symbiotic, relationship.

The technologies used in the different areas of the CCIs present a considerable variability deriving from the specific technical needs of each discipline and from the stratification of technologies accumulated over the course of history. Often, in fact, the inclusion of a new technology does not eliminate the one used up to that moment, rather adding to it or joining it. Although this document is more focused on the enhancement of cultural heritage, it is also useful to look at the state of the art of the technologies used in all the other activities that are included in the CCIs, due to the strong interdependence that exists between them.

It is important to remember the still existing differences in the level of digitization of the CCIs between different European regions and between the different regions of the Adriatic-Ionian area. In areas of greater industrialization, technologies are more easily available, in areas with a greater cultural and tourist vocation, operators are more stimulated to adopt them. From the point of view of the production of technologies, Europe does not play a leading role, squeezed between the American and Far Eastern technological giants. On the other hand, Europe in general and thus also the EUSAIR area is rich in cultural attractions and the digital revolution is helping to bring the differences between the different regions closer together.

Visual arts

The visual arts sector is the creative cultural industry that employs the most people in Europe. Painting and drawing are activities practiced since the dawn of civilization. Over time they have improved and updated the quality of colors, supports and techniques of representing nature by drawing on available technologies. The close relationship between art and technology that existed during the Renaissance is exemplary: the painter was often also sculptures, scientist, architect and more.

With the strong technological acceleration produced by industrialization, painting loses its function of reproducing nature, which was replaced in the mid-fourteenth century. from photography.

The new technology of photography will then give life to "moving images" that is to say in the cinema. Painting, photography and cinema will become independent arts, or rather independent markets but in many ways interdependent, especially in terms of creativity.

Painting will find a new *raison d'être* in overcoming the reality imitation, investigating concepts such as "impression" "expressionism", up to contemporary art where, from the second postwar period onwards, the authors also express themselves with the different technologies that become available. Video art, photography, sculpture, digital art, drawing, happenings, performances, installations, are now well-established forms of art, which have flanked the traditional techniques of painting. In this regard, the reflections on the decline of the "aura" of the work of art that W. Benjamin gave us in the famous essay *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (1936) are still interesting today. (Also relevant are those of T.W. Adorno in *Ästhetische Theorie et alia*) (Bernard Stiegler and Peter Sloterdijk are mentioned for the most recent reflections between culture and new technologies)

The digital technological revolution that began three decades ago is still underway and already have a considerable impact on everyday life as well as in the evolution of cultural and creative industries. The digitization process had a formidable acceleration due to the Covid-19 pandemic, that made urgent to upgrade and provide virtual digital products to be used remotely. Museums, exhibitions, fairs, conferences, events of all kinds, have converged within virtual platforms. In addition to the "technical reproducibility of the work of art", we therefore arrive at its dematerialization. In the visual arts the virtual work of art already existed and recently a form of certification of the authenticity of the work (in fact a file) has been proposed through the use of "Blockchain" technology. A perspective still to be investigated.

Throughout history, the development of new technologies has contributed to the birth of new cultural and creative products and, consequently, of new markets such as advertising graphics, illustration, comics. These specific markets extensively use digital tools and technologies for their productions.

In last years, professional-level technologies for the digital production of images, both still and moving, both taken from the real world or completely digitally created, have been accessible to a large number of creatives, thanks to the increase in quality and the simultaneous decrease in costs.

Cinema and Gaming

Film industry started after relevant progresses in analogical photography and in mechanics. Video game sector was born at the very beginning of the digital era. Both productions, require a large use of technology and many other huge investments. In motion pictures, video games and in other highly competitive (and profitable) sectors, when productions have adequate budgets, they often use the most innovative and highest quality technologies, facing costs that are unsustainable for the vast majority of other productions. Fifty years ago, the scientific research performed the first computer animation experiments. From 1977 (Star-Wars) the computer-generated imagery became the main cinematographic special effect technique. Today it allows a level of realism indistinguishable from live shots.

During the pandemic crisis the cinema halls remained empty. The consumption from home and the online platforms increased. Gaming growth is even more relevant, especially in last two years and the trend is expected to remain high. Cloud gaming is an emerging technology. It allows users to stream high-end games across devices, such as laptops, tablets, and mobiles, avoiding the use of a dedicated gaming computer or console. 5G is also driving the mobile-based VR gaming market.

Architecture

Architecture always used technology in all its phases. For the ancient Egyptians the construction of a pyramid had to be a considerable technological challenge. Since architecture also performs primary functions, such as creating spaces for living or for social life, in last years the technological innovations adopted aim towards two objectives. On the one hand, architectures are designed with attention to the environment, sustainability and energy efficiency, with the introduction of new materials, construction techniques of bio-architecture, the introduction of solar panels and other sources of renewable energy. In parallel, the level of comfort and automation is increased with the use of digital and IT technologies to manage a wide range of functions.

Performing arts

Theater, dance and live music are maybe the oldest (and still the main) performing arts. Both use technological aids to manage the exhibitions. The most obvious are the acoustic amplification and the management of lighting in the stages or in the performance venues. The advent of digital technologies makes it possible to achieve performances that was unthinkable before. Furthermore, in lighting engineering, the use of light sources based on LED (Light-Emitting Diodes)

technology allows a considerable reduction in electricity consumption. New technologies are also used for booking and selling tickets.

In music sector, electronic technologies first, and later the digital, have often also been used as musical instruments to generate entirely new sounds or to replace traditional instruments. Such as many other arts, music has always been intimately linked to technology and was a pioneer in the adoption of technologies for its manipulation and reproduction. However, precisely with the introduction and the massive use of digital technologies for the production and reproduction of sound, the large part of the market of reproduced music (born in the early twentieth century together with the diffusion of the vinyl record) has moved on the web, it has reduced in turn-over value and above all it has greatly reduced the earnings of the authors.

The performing arts have been seriously damaged by the pandemic from Covid-19, due to the inability to accommodate spectators in theaters or concert halls and to the difficulty of replacing the theater environment and the presence of bodies of actors and dancers with a digital product.

Publishing

Publishing has partially followed a similar fate. With digitalization and the availability of overabundant information online in real time, sales of paper newspapers have collapsed and sales of books have fallen. Books seek new channels through digital formats. Traditional newspapers are progressively migrating to the web, to the world of communication and new media. This last segment of the cultural and creative industry is perhaps the most relevant both for its impact on the general public and for the size of the business.

Fashion and Design

The digital revolution also impacts on design and fashion. In these sectors, technological innovation also concerns the research and use of new materials or innovative uses of traditional materials.

Cultural heritage

Long before the Covid-19 pandemic, most of the actors involved in the management of tangible and intangible cultural heritage adopted solutions based on new technologies, mainly in the following areas:

- management of works and collections (restoration cataloging)
- management of communications of cultural content to visitors
- management of external communication - promotion - search for new audiences

- management of flows (reservations, ticketing, accesses, post-visit services), in connection with the management of tourist flows.

The digital cataloging of the collections began with different times in Europe. The creation of a digital catalog is a tool for the activities of professionals in the development, management and restoration of heritage. It also allows normal everybody for easy and free consultation. Italy is one of the most advanced countries in the theory and practice of heritage cataloging. The Central Institute for Catalog and Documentation (ICCD) has implemented and repeatedly perfected the methodology for cataloging and the digital system (SIGECweb), which aims to collect the entire Italian cultural heritage in a single system. For each cultural asset, a homogeneous system of information is collected and freely made it available to anyone on the web, illustrating the meaning, the history, the author, the executive technique, accompanied by documents that determine the broader context.

In 2008, the European Union launched the Europeana digital platform (europeana.eu) which to day collects material relating to the European cultural heritage of nearly 4000 institutions.

On a global level, the digital giant Google launched in 2011 the Google Arts & Culture platform (artsandculture.google.com) which collects virtual visits to museums and images of works of art from all over the world in high definition.

For the promotion and communication of cultural content to visitors, digital technologies have been used by almost all museums, archaeological areas, archives and libraries in the world in many forms. The institutional website is fundamental, which conveys the main information for the visitor and normally manages numerous services: from booking and selling tickets, to post-visit services and the marketing editorial products and gadgets.

An important role has recently been entrusted to the system of social networks, which support and enhance the functions of institutional websites by increasing the user profiling capacity and the search for new visitors.

Within cultural sites, the visitor experience is increasingly assisted by digital technologies. Unlike museum and cataloging standards, there is no trend towards the use of homogeneous systems shared between multiple cultural institutions. The trend is rather to produce original solutions, between the prototype and the handcrafted product, which guarantees the uniqueness of the visit offer and often a greater link with the territory. On the other hand, however, it often risks confusing the visitor, for example when he is asked to install specific applications on his device.

In recent years, thanks to this approach, many different models of technological applications have been tested for the aid to the visit to places of culture, which include technologies for the personalization of audio-guides, the personalization of routes, virtual reality, reality increased.

As in the performing arts, the impact of the pandemic in the management of cultural heritage was relevant. Most of the activities were closed to the public for very long months and the reopening was subject to the adoption of precautionary measures that often affected the way the assets were used.

In the emergency, new technologies have been especially called upon to enhance or create from scratch the virtual use of cultural assets and to manage new access methods.

This global movement of technological innovation aimed at improving the visitor experience is often integrated with the use of new technologies in the tourism sector.

Tourism

The tourism industry has been using digital and e-commerce channels since the end of last century and is moving towards the digitization and automation of processes and operations, also under the pressure of the health emergency, as it is able to produce more tourist experiences. safe, competitive and sustainable.

In the tourism product marketing sector, the numerous e-commerce platforms born in the late nineties, sometimes as a tool for exchanging information between travelers, have gradually become concentrated and have given rise to a few major world players who they offer travel, accommodation, car rental and a range of other services. A substantial oligopoly has formed which has integrated with the major web giants, according to what appears to be a natural trend of the online market.

In the meantime, sites for tourism promotion at national, regional and tourist destination level have also undergone great development.

According to the World Tourism Organization in 2020 the Covid19 pandemic caused the 74% decline in the sector globally. In this context, digital technologies intervene to mitigate the impact of the health emergency by offering solutions that are more suited to the needs and demands of potential consumers. For example, digital platforms capable of integrating the actors and systems of a territory through inter-operable and open solutions in a collaboration model between the private sector and public administrations has been launched. That facilitate the definition and implementation of necessary measures and allows to adapt products, channels, resources, services and infrastructures to the needs of

guarantee and prevention of possible crises. Continuing in the direction of a greater integration of the presence on the web of the various actors of the cultural and tourist supply chain seems to be the trend to follow.

1.2.2 Digital Technologies

The digital technologies present an enormous growth potential for CCis sector not only as a response to COVID19, but also as a guarantee for the medium- and long-term sustainability of the entire sector. The digital technologies are drastically changing the way cultural and creative goods and services are produced, distributed and consumed, generating major effects both in terms of industrial innovation, access to new markets and audiences. The EU's digital strategy (*Europe fit for the digital age*) aims to make this transformation work for people and businesses, while helping to achieve its target of a climate-neutral Europe by 2050.

The purpose of this chapter is to analyze the state of the art of that can affect and improve the efficiency, productivity, quality and sustainability of the services and processes of CCis.

The following categories of digital technological were analyzed and proposed:

- A. ICT systems for users' monitoring and profiling;
- B. Advanced visual systems using Augmented and Virtual Reality for cultural paths enjoyment;
- C. Robotic and automation devices using artificial intelligence for tourism and cultural applications with IoT technologies, middleware software for data processing and management, machine learning; Product development of tourism and cultural devices through concept design, virtual prototyping and validation, engineering, physical prototyping and testing, advanced ergonomic services.

A. ICT systems for users' monitoring and profiling

The growth of the CCis sector can be significantly increased by the application and diffusion of new technologies (artificial intelligence systems, augmented reality, big data, internet of things, robotics and automation) that can bring to a radical change in the field of the final user's experience but also into the production processes of the industrial sector.

The keyword is therefore *personalization*: the most effective way to capture customer attention is to use personal data to provide tailored experiences.

Today more than ever, tourism brands must be able to recognize their guests at every touch point, whether online, in a travel agency, or in a hotel. The secret to compete is to have a 360-degree view of the customer in real time. To do this, it is essential to have a platform capable of processing universal profiles containing the purchase data, personal details and online behavior necessary to produce excellent experiences.

It would be necessary to identify and apply marketing strategies based on the use of techniques for identifying user groups based on and related to specific aspects. Starting from the analysis of user behavior, it is necessary to profile users. You can use tracking on landing pages of reference, but also analyzing the expressed interests and the sentiment contained in the facts.

The amount of information collected in this way will require the use of data mining and machine learning techniques with which to perform predictive analysis of user behavior and business performance. The use of data mining techniques will make it possible to drill into the data and extract information, patterns and relationships that are not immediately identifiable and not known in advance.

Segmentation techniques are useful to determine the behavioral profile of customers with which to study and undertake diversified marketing strategies. During the prescriptive analysis phase, on the other hand, aimed to forecasting future results, the objective to be achieved will be to automatically provide indications on the contents to be proposed, within the proposed field. The machine learning techniques will provide support for the analysis of the data collected and with reference to the information collected during its experience through the platform, can be used to provide suggestions to the user in time and in a targeted way.

Such segmentation techniques can be used to solve different types of problems. In marketing, for example, such techniques can be useful in determining the behavioral profile of customers on the basis of which to study and undertake diversified marketing strategies.

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Figure 1- Data collection for the study of users' behavior

During the prescriptive analysis phase, on the other hand, aimed to forecasting future results, the objective to be achieved will be to provide, within the proposed scope and in an automatic way, indications on the contents to be proposed. This is the reason why machine learning techniques will have to be used, supporting the analysis of the data collected and with reference to the information collected during the experience, in order to provide suggestions to the user in time and in a targeted way.

On the other hand, it will be useful to scrutinize the techniques, which are available at the state of the art, for the realization of recommending system, able to recommend and advise contents starting from the evaluation of the interests expressed by the users. In general, in fact, systems of this type represent a valid support for users who are guided in this way, in a personalized way, towards useful and interesting items selected in a wide range of possible options.

In the reference context, these techniques will be used so that the system is able to suggest services starting from the preferences that the user has expressed

with reference to services he has already enjoyed and "deducing" further possible interests not directly expressed.

When developing a content marketing strategy, you need to answer a few questions:



Figure 2 - Content marketing strategy

The new digital world has also changed the way consumers act. They can now take marketing content wherever they want, which they once could only experience in advertising or on the website, and share it with friends. There's both a multi-channel and a mobile experience. They look the same but, really, they are not.

Managing the mobile experience in the era of multichannel means many things: intercepting new needs, building different relationship channels, designing more innovative communication formats, imagining new touch points to encourage interactions between the physical world and the digital world, thinking *responsive* to ensure that messages are always readable from any device, all analyzing choices and feedback.

Today, the use of apps as well as solutions based on qr codes, NFC tags, beacons, smartphones and tablets allows marketers to graft engagement formulas in which the brand offers a call to action and the consumer is faced with several options. This means knowing how to design the customer journey using not only a combination of technologies to trigger the engagement, but also to plan a structured schedule of actions and services associated with the physical and digital journey of the customer moving in a dynamic area consisting of a physical space (off line) and a digital universe (online).

Using *profiling* and *segmentation* techniques, the probability of selling the product/service by conveying visual and communicative content to the customer will increase in line with his expectations and purchasing needs. Until now, the

traditional techniques available to marketing processes, to name a few, concerned email marketing, the use of CRM (customer relationship management) systems, the planning of so-called above/below the line advertising campaigns. The development of technology in the IT sector has revolutionized the way companies offer value to their customers.

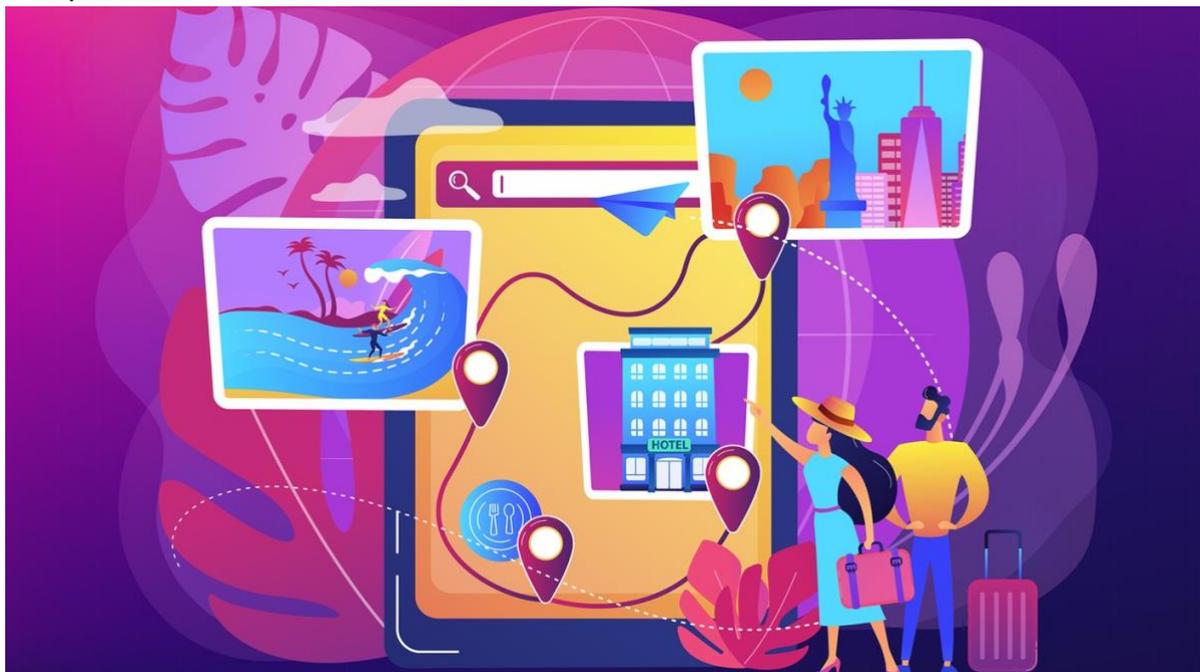


Figure 3 - Profiling and data collection techniques

The digital age has given marketing professionals new ways to know and follow the customer, helping them to interact and communicate with customers in real time and targeted. At the heart of marketing automation there is customer relationships and understanding his needs.

It is necessary in this case to study techniques for the identification of user groups, each one relating to specific aspects. In order to identify valid tools for specific marketing strategies, it is necessary to profile users starting from the analysis of the behaviors obtained by tracking on the landing pages of reference, but also analyzing the choices of services already made and, if available, the sentiment contained in the facts. The data that can be taken into consideration for profiling are multiple.

These include:

- **Collection of demographic data:** age, gender, education, etc.

- **Navigation preferences:** the set of navigation choices made on the landing pages under examination by the identified unique users;
- **Explicit statement:** of preferences and interests obtained through registration procedures or surveys;
- **Implicit statement:** comments, opinions and opinions obtained through techniques related to sentiment analysis, such as the spontaneous response of users to particular content.

When we talk about user profiling techniques, we mean the systematic activity of collecting and processing data on the activity of its users/customers, with the aim of finding significant correlations in their behavior from a commercial point of view. It is therefore a part of the complex process of user profiling.

The most advanced profiling systems provide the possibility to segment their users into groups either manually, choosing the parameters to be taken into account, or automatically, based on the native capabilities of the software used. In both cases, the added value is given by the multiple correlations that can be established between the data collected, in order to obtain useful information. Below are some correlations:

- **content affinities** - the sets of contents that tend to be seen together by the users of the examined site;
- **content effectiveness** - for online commerce sites, content that tends to be seen in user sessions that end with a purchase;
- **product affinities** - again for online commerce sites, the list of products that are most often purchased together.

Profiling techniques can also be divided into **explicit** and **implicit** techniques. In the first case the information is obtained by a special registration procedure to send to the user's personal data via a form. The data sent, stored in a special database, will be used to provide a series of parameters useful to segment all registered users into homogeneous groups.

In the second case there is the tracking of the behavior of anonymous users during the use of particular services. Tracking can be done either through IP or through cookies. The set of navigation choices composes a database from which special programs can extract associations and correlations able to segment all users traced in homogeneous groups.

Profiling users makes it possible to provide additional services for the enjoyment of the territory by favoring processes of deseasonalisation of demand and above all activities to promote all those services offered in place.

B. Advanced visual systems using Augmented and Virtual Reality for cultural paths enjoyment

Technology can be considered a *disruptor* to a healthy, balanced life - but new technologies like **virtual reality (VR)** are actually being used to enrich the cultural and tourism experiences and add an extra dimension to social wellbeing. Through the technology of VR, the user can escape from the real world to a tropical island, and even feel the heat of the sun. In total, there are many experiences to choose from applications on the market. Adding VR to a list of tourism and cultural services can provide differentiation and competitive advantage for a territory or an enterprise operating in cultural and creative sector. CCis are also looking for ways to reduce costs. If VR can offer a way of reducing this, plus add an extra feather to their bow, it's no surprise that also the more traditional cultural enterprises are considering or already using the technology. Furthermore, millennials love new technology. As the first digitally native generation, millennials have unique habits and preferences from previous generations and are actually twice as likely to purchase a VR headset than their generational predecessors. VR is a powerful tool. Studies have shown that VR can increase positive emotions, plus promote a positive mood.



Figure 4 - Promotional Image cultural VR -experience - App Developed by Oculus

Another technology that's gaining speed across industries is augmented reality (AR), which is poised to make a big impact especially in cultural creative and tourism enjoyment. AR overlays virtual 3D objects or computer-generated information over the real world to create a sense that they're in front of the user. *"So, the picture you see with your eyes (through a smartphone, tablet, glasses, etc.) is a composite of what is really around you and what the app, game, or experience adds to it."* AR will help enhance our wellness in a way that hasn't previously been possible. With big industry players like Microsoft HoloLens and Google Glass being enterprise-focused, we have some time before AR glasses become the norm for consumers.

Forecasting the Future:

- The desire for experiences that meld different emotional expectations in one experience, class or platform will only rise.
- With CCis able to provide multisensory journey, it was only a matter of time before VR/AR technologies would be unleashed: environments that mash up sound, light, imagery, scent and vibrational experiences, to take you on a knowledge journey to another place totally different from that in which you are
- With 5G just about to hit the tipping point in 2020 and its insanely fast wire-less speeds and network power, more immersive VR/AR in culture is ahead, whether in cultural heritage as monuments, nature, arts, music or other.
- More people will embrace these multidimensional, multimedia environments others will say we have too much tech/media stimuli and retreat into a completely different place. The creative and cultural world is always, especially, understandably bifurcated on these lines.

Below, a list of technological innovations, in the multimedia field, that could change the tourism industry in general and cultural tourism in particular:

Virtual Reality: despite having existed for many decades, virtual reality has recently found prominence in mainstream markets. Virtual reality, or VR, has been incorporated into medical training, military training, video gaming, and now in tourism and culture sectors. While the integration has been slow, CCis around the globe have begun using VR for a variety of services and experiences.



Figure 5 – VR device

Holograms: A hologram is a physical recording of an interference pattern which uses diffraction to reproduce a three-dimensional light field, resulting in an image which retains the depth, parallax, and other properties of the original scene. For example, Microsoft has introduced the HoloLens, the first completely self-contained, holographic computer that allows its users to interact with holograms in their physical environment with a virtual reality headset with high-definition lenses that comes with spatial recognition. HoloLens enables users to experience 3D holographic images as though they are a part of their environment. Microsoft is expecting that HoloLens will be utilized in data analysis, medical imaging, design, standard computing, and gaming. Microsoft also hopes that the device will inspire new augmented reality experiences in the field of wellness, health and entertainment.

Video Game: Video games are still considered by many consumers to be a waste of time, and while that might be the case for some games, there is a growing market for culture and tourism-based games, which actually help to enhance a person's quality of life. These games, are products that appeal to people who would never classify themselves as typical "gamers." And therein lies the advantage: by appealing to non-gamers, video game brands can secure an entirely different customer and market segment to augment overall sales. Many consumers think that playing video games can be a waste of time, but with the

Mindbloom Life Game, you would actually be bettering your quality of life. Mindbloom is a game that helps you create and maintain positive behaviors. According to its co-creator Chris Hewett, the game is centered on the idea that you can "grow" the life you want by thinking about it a few minutes a day. In this overview, an analysis was made of the state of the art of technologies which in the near future represent innovation in the CCis sector. Technologies such as augmented reality, virtual reality and multimedia will play an important role in the future of tourism and culture experiences. Cultural and Tourism facilities will be able to offer highly innovative services as an option to traditional products and services.

C. Robotic and automation devices using artificial intelligence for tourism and cultural applications with IoT technologies, middleware software for data processing and management, machine learning

Robotics: In 2019 we saw the world of robotics to continue to expand and disrupt new markets beyond the world of manufacturing and supply chain/logistics, as robots proved their worth in helping to address labor shortages and take on dangerous tasks. But even within the traditional fields, advances in artificial intelligence and software helped robots perform new tasks, working alongside human workers more collaboratively than before. For example, many of the leading hotel brands have started using robots to improve the guest experience. In fact, a few have been testing it for some time. And that has led to the dawn of the robot bellman, the robot butler, and the robot hotel concierge. Here following some example top hotels using robots today, application could be a part of technological innovation in cultural and creative tourism sector and particularly for hospitality.

Concierge robot: In 2016, Hilton and IBM partnered to create Connie, the resident robot at the McLean hotel in Virginia branch. Connie (named after Hilton's founder, Conrad) is a concierge. The robot tells guests about nearby attractions, places to eat, and hotel information. Powered by IBM's Watson super-computer AI, Connie is about as personable as a robot can get. Same application could be used in order to suggest cultural pathway and services available in the facilities.

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Figure 6 - Pepper receptionist

Luggage-carrying robot: The robot in its New York hotel — fondly called Yobot — automatically collects and elvers guests' luggage. Yobot can handle around 300-items of luggage a day. In doing so, it lets guests quickly check-in, and have as limited contact with others as they desire. However, the real purpose of this tech is to free up staff for other duties — saving time and money.



Figure 7 – Yobot luggage robot

Butler and Delivery robot: In 2014, Aloft Hotels became the first hotel brand to use robot technology, introducing A.L.O — robotic butler or Botlr — in its

Cupertino location. The robot can travel the entire hotel to make deliveries. Its primary purpose was to surprise guest with room delivery. Since 2014 this market increases a lot. These kinds of robots could provide all materials to the customer or to all employs that are in charge to assist the customer. Towels, black sheet, food or necessary for massage could be automatically delivered where needed. Another early adopter of robot tech was the Crowne Plaza at its San Jose Silicon Valley location. The robot, called Dash, is all about delivering snacks, toiletries, and other hotel amenities. When called, Dash makes its way through the hotel, using a unique Wi-Fi connection. And to the surprise of many a guest, it then makes a phone call to announce its arrival. It can even monitor its own power usage and return to its charging point when needed.

Figure 8 - Butler robot

From a technological point of view managing of hotel linen, towels and bed sheet, could be also improved with the use of central system based on tracking device. Towels could be equipped with Rfid technologies in order to track substitution or in order to reuse clean product with the same customer.

There's a famous hotel in the town of Sasebo, Japan, where all human personal was substitute by robot. In the Henn Na Hotel, the robots lead the way. When you enter, a robot velociraptor greets you at the front desk. It then asks you to check-in on a touchscreen. When you get to your room, you'll unlock the door with face recognition. A robot in the room (named Churi San) controls the heating and lighting, tells you the weather, and more.



Figure 9 - Henn Na Hotel's robot receptionist

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Figure 9 - Henn Na Hotel's robot receptionist

Tracking technologies and Logistics: Technologies such as face recognition or customer tracking through RFID or indoor tracking could help the managing of the entire structure and service provided. Amazon GO is a led example of the application of such technologies.

Computer vision, deep learning algorithms, and sensor fusion are used to automate purchase, checkout, and payment steps associated with a retail transaction. Amazon Go is a chain of convenience stores in the United States operated by the online retailer Amazon. The stores are partially automated, with customers able to purchase products without being checked out by a cashier or using a self-checkout station. The store concept is seen as a revolutionary model that relies on the prevalence of smartphones and geofencing technology to streamline the customer experience, as well as supply chain and inventory management. The Amazon Go app for iOS and Android links to their Amazon account and is the primary method of paying for items at the store, alongside cash at certain locations. The app is required to enter the store, which has turnstiles that scan a QR code generated by Amazon GO.

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Figure 10 - Amazon Go automatic store

The app allows users to add others to their Amazon account, so a family's purchases can be charged to the same bill. The ceiling of the store has multiple cameras and store shelves have weight sensors, to detect which item(s) a customer took. If a customer takes an item off the shelf, it will be added to the customer's virtual cart. Similarly, if a customer places an item back on the shelf, it is removed from the customer's virtual cart.

All technologies coming from logistic and industrial application could be used in order to speed up internal process and optimize services. For example, managing of hotel's linen, towels and bed sheets, could be improved with the use of central system based on tracking device and technologies. Towels could be equipped with Rfid technologies in order to track substitution or in order to reuse cleaned items only with the same customer.

For example, an increasing number of hotels employ radio frequency identification technology to track uniforms, provide keyless entry or simplify registration. A startup called Linentracker is offering an RFID system that a site

can use to take inventory of its towels and sheets, while also making the process of laundering and replenishing those items more efficient.

D. Product development of tourism and cultural devices through concept design, virtual prototyping and validation, engineering, physical prototyping and testing, advanced ergonomic services

Ambient sensors: In terms of product development, it is possible to introduce new sensing devices in the cultural and tourism facilities. The structure could be equipped with environmental sensors in order to collect real-time some data such as temperature, brightness and other weather conditions. That information could be streamed on the web and the customer could values and technical information before going to the visit. Similar applications were used in vineyard where customer bought some bottles before the production will be finalizes. Also, weather forecasts web page, and particularly for mountain facility, this kind of information are used in order to inform customer for example regarding the quality of the snow. Usually, environment data are also integrated with video streaming of the facility.

Packaging innovation: Some cultural and tourism facilities sell line of custom and branded products. Some typical examples include cosmetic products such as essential oils, perfumes, salts, thermal waters and thermal muds. These products can be produced directly from the SPAs or formulated on specifications and produced by external facilities. Product lines can be branded with the accommodation center's logo and graphics.

Packaging Sector is undergoing significant transformations. There innovations are related to materials that must be more natural and sustainable. Anti-counterfeiting of the product and tracking systems are also important for big brand and original product. Finally, there are intelligent packaging that can tell the story of the product or assist the customer in the use and application of tourist and cultural products. Rfid, QR code and new packaging design could represent an important opportunity to innovate in this sector.

1.3 Rules, policies and other EU initiatives impacting on CCI sector

1.3.1 Rules, policies, regulations and laws that governing the targeted system of CCIs (strengths, weaknesses, opportunities and threats). Other EU initiatives impacting on CCI sector

In this section, by considering how the pandemic has imposed a unifying perspective, we will describe the most recent European cultural policies with specific reference to CCIs and CCS²⁴. Today, what CCIs and CCS have in common is the shared state of emergency that their operators have been experiencing, as well as the shared challenges concerning the potential depletion of their professional status.

Specifically, 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:

The European Parliament resolution on the situation of artists and the cultural recovery in the EU (2020/2261(INI)), which was adopted on the 20th of October 2021, precisely calls on the Commission "to further develop and consolidate the industrial policy framework for the CCSI²⁵ ecosystem into a coherent, competitive and long-term strategy in order to boost their competitiveness, their strategic

²⁴ 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>)

²⁵ in its resolution of 7 September 2020 on the cultural recovery of Europe, Parliament again underlined the need to improve the working conditions of cultural and creative workers and urged the Commission to establish a European framework for working conditions in the cultural and creative sectors and industries (CCSI);

value for the European economy and the European way of life, and enable them to meet their potential in terms of jobs and growth creation; highlights the potential of CCSI in relation to youth employment and reindustrialisation and, in particular, the growing opportunities in the CCSI for young people created by the digital environment²⁶”;

The report published in February 2021²⁷ by the European Parliament on the effects of the pandemic and possible solutions for overcoming the resulting economic crisis was carried out by considering socio-cultural indicators that are common to both CCIs and CCS. For example, considering 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;

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 challenges shared by the cultural and creative sectors and industries²⁸. A first

²⁶ Source: cit. conclusion n. 3, https://www.europarl.europa.eu/doceo/document/TA-9-2021-0430_EN.html

²⁷ 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.

²⁸ 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 recognizing 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

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)²⁹.

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 actions 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 identity³⁰».

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"³¹.

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 CCI and CCS, but rather the needs and their potential contribution to European post-pandemic recovery of the "individuals" working in these fields³²: the cultural and creative workers (CCWs). This consideration leads us to look at CCI and CCS as practically interchangeable terms³³, 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. Recently, for example, the European Parliament's resolution "on the situation of artists and the cultural

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».

²⁹ Source: <https://eit.europa.eu/our-activities/call-eit-communities/upcoming-calls>

³⁰ Source: <https://www.consilium.europa.eu/en/press/press-releases/2019/06/20/a-new-strategic-agenda-2019-2024/>

³¹ Source: <https://cultureactioneurope.org/files/2020/11/statement-Final-1.pdf>.

³² 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.

³³ Most recent EU policy documents are now referring to the creative and cultural sector and industries (CCSI) as a whole.

recovery in the EU” have called on the Commission to propose a European Status of the Artist as “a common framework for working conditions and minimum standards common to all EU countries, while stressing out on the importance of directing an adequate proportion of the economic recovery measures to the CCSI³⁴”.

Following this reasoning, beside the health and economic crisis, the current pandemic highlights opportunities to accelerate along the trends towards greater sustainability, that emerged even before the covid-19 pandemic. 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 - e.g. related to vulnerable working situations and/or fragile remuneration structures - are replaced by more sustainable alternatives»³⁵.

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, including “reskilling of cultural professionals and artists to enable them to engage in the digital era³⁶”. With specific reference to this, the EU parliament have recently call on the Member States and the Commission to support vocational training Programmes and initiatives for the career development of CCWs, in particular to support them in acquiring digital opportunities to promote their work and collaborate with other artists”.

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.

³⁴ Source: cit. conclusion n. 28, https://www.europarl.europa.eu/doceo/document/TA-9-2021-0430_EN.html.

³⁵ 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.

³⁶ Source: cit. conclusion n. 39, https://www.europarl.europa.eu/doceo/document/TA-9-2021-0430_EN.html.

As stated by the writer and journalist Giuliano da Empoli by comparing Franklin Delano Roosevelt's New Deal with the positions of those who were 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»³⁷.

This implied that in a potential 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 mobilization 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»³⁸

The data available on CCWs offer a picture where many of them are self-employed: 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 employment³⁹.

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

«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 specialized 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

³⁷ Source: Empoli, G., *Seven ideas for a European Cultural Recovery Plan*, cit., p. 11.

³⁸ Empoli, G., *Seven ideas for a European Cultural Recovery Plan*, cit., p. 6.

³⁹ 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>

enterprises in the sector rely to execute cultural and creative activities (...); hence this is a major feature to consider when analyzing the effects of COVID-19 on the sector⁴⁰».

Further analysis should also consider that: «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%»⁴¹.

As a consequence, due to the acknowledged role of CCIs 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. At different levels of government, these policies have emerged to mainly balance the generalized "mistrust" and lack of understanding of public and private investors towards cultural entrepreneurship⁴². "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 sustainability⁴³, but whose results could be reversed if their innovation and digitization 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

⁴⁰ *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.*

⁴¹ *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.*

⁴² *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.*

⁴³ *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.*

entertainment aspects of cultural products, but also on their ability to alleviate states of psychological and emotional suffering⁴⁴.

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 sectors⁴⁵. 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 (competence 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 Programme⁴⁶.

⁴⁴ 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 Murin, Pier Luigi Sacco. Source: <https://www.oecd.org/fr/cfe/leed/culture-webinars.htm>

⁴⁵ Friel, M., Borrione, P., *Innovation and culture. Start-up entrepreneurship for art and cultural tourism*, cit., p. 74.

⁴⁶ 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.

Since 2018, the "European Creative Hubs Network" promotes exchanges and training to support the development of creative hubs in all the European member states, including fostering and facilitating their progressive interconnection, thanks also to an online platform for their mapping, profiling and dialogue in the EU. Such premises make possible to identify in this policy tool a high potential for development in the coming years too.

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 a European perspective⁴⁷. If the "Sustainable Tourism" pillar can be further boosted by considering specific topics related to the cultural and creative industries sector, this could become one of the most concrete prerequisites for setting up a network of hubs for innovation and development of culture and creativity as driving forces for local growth in these countries too⁴⁸.

1.3.2 Capitalizing on projects results starting from the territorial innovation needs emerged during each project implementation

1.3.2.1 Territorial innovation needs emerged during EMOUNDERGROUNDS project implementation

Innovation in tourism, as elsewhere, is collaborative action between governments, academia, corporations, micro, small and medium enterprises (MSMEs) and start-ups, investors, supporting business partners (accelerators, incubators, etc.) and other stakeholders. Fostering a successful tourism innovation and entrepreneurial ecosystem requires connecting all stakeholders to collaboration opportunities and prioritizing capacity building in tourism and technology⁴⁹.

⁴⁷ Source: <https://mrs.espon.eu/EUSAIR/index.html>

⁴⁸ 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/>

⁴⁹ Source: UNWTO, 2021

Thus, some key stakeholders in innovation providing different policies, frameworks, models, technologies, projects etc. are among others:

- Governments & Public Entities providing policies that foster innovation, trade and the adoption of technologies, generally promoting innovation in tourism
- Academia creating frameworks and models on sustainable innovation in tourism, smart destinations, contribute knowledge to Governments, Startups, MSMEs and Startups and Supporting Business Partners
- Corporations developing new technologies, raise awareness internally about innovation, and implement an organizational structure and vision for technology, invest in open innovation
- Start-ups & MSMEs (micro, small and medium enterprises) developing and implementing disruptive technologies in tourism, satisfy and reflect the needs and demands of travelers, create innovative solutions in tourism that support the SDGs
- Investors investing in sustainable projects related to tourism and technology, support the growth and internationalization of Corporations, Destinations and MSMEs and Startups
- Supporting Business Partners supporting Startups that are directly or indirectly impacting the tourism value chain

Sustainable tourism development

Sustainable tourism development and principles refers to the environmental, economic, and socio-cultural aspects of tourism development, and a suitable balance must be established between these three dimensions to guarantee its long-term sustainability. Thus, sustainable tourism should (UNEP & UNWTO, 2005):

1. Make optimal use of environmental resources that constitute a key element in tourism development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity.
2. Respect the socio-cultural authenticity of host communities, conserve their built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance.
3. Ensure viable, long-term economic operations, providing socio-economic benefits to all stakeholders that are fairly distributed, including stable employment and income-earning opportunities and social services to host communities, and contributing to poverty alleviation.

Sustainable tourism development 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 a continuous process and it requires constant monitoring of impacts, introducing the necessary preventive and/or corrective measures whenever necessary. Sustainable tourism should also maintain a high level of tourist satisfaction and ensure a meaningful experience to the tourists, raising their awareness about sustainability issues and promoting sustainable tourism practices amongst them.

Territorial innovation needs emerged during EMOUNDERGROUNDS project implementation

In EMOUNDERGROUNDS project are 10 partners and 4 associated partners. Each of them decided about their individual destination needed and particularities and this created a list of needs for their long-term performance in the field of sustainable tourism.

With the application of innovative technologies for the use of underground cultural heritage, the EMOUNDERGROUNDS project creates in each of the involved site, innovation in cultural offer. The local new underground cultural offer is inserted in the context of territorial tourist offer and in parallel in the wider Adriatic-Ionian macro- region. Territorial animation meetings have been realized with the purpose of starting the creation of local partnerships with the participation of the actors of the cultural tourism chain, for the development of this path. The local meetings revealed the specific characteristics of each local situation and the common characteristics that can be the basis of a lasting collaboration. Different typology of underground sites is involved in the project: 6 castles (LP, PP2, PP3, PP4, PP6, PP7, PP10), 4 fortresses (PP5, PP9), 1 cold war shelter (PP8). A half of them is located on the inland (plains or hills), the other half are near the sea. This creates differences in the tourist movement involving the sites, both under qualitative and quantitative point of view.

The Territorial Animation Meetings pointed out different expectations from the local partnership. Due to the local regulations, the Project Partner needs and the local social-economic environment, the local partnerships find its own way to pursuit the common TN goals. Following activities, action and needs were identified with partners:

Nardò (Italy)

EMOUNDERGROUNDS intervene in Acquaviva-Personè Castle, built around the 14th century. The adoption of new technologies allows the access and the

interpretation of the underground gallery and boosts the fruition to the whole castle. It houses the representative offices of the Municipality, where valuable artistic works are preserved. It also houses the Museum of the City and the Territory, the Museum of Peasant Civilization and Popular Traditions. Following challenges are identified:

- The tourist offer should be more integrated with the enhancement of cultural heritage and with the promotion of typical products.
- Fragmented use of new technologies.
- Lack of resources dedicated to marketing and development projects by cultural players.
- Excessive dependence on seaside tourism, domestic and seasonal tourism.

It is expected that following innovation will contribute towards better performance in the field of sustainable tourism:

- The implementation of adequate technologies, management techniques and promotion policies will lead to a better segmentation of the target.
- This would allow achieving better results even in the extension of the tourist season by attracting different audiences, more interested in the cultural offer even out of the season, even if interested in shorter stays than the average found in summer.

Carpi (Italy)

Palazzo Dei Pio is the building where the EMOUNDERGROUNDS project intervenes. It was built in the fourteenth century probably on a previous settlement, as a castle of the Pio family, lords of Carpi from 1336 to 1527. The technological applications of EMOUNDERGROUNDS are located within two newly recovered rooms, the "Torrione degli Spagnoli" and "the Warrior's room". The challenges still remain as:

- Integrate the new accessibility to the underground heritage in a new visit path inside Palazzo dei Pio.
- Use the results of the project to better define the character of the local cultural offer and of the local tourist vocation.
- Multiply the target of tourists in the area and of visitors in the castle, with the exchange of communication and promotion actions in the trans-national network.

It is expected that this innovative action will contribute to:

- Create a new information and interpretation point in the castle for visiting cultural attractions from all over the city.
- Promote the territory of Carpi in the Adriatic-Ionian context together with the territories of the other partners to get visibility in new potential audience.

- Strengthen and expand the local cultural tourism network.

Andravida-Killini (Greece)

The Chlemoutsí Castle provide the premises where a museum is housed in the inner courtyard of the homonymous mediaeval monument, completing the archaeological map of the area. It is developed in such a way that it is an "open museum", where the shell of the museum space is its most important exhibit. A series of educational activities have as main goals the communication of the place's historical value, the highlighting of their pedagogical character and the strengthening of their educational role. Emotional technology tools which are based on augmented virtual reality can contribute significantly to giving at Chlemoutsí Castle a prominent role in designating the Municipality's underground mediaeval cultural heritage. Following challenges were identified:

- A respectable percentage of tourists who visit Greece includes in their visiting list a trip in Ancient Olympia. Even though the monuments are in close distance, due to the fact that Chlemoutsí Castle is not widely known, a small percentage visits it every year.
- Recovery and development measures have not been carried out in recent years.

It is hoped that following innovative actions will improve this situation:

- A better local cultural offer with the contribution of the new technologies. The castle can be used as an educational destination by schools in the region.
- Increase tourism with the common project promotion.
- Improve the local cultural and tourist offer with the contribution of local stakeholders.
- Combine the visit to Ancient Olympia with the visit to Chlemoutsí Castle through day trip excursions.

Rijeka (Croatia)

Trsat Castle represents a strategically embossed gazebo on a hill 138 meters above sea level that dominates Rijeka. As a parochial Centre it was mentioned for the first time in 1288. Trsat Castle is one of the oldest fortifications on the Croatian Coast, where the characteristics of the early medieval town construction have been preserved. Today Trsat Castle, beside the informative Centre and the Gradina coffee bar, is enriched with new facilities – gallery space where art exhibitions are held as well as open-air summer concerts and theatre performances as well as fashion shows and literary evenings.

Following challenges were identified:

- Touristic offer needs integration with services for local population – to overcome seasonality
- Signalisation, presentation, and interpretation are very scarce
- No strategic documents covering the future of the asset
- Underground of the asset is in limited use

Innovative actions to overcome these challenges are:

- Implementation of the adequate governance model with interdisciplinary inclusion of the stakeholders
- Project for the signalisation, presentation, and interpretation
- Draft for the mid-term and long-term ideas for the asset to be included in strategic documents
- Technological and interpretational solutions for the underground of the castle.

Šibenik (Croatia)

The whole old town is protected as heritage complex with the UNESCO protected site of St. James Cathedral. In front of the city is the fortress of St. Nicholas, included in 2017 in the UNESCO's World Heritage Site list as part of "Venetian Works of Defence between 15th and 17th centuries: Stato da Terra – western Stato da Mar. The season of cultural events on the stages lasted 126 days, and a total of 55 film, music and stage programs were held, i.e., 23% more events were held compared to 2018. At St. Michael's fortress, 22 events were held, while 33 evening events were held at the Barone Fortress, with 60% more visitors compared to 2018.

Following challenges were identified:

- Insufficient promotional and marketing activities.
- Weak interconnection of individual cultural assets.
- Limitations of doing business within the existing legislative framework.
- Insufficient knowledge of management in culture, including marketing.
- Lack of accompanying facilities and services that increase consumption.
- Relatively weak integration of cultural goods into the tourist offers.
- Insufficient traffic and pedestrian signs related to cultural goods.

Innovative actions to overcome these challenges are:

- Networking with stakeholders in the national but also in the European context - dissemination of knowledge, skills, new experiences, sharing experiences with partners involved in projects, support, financing.
- Already developed network of business partners from the private sector; experience in attracting sponsorships and enforcing sponsorship commitments.
- Emotional connection of the local population with the cultural heritage.

- Good cooperation with cultural institutions, in the local and national context.
- Increased interest in authentic products.
- Development of tourism of special interests - excursion and transit cultural tourism.
- Connecting attractions into innovative tourism products.

Štanjel (Slovenia)

Štanjel, as one of the oldest settlements in the Karst, first enchants visitors with its unique panoramic views. The village is built on the picturesque terraces of Turn Hill, catching the eye with its famous buildings. The castle complex, the defense walls, the Church of St. Daniel with its lemon-shaped bell-tower, the nucleated village and the Ferrari Garden are the best recognizable architectural heritage of the old settlement, which has been altering its image over the centuries while always retaining the true soul of the Karst. Today, Štanjel is an important Karst cultural centre, hosting many cultural and scientific events. The renovated castle stages exhibitions of museum collections, where the Maks Fabiani Exhibition is of special interest. The castle is also home to the Lojze Spacal Gallery as the main centre of fine arts; Štanjel also features small galleries with many works of art.

Following challenges were identified:

- Tourism is not developed as on the national level.
- Shorter length of stay and low average daily consumption.
- Lack of beds for overnight stay.
- Poor brand identity
- Poor profile as the Karst area in wide tourism context.

Innovative actions to overcome these challenges are:

- Growth of the tourism sector in the area.
- Capitalization of the area in many aspects (increased visits focusing on quality guests) related to good geo-location.
- Peace, sustainability and hospitality – competitive advantages for the future and post COVID 19 tourism development.
- Better valorisation of the gastronomy on the tourism markets.
- Proximity of the world's UNESCO tourism locations, such as UNESCO Park Škocjan Caves and Lipica Stud farm.
- Development and inclusion of traditional craft as element for the educational and interpretative aspects of sustainable tourism products.

Ivančna Gorica (Slovenia)

Ivančna Gorica is surrounded by green hills of Dolenjska region, wrapped in a mysterious intertwining of past and future. The Podsmreka Castle is in an unenviable condition today and is slowly decaying. In the nearby medieval town of Višnja Gora, with the help of the EMOUNDERGROUNDS project, the digitization of the important Podsmreka castle will also find its place.

Following challenges were identified:

- Insufficient visibility of the tourist destination.
- Fragmentation and uneven dispersion of the tourist offer
- Fragmentation and dispersion of the tourist offer
- Unsystematic marketing of tourist products.
- Lack of connection within complementary stakeholders and cross-sectoral cooperation (associations, institutions, local self-government, economy...).

Innovative actions to overcome these challenges are:

- Opportunity for additional exposure of the destination with a new infrastructure acquisition
- Creating a model for generating new tourism products with a supportive environment for entrepreneurship.
- Transferring part of the initiative to the future centre of innovative solutions, companies, potential entrepreneurs, in parallel with LTO support to facilitate the implementation of guidelines, concepts and promotional activities.
- Desire to present and interpret natural and cultural heritage by tourism stakeholders.
- Integration into European and national quality schemes (development and implementation of geographical indications and national quality labels).
- Connecting with a tour operator for efficient marketing (of integral and partial tourist products).
- Targeted cooperation with local entities to support entrepreneurship for the development of the offer, which the area recognizes as key missing elements of the existing offer (centre of innovative solutions).

Kukës (Albania)

Kukës area has a wonderful natural heritage, with outstanding landscapes and attractive natural monuments, thus becoming a desirable destination to be visited and enjoyed by nature-lovers. Considering that Kukës was a city close to a state border and that it had to be built from scratch, to build an adequate underground defense system was coherent. Air-raid shelters were initially planned. In the 1980s, more and more tunnels and rooms were added to the project, resulting in an underground replica of Kukës, 30 meters below the surface city.

Following shortcomings were identified:

- Tourist attractions are not enough promoted and included in tourist tours.
- Lack of investors - the industrialized development of intangible cultural heritages requires to be led by some investors, without whose help and support their industrialized development will be baseless.
- Low interest of young people due to the increase of departures from Kukës.
- Lack of financial means.
- Internal migration from rural to urban areas has caused problems due to the non-use of agricultural land.
- Lack of infrastructure for access to underground tunnels.
- The existing regional eco-tourism and cultural resources are heavily underused mainly because of a combined lack of capacities and know-how.

Innovative actions to overcome these challenges are:

- Opportunity for absorption funds through applications in projects focused on tourism.
- Opportunities for cooperation with NGO-s and businesses for common activities to promote the tourism attractions.
- The interest of international donors.
- While unlikely to become the focus for mass tourism, the region has considerable potential to increase incomes from diversifying economic activities, putting market values to its resources and their sustainable exploitation thereof, for boosting the local economy and improving the living conditions of its citizens.
- Increasing the interest of foreign tourists for the Balkans, accompanied by the promotion of tourism at the national level.

Bar (Montenegro)

Bar represents a modern town that is expanding every day. It is a modern city with wide boulevards, surrounded by Mediterranean vegetation and represents one of the biggest touristic and nautical centres at the entrance to the Adriatic Sea. The port of Bar is largest port in Montenegro. It is at the same time cargo and passenger port. The old town of Bar, Haj Nehaj Fortress, with the remnants from the 15th century fortress and the castle of King Nikola, represent the historic and cultural monuments of this town. There's an olive tree that is more than 2000 years old and Skadar Lake, with one of the biggest habitats of birds, as well as a large number of monasteries and churches for the visitors who enjoy this type of tourism.

Following shortcomings were identified:

- Lack of use of information technology in promotion of culture.

- Lack cross-sectoral cooperation (associations, institutions, local self-government, economy...).
- Insufficient utilization of potentials for economic development through private-public partnerships.

Innovative actions to overcome these challenges are:

- The importance of networking of the tourism related stakeholders for further promotion of tourism in the municipality of Bar.
- Content of four fortresses (St. Michael's, Klis, Kanli Kula and Vranduk) was upgraded in innovative digital way and is more attractive.
- Cross-border cooperation between partner locations strengthened their relations and increased the value of each unique cultural heritage.

Trebinje (Bosnia and Herzegovina)

Trebinje is a border area, geographically, socially and culturally characterized by a peripheral positioning with respect to its own center (i.e., State), and in terms of infrastructure and economy. Historically, the Cross Border area shared a model of development based on the capitalization of the strengths of the involved neighboring communities. Trebinje, according to its strategic orientation, have considerable interest in developing methodologies for management of natural and cultural heritage which would stimulate and promote responsible Management of that heritage, provide its presentation in regional context causing improvement of tourism offer and long-term cooperation in wider area. Gaining new experiences, networking and exchange of experiences with the purpose of integrated tourism area development, represents particular significance for Trebinje.

Following shortcomings were identified:

- Invisible for large market of tourist demand in the nearby coast. (Visibility issue).
- Clearer management of cultural and historical heritage and development of rural tourism, strengthening the experience of the rural ambience of the destination.
- Stronger tourist valorisation of cultural-historical and natural heritage and related attractions.
- Most difficult task in the future will be the management plan due to complicated ownership structures in certain locations.

Innovative actions to overcome these challenges are:

- Cross-border cooperation with leading tourist destinations.

- Modern trends in demand for authentic experiences such as Trebinje already provides.
- The goal is to make Trebinje more visible on the tourist market through cooperation with partner cities and institutions.
- The aim is to network, cooperate and create public-private partnerships in the tourism chain and to improve the design and application in cultural tourism that will be promoted as well.

Literature used:

- EMOUNDERRGROUNDS, (2021). Action Plan shared for the smart, sustainable and inclusive management of the selected TN tourist destinations, RRC Koper and other project partners, May, 2021;
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1.3.3 Territorial innovation needs emerged during CREATURES project implementation

Tourism changes rapidly according to the times and adapts to the requests of travelers. Covid-19 pushes to renew products and offer towards unique experiences. A return to the "old normal" that already showed chronic multi-level vulnerabilities is not a viable option. Today tourists aim to rediscover the culture and knowledge of local communities. They would like to be sustainable, get in touch with nature. Tourists would be protagonist and experimenting actively. CREATURES aims at preserving cultural heritage, promoting sustainable and experiential tourism in the ADRIAN Region by exploiting Cultural and Creative Industries'(CCIs) potential, finding a right balance between innovation and conservation of the Adrion rich cultural heritage.

One of the pivotal objective of CREATURES project is providing decision makers with new strategic tools and policy recommendations, useful to better support CCIs, toward long term development and sustainability, within the sustainable tourism sector in particular. For this purpose, as a preliminary step, CREATURES analyzed the legal, institutional and policy framework of the CC industry in the Adrion area, at the local, regional and national level. In particular, the project

partners' area was investigated (Albania, Bosnia and Herzegovina, Croatia, Greece, Italy and Slovenia).

We summarize below the results that emerged from this intense learning and co-production work, which has seen the involvement not only of the partner organizations, but also of the associated partners, local stakeholders, experts, as well as the Adrion Sub-cluster members too.

Till now we would like to emphasize how the area of CCIs is largely disregarded analytically and statistically, in a number of the Adrion countries, and this results in a high complexity to deal with. Then the proposed policy recommendations, and the analytical arguments behind them, should be accepted as negotiable, open-end guidelines.

Co-analysis and co-production process

Policy recommendations are one of CREATURES' most important project output that contributes to the increase of decision-makers' competencies and tools related to CCIs. Regional Agency DUNEA, a partner in CREATURES project, has been assigned to lead the co-production process. They were assisted by PhD. Ana Žuvela's from Institute for Development and International Relations.

The methodological framework for policy recommendations development, takes into considerations results coming from previous project activities, such as the State-of-the-Art analysis performed at the very beginning of the project, as well as the development of the Local action plans.

In the first phase of analysis, meetings were held with local stakeholders, in order to explore various points of view. In the meantime, all the partners collected information and data, following the instructions received from the coordinators.

On the basis of the information collected and desk research, the experts developed drafts recommendations. These drafts were then discussed during several meetings, opening to an extensive discussion: over 30 organizations from six countries were involved in the co-development process of the CREATURES policy recommendations.

The journey does not end here. Next steps are equally important: it is in fact necessary to inform policy makers, at various levels, of the results that have emerged, and to develop lobbying, and advocacy actions, in order to furthermore increase decision makers' competences and tools related to CCIs.

Since the Adrion area brings with it profound differences, it is also appropriate that these recommendations should be declined at the local level, according to the specific local context.

The following paragraphs are a brief summary of CREATURES Policy recommendations Output, written by PhD. Ana Žuvela's from the Institute for Development and International Relations (IRMO) for the Regional Agency DUNEA.

Legal, institutional and policy framework

According to the information collected, CCIs are not clearly defined and regulated in most project partner countries; subsequently, the legal framework is confusing, scattered across numerous public policies (urban planning, economy and commerce, etc.) and ambiguous.

In all of the project partner countries, regardless of their status of being EU or non-EU member state, the legal representation and articulation of the CCIs are lagging behind their proclaimed potentials. The pandemic crisis has endured a devastating effect on the CCIs actors and has brought to the fore all the fallbacks of the chaotic legal (and consequently institutional) framework for CCIs.

Looking at the institutional framework, CREATURES noticed that the 2014-2020 Programme "Creative Europe" and "Horizon2020" encouraged a more visible and dynamic role of the CCIs. However, in most of the Adriatic countries, there is no coherent policy framework for CCIs in place, and in some countries nor a definition of the sector is present (e.g., Albania, Bosnia and Herzegovina, Italy, Slovenia), while in most countries CCIs are addressed across several policy sectors. In all the partners' countries, key policy actors are national governments (with the exception of Italy with a decentralized structure and strong role of the regional authorities) along with the network of interested stakeholders, that involve private organisations, civil associations and individuals.

In general, we noticed the strong presence of the ministries that have culture under their authority. However, being a highly transversal field of interest, the institutional framework spreads outside the cultural field into national bodies such as ministries of entrepreneurship, industry, urban and spatial planning, constructions, state assets, etc. In several partner countries, there is a specialized institutional infrastructure such as "The Centre for Creativity" in Slovenia that promotes entrepreneurship and the creation of new businesses in CCIs. Relevant actors are National Chambers of various fields of activity (such as, for example, crafts, architecture, etc.). In project partner countries, indeed, private foundations (Greece, Italy) that support CCIs and civil society associations (such as associations for architecture, design, visual arts, performing arts, etc.) clearly play a relevant role, although do not directly withhold the institutional and decision-making process.

In all the countries CCIs are (still) respected as of public importance, while their market contribution is a complimentary yet significant role. The public importance and then the interest for the public authorities in the CCIs policy deliberations, becomes emphasized with the convergences of CCIs with cultural heritage preservation, interpretation and presentation along with the sustainable forms of tourism.

CC industry policy needs

CREATURES worked to identify specific areas of policy interventions that are needed by the CCIs and that will act as enablers in improving the performance of the CCIs actors and stakeholders (in relation to the project fields of cultural heritage and sustainable tourism) or as instruments for overcoming barriers.

The CC industry primary need is for a clear, direct and targeted policy system. A bottom-up approach would co-generate legitimation and inclusion of all interested actors. Then keeping the policy up-to-date can be sustained through the continuous policy monitoring and close involvement of the 'community of practice', i.e., CCIs practitioners, in the process of policymaking and policy changes. This addresses the policy need of creating networks, platforms and clusters of CCIs that will foster partnerships between public private and civil society sectors in CCIs leading to an enhanced understanding and policy calibration.

Moreover, there is need for boosting digitization of CCIs; inclusion in the general planning and development strategies; strengthening the link among CCIs and traditional cultural assets, as well as in tourism and tangible implementation of the smart specializations' strategies.

CCIs polices should tackle the need for investment in CCIs innovation and research. The investment priorities refer to promotion of CCIs centres, clusters, development of CCIs services and products, promotion of entrepreneurship and developing of new sustainable, environmentally and socially attuned business models, fostering internationalization, improving regeneration of urban and rural areas and communities both in sense of economy, physical conditions and infrastructure, and, most importantly, of well-being.

Policy recommendations

Following the needs analysis, a list of policy recommendations for long-term development and sustainability of the CC industry has been set-up. A special attention has been dedicated to CCI actors; from artists and cultural professionals to start-ups and SMEs.

The actual CREATURES Policy Recommendations are formed in a set of points, that are elaborative to the extent of thorough understanding, but that is not structurally fixed and elaborated in a line of categories that resemble templates of strategic and action plans. The structure needs to be succinct yet flexible and prone to adaptation to different changes that will happen over time. For this reason, and also because they have to respect the subsidiary principle and the diversity of contextual conditions, socio-political, economic and cultural disparities in the PP countries, the recommendations are presented as a list of analytically grounded policy guidelines.

In the table below you should read the CREATURES Policy Recommendations emerged from the co-production process already described:

ADMIN

- Specific, 'made-to-measure' (tailored) policy for CCIs in all PP countries;
- A set of sub-policy documents for specific field and status of CCIs, directly addressing particular needs and potentials of CCIs.

RESEARCH & INNOVATION

- Investment in new technologies and innovations;
- Statistical and evidence-based research and measurements of CCIs on economic, environmental and social factors;
- Green transition in the CCIs.

CCI

- Promotion of cultural and creative sectors as drivers of sustainable social, environmental and economic development encompassing wide awareness on the sustainability of CCIs;
- Strengthened role of CCIs in local development, urban and rural revitalization;
- Harnessed potentials of CCIs for cross-fertilization and stronger interactions with other sectors, namely cultural heritage and sustainable (experiential) tourism;
- Development of "soft" infrastructure for CCIs policy development and maintenance (partnerships, networks, trans-local/regional/national

cooperation).

HUMAN RESOURCES

- Resolved inequalities in the CCI sectors (gender, social, ethnic, economic);
- Fairer and more stable forms of working environment, employment, labour and social rights for CCIs workers;
- Programmes for skills development and lifelong learning in CCIs.

CREATURES has also pointed out for each of the proposed recommendations:

- objectives that Policy recommendations aims to achieve,
- how they address policy needs,
- how they alleviate barriers or strengthen enablers,
- if it is integrated with existing policies and if yes, how (complementary or in conflict),
- Transnational character, i.e., if it can be implemented beyond the regional / national level at ADRION level.

For further information on these aspects, please refer to the CREATURES Policy recommendations document.

Proposing new policy tools /measures, and funding

In addition to the policy recommendations, it was considered useful to propose policy tools / measures stemming from the policy recommendations themselves. They include:

- public consultation (agenda setting) and data collection,
- specialized policy documents,
- partnerships and networking,
- sustainability and green transition,
- social cohesion and inclusion (contribution to democracy),
- operational support and labour rights,
- internationalization.

For each of these measures, CREATURES provided a description, and pointed out the policy recommendations addressed, as well as stakeholders involved in the development and implementation process.

Possible sources of funding were also outlined, looking at EU founding Programmes 2021-2027, as well as other supra-national funding sources (e.g., UNESCO's International Fund for Cultural Diversity - IFCD). Rather, the national, regional and local public budgets should attest to their direct commitment in supporting the CCIs beyond the scope of, for example, schemes and incentives that are targeted towards SMEs. They should for example allocate public spaces and infrastructures to CCIs actors for production, presentation and distribution of their work at non-market prices or waived fees for use. Other indirect support measures should include tax exemptions, breaks, reliefs and incentives for CCIs actors.

Impact assessment have been argued, as well as risks and mitigation actions. CREATURES proposes indicators for cultural and creative industries' impact assessment on cultural heritage. Indicators are based on the methodology used by the Cultural and Creative Cities Monitor, acting at two level: policy level and project level. At the policy level, they potentially serve decision-makers against which policy interventions can be measured and adequately adapted, while on the project level, they serve cultural heritage managers in their daily operations potentially leading to a successful management of their cultural heritage sites.

Sources:

- CREATURES (2020) State of the Art Preliminary report;
 - CREATURES (2021), Culture and Creativity. Designing strategies and innovative policies. International research in the Adriatic-Ionian area (Joint preparatory report);
 - CREATURES (2021), Legal recommendations for supporting cooperation between CCI and the sectors of cultural heritage & sustainable tourism;
 - CREATURES (2021), Development of innovative and shared indicators methods and tools for measuring impact of CCI on the project fields;
 - CREATURES (2021), First report on Local Action Plans production phase;
 - CREATURES (2021), Policy Recommendations supporting ADRION CCI co-production report;
- CREATURES (2021), CREATURES Policy recommendations.

1.3.4 Territorial innovation needs emerged during CCI4TOURISM project implementation

CCI4TOURISM Project Partners performed realized some focus groups in order to identify common needs and demands of CCI sector collaborating with tourism sector and other representatives of regional ecosystem. These stakeholders come from different sectors: arts creators, artisan consortia, travel agencies, umbrella organizations, museums, event organizers, tour operators, public or private professionals working in the tourism industry, etc. The purpose of the focus groups was to identify the needs of all stakeholders working in the field of tourism-related CCIs and to assess the current situation. The main objective of all the focus groups was to explore the area of needs of representative subjects of the cultural and creative sector working in the regional tourism sector and to increase the creative approach and offer innovative solutions. The main areas explored during the focus group were:

- ❖ the needs of the company in the field of ECONOMIC SUSTAINABILITY / INNOVATION
- ❖ the needs of the company in the field of TECHNOLOGY AND DIGITIZATION
- ❖ the needs of the company in the field of NEW SKILLS OR EMERGING PROFESSIONALISM business and ENVIRONMENTAL SUSTAINABILITY
- ❖ NEW STRATEGY adopted and new needs identified in response to the pandemic.

In this chapter, we conducted a content analysis of all themes that emerged from the focus groups and provided a summary from all final reports. Based on these reports and our findings, we have summarized strategic steps for the further development of the CCI4TOURISM project at EU level.

For the purpose of comparison between the focus groups conducted, we used a standard coding of the written content and arranged them in the following table with the most frequently discussed topics:

Topic	#	RDA SORA	AGGRA Zadar	IRI Centar	Tecno polis TNO	KEPA	CIDEA	CCI Tourism Vojvodina	RDA Green Karst	Friuli Innovazione
New financial investments	#9.00	x	x	X	x	x	x	x	x	x
Digitalization	#9.00	x	x	X	x	x	x	x	x	x

D.M.X.4: Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets

(AR, VR, etc.)										
Education	#9.00	x	x	X	x	x	x	x	x	x
Dealing with the Covid-19 crisis	#8.00	x	x	X	x	x	x	x	x	
Stakeholder collaboration	#8.00	x	x	X	x	x	x	x		x
CCI and tourism connection	#8.00	x	x	X	x	x		x	x	x
Hard-skills (business mgt, project mgt, etc.)	#8	x	x		x	x	x	x	x	x
Innovation	#8.00	x	x	X	x		x	x	x	x
Environmental sustainability	#7.00		x	X	x	x	x	x	x	
Domestic tourism	#7.00	x	x	X	x	x	x	x		
Strategic tourism management	#7.00	x	x	X	x		x		x	x
Cultural heritage	#7.00	x	x	X		x	x		x	x
Human resources	#6.00	x		X	x	x		x		x
Social media marketing	#6.00	x	x	X		x	x	x		
Hard-selling skills	#6.00	x	x	X		x	x	x		
Experience development	#6.00	x	x		x	x			x	x

D.M.X.4: Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets

Community building	#6.00	x	x			x	x	x		x
Storytelling	#4.00	x		X	x				x	
Data management	#1.00				x					
Legal issues/Accounting	#1.00			X						
		17	16	16	15	15	14	14	12	12

In the first column are the topics mentioned in the reports. As we can see from the table, the topics that were mentioned in all focus groups are New financial investments, Digitalization and Education - these seem to be the most important topics for the stakeholders associated with CCI in tourism.

Only one group of stakeholders did not mention the issue of dealing with the Covid 19 crisis. Two other issues that are also important for the further development of the CCI4TOURISM project - stakeholder collaboration and linking CCI and tourism - were mentioned in 8 focus groups.

Environmental sustainability, domestic tourism, strategic tourism management and cultural heritage were mentioned in 7 focus groups. We can also consider these topics as very important.

The topics below them were mentioned less and are somehow important: Human resources, social media marketing, Hard-selling skills, Experience development, Community building, Storytelling.

Data management and legal issues were only mentioned in two focus groups. In analysing the summaries of all the focus groups, we found that they had many things in common. One theme that we cannot ignore and that was highlighted the most in all focus groups is **digitalization**. In all the reports we can see that digitalization is the area that receives the most attention. Participants are aware that it is key to successfully positioning themselves in today's tourism market.

Despite the importance, it seems that the knowledge and practical application of digitalization is extremely limited. Most respondents state that this is due to

reasons such as lack of time, lack of skills and finances. It could be just one of these factors or a combination of all three. In some focus groups, more emphasis was placed on the advertising and distribution channels, especially the lack of knowledge about them and the lack of presence on these channels. The reasons for this are the same as those mentioned above. Respondents mostly see the solution in education, but not only in informative ones, but in continuous mentor-like training programs with updates on the latest trends in digitalization. Some of the respondents have indicated that they are willing to pay a monthly fee for some kind of mentorship in the above topics related to digitalization.

Another common denominator between all reports is the stressed need for better **cooperation**. Most respondents believe that the pandemic has promoted and strengthened cooperation between local actors and has also stimulated new international collaborations. One reason for this is certainly the ease and convenience of networking through Zoom and other similar software. But despite the strengthening of a collaborative economy, they believe that more can be done in this direction, especially between local actors in the same region or industry, who should not see each other as competitors but as partners fighting together for one cause.

For the respondents, the creation of new **synergies** and cooperation are important not only in terms of people, but also in terms of industries - CCI and tourism. We found that all respondents see a great opportunity in connecting these two industries, which fit together perfectly but are not yet fully integrated, at least not officially or administratively. In our analysis we saw that informal links and collaborations between them exist, but are mostly not managed from the official side and even less promoted by policy makers.

What is also identified as a common point among all focus groups are the so-called **hard skills** or concrete business and management skills, which are also seen as a handicap for the CCI sector. Solutions such as establishing a creative-cultural hub to develop new experiences and promote entrepreneurship in the CCI sector were frequently mentioned by respondents. CCIs are not yet seen as a common, attractive business opportunity by the general public, but remain an interesting and promising avenue to encourage more and more players to hone their skills and find financial opportunities within the CCI sector.

With the year 2020, tourism has found itself in a hitherto inconceivable situation. The pandemic stopped the industry virtually overnight. Although tourism has proven to be a resilient industry time and time again, some destinations and

businesses will be more successful than others in relaunching tourism after such a severe crisis.

One of the key factors that will influence success will be human creativity - which is also a major element of culturally creative industries. Creativity and adaptability, for example, emerged soon after the pandemic began, when the first tourist guides and museum tours had already moved online. Adjustments will also be needed when tourism is restarted. Human creativity and cultural and creative industries have the potential to introduce innovations that will be based on sustainability and consequently build a more responsible and deeply experienced and understood tourism and its contents.

The cultural and creative industries have great potential for development, both in terms of tourism and among the local population itself. How successful the creation of a collective consciousness and a sense of belonging to the region, its culture and tradition will be, will be one of the most important success factors for the further "boutique positioning" and the promotion of the inner creative drive of any tourist destination that wants to avoid the negative effects of over-tourism.

With the further development of post-project activities, further education and professional training of participants in the field of marketing and promotion will be of key importance, as there is a perceived lack of such knowledge. Namely, most of the participants stated that they have problems with their presence on social networks and / or on sales channels. Most are in a dilemma where they should be present, how often to post, and so on. Providers often work in small teams, within which there is no marketing and promotion expert, and financial resources for external contractors are mostly not available.

Many tourism suppliers work individually on promotion and marketing. Successful entry into the global tourism market requires greater integration and a joint search for new markets. The destination, together with the suppliers, must perceive who their most important target segments are at home and abroad and address them together as a whole. Thus, the participants see networking as the only way to success. They themselves also pointed out that it is necessary to meet regularly and reflect on the problems that plague them and try to solve them together.

Moreover, it should be stressed that it is necessary to give more space, time, recognition, energy, ... to the meetings of smaller spontaneous creative nuclei (and the intergenerational involvement of future generations in them), which are

the driving cells of further development and passion in boutique destinations.

Usually, these nuclei are not created and coordinated at official destination meetings, but from the perspective of fostering (CCI & tourism-related) innovation in the destination, it is necessary that such micro-nuclei, when discovered, are necessarily included in larger, systemic debates, decisions, project proposals, legislative changes, supporting schemes.

And finally, with the shift of gaze from the local to the global and from the known to the unknown, without which an innovative society cannot exist: CCI's tourism-related offer is boutique, enriched and advanced in itself, and thus in line with the strategy of responsible, sensitive and sustainable tourism development. Experiences where visitors can engage while learning about the rich cultural heritage are an important piece of the mosaic not only of regional tourism, but also of national and global tourism. Therefore, collaboration not only at the local level, but also at the national and global level will be critical to further development. And cooperation not only between existing players, but also between the tireless commitment of individuals who, with their particular skills and passions, can contribute both to the organization of the destination and to its offer.

What's next? There are two points to keep in mind:

1. Innovating on your own path to better, more responsible and more sensitive CCI- inspired tourism.
2. And adopting others' ideas and innovations that are in line with your values and strategic orientations.

Here are a few of them to start with⁵⁰:

1. **An example of positioning as a creative destination following the example of the Portuguese town of Cerdeira with the development of summer / winter schools of creative crafts:** "The Cerdeira Arts & Crafts Master Workshops are programs that provide artists and creative individuals with accommodation, food, an intensive course, materials, recreational activities and the opportunity to connect with a new culture as well as new craft techniques."

<https://www.cerdeirahomeforcreativity.com/arts-and-crafts-school/>

⁵⁰ Citations were extracted from the sources added at the end of each list entry

2. **Victoria's secret: treasure hunt in the village of Tomaj; Karra, Karst, Slovenia:** "Tomaj has an air of serenity, but that is only at first glance. But if you think about this – the village has been inhabited for a good 3,000 years and it once was the centre of political, religious, economic, administrative, educational and cultural life – it all becomes clear to you, true treasure hunters, doesn't it!? In fact, Tomaj conceals many stunning secrets. On your walk through the village, you will discover them with the help of Victoria's clues. Victoria will allow only the best, most insightful, intuitive and co-operative hunting teams to unveil her secret. Will you be one of them? And who is this Victoria? Well, you'll have to find out. Note that she is a real woman, we haven't invented her!" <https://karra.si/en/game/treasure-hunt-victorias-secret/>

3. **Hiša opajske tradicije:** "Today, the house of the Opaja tradition is the heart of the charming town of Opatje Selo, Slovenia. Already the courtyard whispers a typical karst story, as it is paved with stone slates and surrounded by a dry karst wall, and in the middle, there is a fountain or karst well, the center of life of every karst house. The house radiates a karst character and takes you through typical crafts from Opatje Selo, where there used to be as many as 8 large workshops for making whips, and the locals were also known as excellent coopers and stonemasons. How they once made whips or scarabs for horse and ox-carts can be shown by the neighbor Janez, who still makes whips from the flexible wood of nettle, a tree that grows only in the Miren Karst and Friuli, as an amateur and tourist souvenir. Sometimes it shows how a whip can be made with the help of a baking soda. The history of the craft of Opatje Selo is revealed by collections of old tools and products, video projections and displays." <https://www.mirenkras.si/hisa-opajske-tradicije>

4. **Create Crafting Tutorials and Helpful How-To Content:** "For maker businesses, content marketing can be one of the most effective techniques for growing your business; it also doesn't take a ton of investment to get started, just your own craftiness and expertise. Content is a great way to bring people around to the idea of buying handmade goods. In particular, instructional content on how readers can make their own craft projects is a great way to introduce new readers to the concept of the maker movement and can serve as an excellent source of evergreen reference content that people can link back to." <https://www.deliacreates.com/>

5. **UNESCO George Town City Heritage Walk Tour:** "George Town is Penang state capital and on my private tour, you discover why UNESCO accepted its 3 criteria listing status, living culture, amazing heritage building and traditional trading port. You witness the local cultures and religions and historical events back to 1800s. In this tour, you also witness various races and religion buildings are closed to each other. Of course, I bring you to understand the events and historical activities back to 1800s. British colonial building and pre-war houses are not missed in this tour. Street arts are commonly for guests to take the photo while walking on some alleys." <https://plus.hertz.com/things-to-do/V28Hi3707uSLp7-unesco-george-town-city-heritage-walk-tour/>

6. **Guided Tours in UNESCO World Heritage Sites, Finland:** "Two of Finland's seven UNESCO World Heritage Sites are located in Rauma. The idyllic Old Rauma and the mysterious Bronze Age burial site Sannalahti are best introduced by a professional guide." <https://www.visitrauma.fi/en/groups/guide-services/guided-tours-in-unesco-world-heritage-sites/>

7. Create **self-guided tours with apps** like Nexto, Questo, Voicemap.me, and Geotourist. Such types of tours address the problem of staff shortage and can offer the stories like the "Škofja Loka's Processio locopolitana" all year round, not only during the actual performance (through the story, pictures, videos, elements of gamification, etc.).

8. And, of course, the experts must also have their say. **Cultural Tourism and Intangible Heritage - A Critical Appraisal and Policy Guidelines:**

https://www.immaterieelerfgoed.nl/image/2017/9/14/cultural_tourism_and_intangible_heritage.pdf .

2. Behind COVID19: future perspectives for CCI

https://www.ofcom.org.uk/data/assets/pdf_file/0010/200503/media-nations-2020-uk-report.pdf

2.1 ICT and upcoming innovations in technology

During the last decades, incorporation of new and smart technologies for preservation, exhibition and promotion of cultural sites has contributed to the development of a new concept by the cultural stakeholders for offering to visitors an entertaining, original and at the same time educating experience. Museums, archaeological sites, historical city centers and cultural hubs adopt new technologies in 3D scanning and create digital replicas of artifacts, in order to digitize their collections for preserving them in time and for promoting them to a wider audience.

In this section, basic data about contemporary and emerging technologies, related to improvement of travel and general tourist experience, are presented below, structured in the following individual sections:

3. Internet technologies and applications
4. Mobile technologies and applications
5. Social Media (SM)
6. Augmented Reality (AR)
7. Virtual Reality (VR)
8. Artificial Intelligence (AI)

Internet technologies and applications

E-tourism started developing since the '70s with Computer Reservation Systems (CRS), it was enhanced during the '80s with Global Distribution Systems (GDS), and it took off with the Internet since the mid '90s until today.

The development of the Internet technologies (e.g., XML, Web 2.0 and Web 3.0, cloud computing) brought a real revolution in the market, allowing creation of new business models, such as travel aggregators (booking.com, expedia etc.).

Today, travelers are significantly affected by and formulate their purchasing decisions before, during and after their trip, through the travel aggregators.

Among the benefits that are offered to travelers by the travel aggregators (information, multitude of proposed destinations and tourist companies, identification and comparison of costs etc.), researchers are intrigued by their ability to affect travelers' choices, through the collection of reviews (Ayeh et al., 2013). According to a TripAdvisor 2017 study, well before the Covid-19 crisis, 83% of travelers' accommodation selections are based on the reviews of previous travelers. In other words, the large travel portals operate today with Social Media characteristics.

Mobile technologies and applications

The term mobile tourism (m-tourism) refers to the use of mobile phone technology for tourism, and particularly for the use of mobile apps to smartphones. Smartphones combine the ability to interconnect people from a distance, the direct connection with distant sources of information, during mobility, to exchange data from the instantaneous location of the traveler, and through social media, transforming the mobile devices to a powerful and very useful tool for travelers (Dickinson et al., 2014). Travelers can use smartphones for taking photographs, SM, projection of maps, finding transportation and seeking stores and restaurants. Furthermore, they find that younger people utilize their phones more than older ones. Currently (statista.com, 2019b), about 3.5% of the number of smartphone apps fall under the travel category.

E-tourism commercial applications are classified in the following categories (Kenteris et al. 2009):

1. Mobile devices that provide access to internet portals with tourist information.
2. Tourist and museum guides that can be downloaded to mobile devices and are not adapted to user preferences.
3. Tourist guides for mobile devices that use wireless networks or the GSM network for accessing the required by the user information, which can be adapted to user preferences.

This last category of applications is conditional to the ability of providing location-based services (LBS). LBS and the spreading of smartphones bring tourist services to another level, far beyond tourist guides, i.e. navigation and route guidance tools (e.g. Google Maps), translators (e.g. iPhone translator), currency

converters (e.g. iCurrency Converter), flight monitoring (e.g. flightview.com), accommodation or restaurant suggestions etc.

Location-based services depend significantly on GPS technology, which is used for determination of the traveler location at a particular time, while in mobility, taking into consideration particular user preferences, hence providing personalized and customized services to the users. In this way, the volume of information is significantly limited, and the user receives timely and relevant information. Hence, travelers can receive information about:

2. Points or locations of interest (PoI), in relation to current location, previous visited destinations, weather conditions, time and transportation means.
3. Tourist services, such as information and personalized suggestions for accommodation, restaurants, transportation, local services etc., using a variety of filters.
4. Cooperative social networks, where the users can share experiences about travels and PoIs with other users, can see friends in neighboring areas or receive suggestions from people with similar preferences.
5. Personalized travel planning, where a tourist visiting a destination for a limited period of time can receive suggestions for visiting certain locations, as well as alternative plans, taking into consideration available time and budget. The proposed visitation plan is usually presented on an interactive map, and can be stored in a smartphone, in order to be available at any time during the area visit.

Social Media (SM)

Digital communities that relate to a variety of consumer groups, such as blogs, virtual communities, social networks and multimedia platforms such as YouTube and Flickr, have become very popular among online travelers. In these social media, the influence to consumers arises from the users themselves, based on exchange of comments for their travels, views and personal experiences, which are used as valid information by others. In this way, the Internet operates as a mediator of all tourist experiences, since the tourists use it to depict and to revive their travels. Tourism is an information – intensive sector of activity (Sheldon, 1997) hence, digital communities influence consumer behavior through the access to and distribution of travel-related information.

The SM constitute at least 10% of the means for tourist searches during a trip-planning phase. Since it is widely recognized that word of mouth is one of the

most significant sources of information during a trip planning, the SM contribute in this direction with their electronic word-of-mouth (eWOM) between their users, sharing each other's experiences. eWOM seems to be significant during a trip formulation and planning, as well as during purchasing decisions before, during or after their travel (Xiang and Gretzel, 2010).

Globalization and technological developments seem to affect the tourist profile, and to help creation of a new type of potential visitors, named C-Generation (Connected Generation) (Dimanche, 2010). Among them, the most demanding seem to be the visitors dealing with cultural activities or the ones that culture constitutes the primary or secondary motivation for their trip.

Augmented Reality (AR)

AR takes place inside a real-world environment, enriched by computer generated information or digital objects that are placed inside of it. The digital enhancements are typically integrated seamlessly in the environment so the user can interact with them in a way that feels natural.

AR is characterized by simplicity. For an augmented reality application to function it merely requires a processing unit, an input device and sensors. Cameras and microelectromechanical systems (MEMS) such as accelerometer and gyroscope are commonly found in almost every modern handheld device. AR applications generally do not require impractical, expensive hardware or a connection to a power source, and thus are easily applicable to a wide variety of problems that require mobility and flexibility. Augmented Reality rendering can be realized through a variety of means, from monitors and handheld devices to HMDs and optical projection systems such as eyeglasses (CREATURES project, DT3.5.1).

Contemporary smartphones and tablets are user friendly and functional devices, which boosted AR mass adoption, particularly in the sector of tourism.

The wide spreading of smartphones and tablets has paved the way for a multitude of Mobile Augmented Reality (MAR) applications related to cultural heritage, where most of them concern museum guides. Most of the known narration-based projects use AR to transmit the story of a location in the framework of an organized tour, they are usually applied outdoors, and they use the device's GPS and sensors for placing virtual objects to the physical environment through the device camera.

Current mobile devices (smartphone, tablet) represent a special category of interactive technologies, due to their portability / mobility, wireless access and specific location. Location determination, which normally relates to GPS technology, is not possible to be done in indoors environments via GPS. For the latter case, in AR applications, the exact location is matched with data from the surrounding area that are recognized by the portable device camera. This is an issue that is heavily researched currently, since this matching is not often possible to be implemented, therefore alternative methods are tested, such as "reading" by the camera of special signs and tags that help the AR application perform the matching.

AR expands, among other, the capacity and innovative development in cultural organizations and foundations, such as museums and archaeological services that do not necessarily need to invest in special infrastructure, but they simply take advantage of the capabilities of the visitors' mobile devices. As a result of this, guides that operate with this technology have multiplied in cultural heritage sites during the past few years. Until now, most of the prototype applications are made for interior spaces, and use a computer or some kind of basic points for recognition of the artifacts.

MAR technology generates immense capabilities and creates exciting experiences for the cultural sites' visitors. Researchers today are still studying the interaction between users and MAR applications, as well as the issues of user friendliness and user acceptance factors for their application in the cultural sector.

Virtual Reality (VR)

VR describes a computer generated, artificial environment, often created to seem realistic, that the user typically experiences through a head mounted device that projects the images onto the user's eyes. Visuals are often accompanied by sounds, fully immersing the user in their surroundings. A person using virtual reality equipment is able to move around and explore the environment as well as interact with various virtual objects placed inside of it.

As is to be expected, more complex functionality requires more equipment. Looking around the environment can be accomplished in a natural way through head rotations, thanks to head tracking sensors that most HMDs have. Controlling a virtual body (avatar) is common in virtual reality gaming. It can be achieved by as little as a motion controller or joystick, but for a more immersive experience, body suits exist that translate natural movement into movement

inside the virtual environment. This is done by placing sensors on certain body parts of the user, mostly joints, that measure angular movement. The available space and cord length normally limits the user's movement. For this purpose, special omnidirectional treadmills exist, that allow the user to walk or run while remaining in-place. For more advanced applications, haptic technology simulates the sense of touch by applying forces and vibrations on the user's hands (CREATURES project, DT3.5.1).

In today's bibliography we can meet the terms "Virtual Heritage", meaning virtual environments incorporating simulated cultural heritage elements, and "Virtual Archaeology", meaning a VR process for visualization of archaeological data, for representation of landscapes, historical sites or objects.

VR and AR technologies are both interactive, aim at the user immersion, and include detailed information. However, they differ in terms of the user reference framework, since in the case of VR it is the virtual environment, and in the case of AR it is the real world. In this sense, AR enhances the user's conception of the physical environment, whereas in VR the user interacts with a virtual world, isolated from the real one. Another significant difference between AR and VR is the need for special equipment and space arrangements for VR applications, whereas the user can utilize its own mobile device for AR applications in museums and in cultural sites. In this sense, AR applications can be considered as more direct and low cost.

Artificial Intelligence (AI)

Artificial Intelligence is a form of automated machine learning, where computers acquire features related to human behavior, such as learning, reasoning, problem solving, natural language understanding, object recognition etc.

In the tourism industry, artificial intelligence and its results are already being adopted, although with variable success, to various tourism sub-sectors (Ivanov et al., 2017, Murphy et al., 2017), such as electronic check-in and automated control gates with biometric passport readers in airports, and face recognition in Marriott China during check in.

Two significant AI applications are under exploration in tourist enterprises today. Chatbots and complex data analysis. Chatbots (automated messengers) and digital assistants in general can handle even complicated discussions, learn from this interaction, and they call travelers to participate in a live scenario without

the mediation of an e-mail or telephone. Concerning big data analysis, AI today increases personalized collection and data exchange, and facilitates supply of personalized services, based on the visitors' preferences.

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2.2 Evolution in Education, Competences, Training

The outbreak of the COVID-19 pandemic brought different measures aimed at stopping the spread of it, which as a consequence required that many of the planned activities of cultural and creative players were either halted or postponed, or at best transferred to the online sphere. By doing this, the authorities made

sure that the safety and health of industry players and society at large came first. However, because of introducing these measures, there were many negative consequences that affected most of the industry and made its key actors rethink different approaches to future development of CCIs.

In order to create high-quality recovery plan that would leverage on the short, medium and long-term strategies to cope with the impact of the pandemic on the cultural and creative sector, one also needs to rethink the pre-pandemic approaches in the fields of education, competences and training.

Firstly, what this pandemic has showed so far is that digital transition is a demanding need within CCI and that developing digital strategies and digital skills are key for strengthening the sector for the future challenges. This refers to more investment in digital technologies, services, and infrastructure, while on the other hand it also means training CCI workers to use these technologies to promote and implement cultural and creative activities, as well as to support and increase community interest and engagement.

The second topic of great importance for the recovery of cultural and creative sector is connected to mental health and wellbeing of its workers and how to bring more transparency to the mental health issues in CCIs and remove stigmatization from the topics of burn-out and job-related stress. Since preventing burn-out is more effective and sustainable on the long term than treatment, to train CCI workers on this topic has become a necessity in order to achieve a thorough post-Covid recovery. Burnout prevention itself cannot be considered innovative in general, but introducing it to CCI and making it integral part of post-Covid recovery will not only bring evolution to this sector but is also one of the strongest demands from the perspective of CCI workers.

Lastly, one needs to rethink whether volunteering in CCI can help the industry recover faster with the citizens' support and which competences are needed for managing the volunteers within CCI activities during the pandemic.

2.2.1. Digital competences

Cultural-Creative industries used to be amongst strongest industries before COVID19 with high exporting potential and represented mostly by small companies and lots of self-employed people, but now, CCIs are very affected by pandemics and consequently facing significant decrease. The most affected areas

are those with requirements for performances since they need audience and its essence is in interaction. To overcome this situation, digitalization appears to be the most effective solution.

The understanding of digitalization can be considered as generally interesting from the perspective of people from CCIs, but despite their existing proficiency within their professions, it is requiring wider knowledge and competences as well as adjustment to new circumstances in terms of digital proficiency and technical requirements. It also means building cooperation with other corresponding sectors and meeting challenges.

On the other side, knowledge and skills needed to respond to the needs of CCIs market would include ability for the combination of playing, performing, simulation, multitasking, networking, exchange etc.

In the circumstances of COVID19 restrictions, approach to be used should be interactive as much as possible, with the aim of ensuring response and feedback from the audience and having elements which would provide proper experience.

In order to improve digital competences of different CCI actors, education process would include:

- Usage of various ways of e-learning as a good starting point for improvements;
- Functioning of "on-line communities" aimed to strengthening joint work and exchange of experiences which can provide efficient learning and practical application through interactive processes which has potential to provide upgrading through commenting and improvements.
- Introduction and developing awareness about the possibilities of "digital world" in order to increase understanding of potential for using the multimedia technology for production of contents and its channeling to the audience;
- Trainings in the area of professional digital tools for certain CCI actors;
- Trainings in the area of quality presentation and reaching the audience;
- Digital marketing;
- Promotion of digital tools and mobile devices, applications and usage of digital media and platforms for leisure and communication amongst wider population and potential audiences.

In terms of technical requirements, different improvements in creative part of CCIs and its need to reach the market, it means that various technical improvements need to be performed such as higher connection speeds, higher resolution, development of AR i VR technologies etc., all in order to make the experience such as concerts, performances or games as “real” and closer as possible to the audience.

Equipment and infrastructure required to implement the idea of digitalization seem to be very expensive and demanding for stakeholders within CCIs and audience too, so it requires support and financing from different organizations and levels.

It needs to be followed by trainings and education for both aforementioned groups, and this could be organized through various partnerships and projects. Also, such interventions would need providing the space for actions which can be physical or virtual.

Whole process would involve different actors and stakeholders from different sectors and it would include:

- CCI stakeholders
- Authorities on local, regional, national and transnational/international levels;
- Economic subjects dealing with CCIs;
- Wider Public
- Developers – development of new applications since existing applications do not provide expected experience
- Research and education institutions – for exploration of potential for new curricula
- Other interested parties

As a conclusion, we can say that even if most of the countries had already involved certain measures to support economy and CCIs as a part of it, the concrete support is required since this is really demanding issue from the perspectives of both, professionals and users.

2.2.2. Mental health and well-being

In these challenging times of the pandemic, CCIs have been constantly trying to find creative solutions on how to implement activities and practices in a context

where physical contact is often not possible or, at best, limited. As they need to adapt quickly to these new circumstances and constantly show a high level of flexibility and creativity to handle the emerging needs, their job has become more demanding and stressful than ever. During the pandemic, the CCI workers have often not been able to find time to take care of their own mental and emotional wellbeing, being constantly pressured by deadlines, lack of financial stability and sustainability, and everchanging daily circumstances of lockdowns and other restrictions.

Therefore, tackling the topic of stress and burn-out within CCI, and especially how to help prevent it, should be put under the spotlight when we think about education, competences and training in the post-Covid recovery of CCI.

The first step in terms of education is increasing sensitising in order to address the mental and emotional well-being among CCI workers, raising awareness on the problems and issues which exacerbate their already strained working conditions, and spotlighting the need for their social and institutional recognition.

The second step involves a more proactive approach, by providing a set of tools and training that enable proper peer support and supervision in order to support the prevention of burn-out. These new resources would allow the cultural and creative sector, through both informal and non-formal learning on all levels, to address and prevent burnout among their staff.

Additionally, a key feature of education in mental health should be given to playfulness, as playing is a powerful tool for learning and changing; it is stress-relieving, highly therapeutic, providing relief and a chance to prevent burnout at its onset. By experimenting with different tools and methods that are educational but also playful, training of this sort would provide the much-needed means for releasing CCIs workers' stress in the current context.

2.2.3. Volunteering for recovery of CCIs

Covid-19 crisis paralyzed cultural and creative sector and created an even greater disparity between cultural events and those who benefit from them. In addition, many of the existing volunteer Programmes in culture were not able to maintain their regular activities, which meant that in situations where volunteers could have been of great help for the whole community and CCIs, their hands were tied

since the resources were limited or physical involvement restricted by governments' strict regulations.

How big the importance of high-quality volunteer Programmes in CCIs is, can be noticed across Europe at micro, mezzo and macro level. Perhaps the best example of the need for volunteer engagement is within the Programmes of European Capitals of Culture, where it is unimaginable to implement all the activities without the help of hundreds of volunteers. These biggest volunteer Programmes in CCIs have also suffered greatly since the beginning of the pandemic and are currently slowly recovering from the paralysis that the pandemic brought.

The aforementioned global challenges showed that more innovative solutions are needed for maintaining volunteer engagement in cultural and creative sector during the pandemic and that volunteer Programmes in culture are currently also in high demand for sustainability and resilience. Volunteers can indeed help CCIs stand back on their feet, while at the same time volunteering in CCIs can be used as a means of empowering the citizens to become co-creators of cultural and creative activities and successful innovators in their local environment.

Having this in mind, there is a need for the evolution in the approach for training CCIs workers in volunteer management. While basic knowledge of volunteer management cycle is a prerequisite to start citizens' engagement in the first place, this type of training is no longer sufficient for working with the volunteers in today's challenging times. At least two more topics have currently shown to be of utmost importance, and these are: **crisis management and transition to digital volunteering.**

Education in crisis management for CCIs can help to prevent crisis and prepare different organisations for the next disaster. By being trained in what crisis is, establishing crisis management teams, designing a clear crisis management plan, and finally learning how to handle after-crisis, CCIs workers are not only gaining competences that would help them handle better the current circumstances, but are also being prepared for potential future crisis. Since collaborating with the local actors and training the volunteers are critical factors of every crisis management plan, this sort of education needs to be two-way, i.e., competences in crisis management need to be increased among both – CCIs workers and the citizens who are involved in CCIs as volunteers.

Today, digital technology makes it possible for people who want to support CCIs to make significant contributions online. This means that together with the passionate on-site volunteers, there are also digital volunteers, who can take on important assignments and participate in a variety of different activities while not leaving the comfort of their homes.

Digital volunteers are not meant to substitute more traditional in person volunteering, but they are instead adding both to the quantity of service and attracting people who have not necessarily volunteered before. This way digital volunteering offers greater access to cultural and creative sector and provides more ways for people to support community groups, artists, NGOs, cultural institutions, different networks, or other organizations. The reason for involving more digital volunteers into CCIs is to extend the resources of the organizations and to reach more audience and potential clients.

Digital volunteers can do a variety of activities, including designing a newsletter or brochure, creating logos, conducting online research, translating or proofreading documents, working on the web-sites, writing articles, conducting online outreach and advocacy, providing professional consulting expertise, doing daily searches for news articles related to an organization or a particular topic, work on social media, mentor other volunteers, etc. However, before starting digital volunteer Programmes, it is necessary that the organization trains their staff in the basic how's and why's of volunteer management. Moreover, digital competences of staff are of utmost importance for training and supervising volunteers for different virtual volunteering positions, and staff's regular access to digital technologies, services, and infrastructure is a prerequisite for starting such a programme.

Managing digital volunteers is not vastly different from managing volunteers on-site: it involves basic management skills such as setting and communicating goals, assessing progress and giving regular feedback. Still, in a virtual environment, some adjustments in style and approaches to volunteer management must be made to ensure success. For instance, volunteers working from home can easily feel isolated or undervalued, and gradually lose their motivation for engagement. Same like with crisis management, training in digital volunteering should aim at levelling up digital competences of both – CCIs workers and volunteer citizens and should become an integral part of future education within CCIs, as well as audience development strategies.

2.3 Innovations in CCl's business models and entrepreneurial mentoring and acceleration paths

Over the past two decades, the theory of business models has been developing rapidly, with strong interest from both academics and business leaders. Digital technologies are regarded to play a critical enabling role in facilitating business model innovations in different sectors.

Business models are a complex, multi-dimensional concept. It has been defined by previous studies as a statement, a description, a representation, an architecture, a conceptual tool or model, a structural template, a method, a framework, a pattern, and a set. A more recent review identified 71 definitions/conceptualizations of the business model from 89 papers and outlined their first order components and themes. These definitions only partially overlap, which promote dispersion rather than convergence of perspectives. Most previous studies focused only on one or some aspects of the concept. Business models are often defined as models, or cognitive configurations as representation of a class of firms in the way they operate rather than something real, similar to scale models that can be presented, illustrated and manipulated. In this sense, a business model is not a complete description of what a firm does, but a stripped-down characterization that captures the essence of the cause-effect relationships between customers, the organization and money.

In the analysis of the 10 talents of successful entrepreneurs Gallup (Entrepreneurial StrengthsFinder – September 2014) evidences the characteristics that influence the behaviors and best explain the success in an entrepreneurial role and "Creative Thinker" is one of them. In particular it is interpreted as the capacity of "taking an existing idea or product and turning it into something better" and this capacity should coexist with skills, knowledge and experience. Many of the other characteristics listed by Gallup like business focus, self-confidence, capacity of delegation, promotion and marketing, risk taking are normally object of accurate exam by the organization who support new entrepreneurs and are also frequently proposed as topic of educational programs organized by incubator/accelerators and similar centres. About creativity? nothing! perhaps with the idea that when a person proposes a business the creative phase in the back and what is required is the rationality of a business plan with the related quantity of accounting problems. Our experience as incubator/accelerator demonstrates that there is no time limit to the creative

phase, that creativity plays a fundamental role in both technological and artistic ideas of business, that the assistance to be provided to new and existing entrepreneurs should be integrated by actions specifically weigh on the creativity of people.

It seems that in the new economy the importance of knowledge-based activities is decreasing while the concepts of entrepreneurship, creativity and innovation accompany the success stories in a context of increasing competitiveness and of global market. Creativity helps the entrepreneur in facing these difficulties and in creating the competitive advantage that makes the difference. In general creativity seems to provide the basis for innovation and business growth. And these considerations are true independently from the size of the company: from the micro company to a global corporation. The entrepreneur brings together a mix of public and private resources to exploit economic and market opportunities in a competitive context. The creativity sustains the construction of ideas of new products and services, potentially useful for the customers.

In our experience there are evidently two kinds of creativity in a company: the individual one and the collective one. Individual creativity contributes to the overall competitive advantage and groups of creative individuals together enhance this advantage.

The creativity in individuals and teams is often the origin for innovation. It seems that more than encouraging the individual talent, the organizations should encourage the creation of a sort of positive environment that acts as support for creativity and innovation.

The role performed by business incubator/accelerators or accelerators, both sustaining the generation of new companies and by training the future entrepreneurs is crucial in the globalization process that enhance the importance of innovative capacity of firms in generating the economic development. In our quality of incubator/accelerator we stimulate the creation and development of micro and small new companies and we provide to new entrepreneurs a complementary training mainly in the managerial aspects of the company with a strict correlation to the environment where the business ideas and undertakings can be developed. In our case, as in many other similar situations, the incubator/accelerator is not alone in this process, but belongs to a network of individuals and organizations that includes consultants, universities and research centres, local development associations, industries, and also lawyers, marketing companies and services, accountants, investors, etc.

The incubator/accelerators seem to have a new challenge: to serve a growing number of new entrepreneurs involved in the CCI sector and, if possible, to try of linking them to other industries where their services are highly requested and can represent a competitive advantage.

The CCI entrepreneurs can have specific characteristics and it could be inefficient and difficult to use with them a typical business support approach. It could be useful to start from the peculiarities of CCIs for understanding better:

- The dimension: they are very small or micro, very often sole traders
- The market: they operate in a particular market but with strong interactions with others (Tourism for example)
- The goods: they produce "culture" that is a very special kind of good not labelled as consumable
- The work form: is often based on prototyping
- The entrepreneurs: they are not so commercial-oriented and they sometime consider "the market" so far from their needs and aspirations
- The skills: creatives often lack of management skills, financial skills and marketing knowledge.
- The financing: it is very difficult to inscribe a creative idea in a format for the financing

On the other side it appears evident that to accept in the incubation or acceleration process the CCI can have favorable effects under other points of view: they are very innovative in themselves but they also act as catalyst in other economic fields; they can generate interesting phenomena of spillover (in terms of product, knowledge or network); they can concretely contribute to more general regional development by re-orienting traditional economies or re-launching areas of quite traditional aptitude.

So we have no doubt about the decision of accepting the CCI in the incubation or acceleration process BUT also about the necessity of reorganizing the process and of looking for new solutions for their accompaniment.

The basic concept to share is that the CCI can develop and consolidate only with a mix of services supporting their real and specific exigencies. In our analysis we have considered the following aspects:

- CCI need interdisciplinarity, not only among the creative sectors but also with sectors out of the CCI in order to foster cross-sector fertilization, to create more business opportunity and to open markets;
- CCI need partnership and networking: the added value of the incubator/accelerator/accelerator can be to create contacts, to build cooperation across sectors and joint trans disciplinary projects to develop synergies and opportunities;
- CCI need specific financial tools: the incubator/accelerator should select and propose the right tenders for a public financing and/or groups of private specialized investors, also helping the company in presenting its business model and in participating to pitches;
- CCI need specific promotion and marketing: the incubator/accelerator must support the companies in accessing new clients and new markets for examples to build an offer integrating different products and services in a more integrated solution for the customer;
- CCI take advantage from a common image: it is necessary to create visibility for the whole sector, but also attracting clients, talents and financing;
- CCI ask for multilevel educational system: from the digital alphabetization to the development of managerial skills and to a financial culture;
- CCI require prototyping advanced facilities: very often the problem is the passage from the prototype/object of art to the industrial product. The incubator/accelerator can help the CCI in preparing this evolution and in looking for productive solutions;
- CCI need specific help for investing in technologies: also, when the product of the CCI is a high-tech realization, usually it is experimental and produced in a handcrafter environment, the passage to an industrial environment means also investments in technologies and resolution of production problems;
- CCI can export their product under common strategies: the export of culture and creativity is in itself a challenge. Culture from Europe is often perceived in the global market as 'old-fashioned' or even worse as 'out-dated'. Culture – in its broadest sense – is often viewed and accepted in ways that differ completely from those of other internationally traded goods. This might be one of the reasons why so many institutions, foundations and cooperation invest time, power, and money in cultural projects. Is this an exaggerated approach or an intelligent

recognition of the genuine values of the 21st century – creativity and cultural sensitivity?

Some of those characters are common for micro companies not belonging to the CCI sector but in the case of CCI the problem is not only the dimension but also the difficulty of becoming a subject of the traditional market.

In this scenario incubator/accelerators continue to play the important role of promoters of new entrepreneurship but if they want to take care also of CCI must review their strategies of assistance and consultancy and integrate in them wider concepts of networking and of systems of networks that seem to better contribute to the creation of the right creative environment.

Acceleration path

A program to support creatives in setting up businesses can be framed within the various segments of the entrepreneurship support service value chain that can be broken down as follows:

1. Stimulation

Activities that are meant to stimulate local creatives to be more entrepreneurial and to convey their support requests to the Accelerators. The Accelerators should act as a territorial animator bringing creatives to start thinking that their work can be better channeled through the acquisition of a more entrepreneurial mindset. This action will feed the lead generation component of the Accelerators, ensuring the development of a pipeline from ideas to start-up.

2. Selection

The Accelerators will be able to provide support to a limited number of creatives. Indeed, a minimum of 5 each needs to be reached by each one of them. There is no maximum number stated, however, there is an operational limit that cannot be surpassed if we want to ensure high level quality services. Setting up the selection process is therefore fundamental, as it will allow the Accelerators to enable high quality services directed to the most promising entrepreneurial ideas that have higher chances to achieve regional impact.

3. Skills acquisition

This part is meant to ensure that the selected entrepreneurs get up to speed with the basic skills necessary to conduct a business on all levels. A mandatory training academy, which selected entrepreneurs are required to attend, needs to be part of the acceleration program.

4. Coaching

Creatives are looking for real hands-on and practical support. A coaching scheme where they can be supported in building the business is therefore of primary importance. This should take place as one-to-one meetings and through collective ongoing pitches towards the community.

5. Connecting

The acceleration program must find intrinsic ways to involve major actors and stakeholders for many different reasons. As the report "Creative people, what do you need to grow" states, on one side it is necessary to leverage opportunities at local, regional and international levels for business development and financing of creatives, and, on the other side it is paramount to sensitize the ecosystem around the massive opportunities coming from creatives.

General characteristics

The acceleration program should:

1. Be addressed to local creatives people. The choice of specific themes and sub-sectors shall be done by the project partners.
2. Be a selective process, where the Accelerators make a first screening of the ideas before they are actually accepted.
3. Be business oriented and not project oriented. Support should be provided to creatives who actually want to set up a business and not to those who want to set up a temporary project.
4. Be limited in time and duration. The Accelerators should run the ateliers through a "cohort" mechanism. Creatives should be selected through a local competitive approach to ensure support is provided to those entrepreneurs who have a business idea and are more likely and committed to push it through successfully. Ideally the Accelerators will run an acceleration program of a duration of 6 months, enabling therefore 2 cohorts of entrepreneurs to be supported per year.
5. Be inclusive of the local communities. The Accelerators need to involve local and regional stakeholders during the selection process and during the implementation phase.
6. Be hands-on and practical.
7. Be inclusive of the local service providers. The Accelerator will not be able to provide all services to the creative entrepreneurs, therefore building good and

stable connections with the local professional service providers is of utmost importance.

Stimulate

This component of the acceleration program is paramount to instill in the minds of local creators the idea that they have potential to set up a business and the will to go for it. A well-delivered stimulation package will provide also for an ecosystem that is more careful of the potentialities of the local creative sector and the need to feed its growth.

Select

To select the first and subsequent cohorts of creatives there needs to be a competitive process, which should be kept simple in order not to discourage applications.

Call for applications

Applications should be done through a simple electronic format on the Website

Selection process

The selection process takes place through two steps:

1. Screening of the applications (2 days).
2. Pitch Day. Candidates who have passed the first selection will be invited to pitch in front of a jury through the classic 3+7 format (3-minute pitch plus 7-minute Q&A).

The selected entrepreneurs will then enter the acceleration program.

Support

Coaching and entrepreneurship support actions can take place under various forms. The following are two services that can be activated within the Accelerators and that if put together can provide great added value to the selected entrepreneurs.

1-2-1 Coaching

Every entrepreneur who has been accepted in the Acceleration program should receive a minimum of two sessions of coaching per month. This will allow the entrepreneur to progress rapidly and to the staff to have a clear understanding of the advancements undergone by the entrepreneur to better direct needed support, which can take various shapes and forms, such as:

1. Orientation towards the next steps to undertake with setup of milestones and key process and performance indicators;
2. Definition of professional services needed during the acceleration path undertaken by the entrepreneur within program;
3. Organization of contacts and connections with local, national and international stakeholders to support business development of the companies;
4. Support to the numerous issues raised by the entrepreneurs (how to go about with...?).

Graduate

Under this phase the Accelerator will define the services they can provide to creative entrepreneurs once they have finalized the acceleration program. To this end various possibilities exist, such as:

1. Logistics: possibility for the alumni to continue using the facilities of the Accelerator (co-working);
2. Drawing up of specific programs and opportunities designed to support growth of successful creative companies such as:
 - a. Participation to specific calls of interest to the creative communities;
 - b. Internationalization support to access international market;
 - c. Access to available financial instruments;
3. Access to roster of experts (e.g., accountants and lawyers) who have a partnership with the Accelerator, and therefore are specialized in serving the creative communities.

This element of the program, although not falling directly in the acceleration scheme can be crucial to enable future sustainability of the operations, as these specialized services should be accessed via a well-established fee structure.

3. Support the CCI operators in ADRIATIC-IONIAN

regions https://www.ofcom.org.uk/data/assets/pdf_file/0010/200503/media-nations-2020-uk-report.pdf

3.1 Support the CCI operators https://www.ofcom.org.uk/data/assets/pdf_file/0010/200503/media-nations-2020-uk-report.pdf

3.1.1 Guarantee stable and fair conditions for workers in the CCI sector

At the end of 2019, the cultural and creative economy was one of the most dynamic sectors and a potential pillar of the future. With a turnover of €643 billion and a total added value of €253 billion in 2019, the core activities of the cultural and creative industries (CCIs) represented 4.4% of EU GDP in terms of total turnover. Just to make a comparison, the CCIs contributed more to the economy than telecommunications, high technology, pharmaceuticals or the automotive industry. Before the eruption of COVID 19, the CCIs employed more than 7.6 million people in the EU-28 and the sector experienced constant growth rates between 2013 and 2019: more than 4% per year for video games, advertising, architecture and music; and between 0.5% and 3% for audiovisual (AV), radio, visual arts, performing arts and books. The sector also stimulated the growth of several other industries – such as tourism, high technology, digital industries, transportation and telecommunications – that are both suppliers and customers of CCIs.

The downfall started in 2020 with the arrival of COVID 19 crisis as the cultural and creative economy lost approximately 31% of its revenues. The CCIs are one of the most affected sectors in Europe, slightly less than air transport but more than the tourism and automotive industries (-27% and -25% respectively). The crisis has hit Central and Eastern Europe the hardest (reaching to -44% in Bulgaria and Estonia) and could lead to an unrecoverable loss of talent, consumer and business confidence. All sectors faced a sharp drop in income, given the central role of physical experiences and sales in their business models, as well as uncontrollable production and distribution costs. The COVID-19 crisis will have a

massive and lasting impact on the entire CCI value chain. The financial viability of individuals and CCI companies in the private and public sectors is compromised by rising costs, successive delays, tight cash flow due to interruption of activities, and the uncertain return of acceptable economic and health conditions. In a recent EY Future Consumer Index⁵¹, 46% of respondents said they would not feel comfortable going to a concert for several months, and 21% said they would not feel comfortable going for several years.

However, CCIs are essential for maintaining European cultural diversity, social cohesion and attractiveness internationally. The sector had an extraordinary capacity to mobilize and be creative at all levels, but needs resources, targeted investment and greater support in critical moments such as COVID 19. Compared with the wider labour market, cultural workers are more often self-employed than other workers are. Self-employment is higher in the sector (33%) than in employment for the total economy (14%). Due to their very specific characteristics, such forms of employment raise several issues: access to support measures is a challenge, as Programmes are ill-adapted to these hybrid forms of employment and it is common for a self-employed cultural worker to lack access to safety nets, which reduces their resilience. On top of that, at the times of the COVID 19 crisis the major recognized challenges are how to provide increased public funding and promote private investment in cultural and creative businesses, organizations, entrepreneurs and creators in order to support and accelerate their recovery and transformation. Also, a solid legal framework needs to be created to provide necessary conditions for an adequate return on investment for businesses and guarantee appropriate income for creators which, through their multiple individual and collective talents, can be used as a major accelerator of social, societal and environmental transitions in Europe.

The majority of enterprises in the cultural and creative sectors are small and produce mostly intangible value (e.g., patents, design, creative potential of a team, brand recognition). Support Programmes and structures should systematically take into account the characteristics of the cultural and creative sectors. Moreover, the cultural and creative sectors provide space in which social dialogue can flourish, but they can be also be used to serve particular interest groups. New support Programmes must therefore provide a safe space for experimentation, involvement and debate.

⁵¹ https://www.ey.com/en_gl/future-consumer-index

It's important to recognize innovative potential of the innovative potential of the cultural and creative sectors, not only for the economy but also for society and well-being.

1. BROAD CONCEPT OF INNOVATION:
2. Ensure a broader definition of innovation beyond technology in all policy support actions.
3. CULTURAL AND CREATIVE SECTORS' CHARACTERISTICS:
4. Take into account the particular characteristics of the cultural and creative sectors, especially the variety of value chains, micro-size and self-employment aspects.
5. PLACING CULTURAL AND CREATIVE SECTORS IN INNOVATION SUPPORT STRUCTURES:
6. Target and include the cultural and creative sectors in innovation and entrepreneurship support structures.
7. INVOLVEMENT OF CCS HUBS AND NETWORKS:
8. Better integrate creative hubs and networks into social and economic innovation challenges at all governance levels.
9. CROSS-SECTORAL INCENTIVES:
10. Develop support measures for all industries to engage in cross-sectoral work and promote good practices.
11. USER-DRIVEN APPROACHES:
12. Raise awareness of the added value of user-driven and co-creation approaches, and enrich user competences at all levels.
13. CCS AS DRIVERS FOR PLACE-BOUND INNOVATION:
14. Develop transversal and holistic policies that recognize CCS innovation and entrepreneurship as drivers for local and regional development.
15. PUBLIC SECTOR RELIABILITY FOR THE CULTURAL AND CREATIVE SECTORS:
16. Engage public bodies as reliable and long-term partners for CCS innovation.

3.1.2 Support for training, education and the use of innovative

technologies

The cultural and creative industries sector is considered as “the key point of support for a new pattern of economic growth based on creativity and innovation, which has an enormous potential to respond to the challenges of the current policy of the European Union”. In other words, CCIs are viewed and understood as a field of high expectations in multiple forms – from producing high-quality aesthetic values and innovative approaches to creating cultural artifacts and practices to driving the economic growth through job creation, gaining revenue from mass exposure and providing ambitious levels of GDP percentage to assisting and fostering social cohesion, increased participation and well-being. Additionally, the role of the CCIs is underlined in the discussions on the green transition and combating environmental issues. Such high-expectations laden field should have the policy support not only in sense of the policy action, mechanisms and instruments that sustain and promote its development but also that provide the field with the necessary knowledge and research that informs, directs and spurts innovation. In the scope of the CREATURES project and the ADRION region that it addresses, the policies for the CCIs have been analyzed in policy documents on legal and policy recommendations for CCIs in relation to cultural heritage and sustainable tourism. This paper will focus on the requirements for policy support in education and training of CCIs with regards that IT interventions and innovations in the field of cultural heritage and /or sustainable tourism stem from the CCIs sector through disciplines of design, IT, architecture, visual and new media arts, communicational technologies, etc. Insofar, innovation in the culture and cultural heritage sector is understood as indivisible from the CCIs, their progression, work and capacities that are reliant on education and extensive investments in professional and life-long learning.

EDUCATION AND LEARNING FOR CULTURAL AND CREATIVE INDUSTRIES

Discussions, analysis and subsequent planning on policy support for education in cultural and creative industries (CCIs) start from the policy provision for arts and cultural education as a foundational element for the development of CCIs. From there, it moves towards the wider spectrum of interdisciplinary and transdisciplinary forms of knowledge that is of existential importance for the creation and development of CCIs actors, from the level of individual creative workers and independent artists to SMEs, private and civil society organisations

to larger companies. This knowledge involves gaining capacities and skills in behavioral, organizational and business domains, encompassing management, finance, fund-raising, human resources, etc. Furthermore, CCIs seek continuous education and skill-upgrading in the field of new technologies and their application in intra and intersectoral contexts. When using the term *education*, it has to be underlined that it is traditionally divided into three ways of structuring the learning experience and classifying the organizational setting. *Formal education* denotes deliberate and systematic transmission of knowledge, skills, and attitudes, within an explicit, defined and structured format of space, time, and material, with set qualifications for teacher and learner, such as is typified in the technology of schooling. *Non-formal education* is the deliberate and systematic transmission of knowledge attitudes and skills (with the stress on skills) permitting a more diverse and flexible deployment of time and material in response to the structure of the workplace. In the scope of CCIs education and learning, non-formal education involves common forms of knowledge gaining and exchange such as correspondence learning, distance learning and open systems. *Informal education* is the incidental transmission of attitudes, knowledge, and skills (with the stress on attitudes), encompassing activities such as visits to cultural institutions, events, organisation, reading, watching digital content, participating in cultural/scientific contests, etc. All of these indicate that learning and education for CCI are realiant and conditioned by the cultural and educational systems in place that should entice and respond to the growing needs of the particular sectors, such as CCIs for enhancing learning opportunities and perspectives.

On the level of the European Union, several organisations, projects and schemes foster learning and education in CCIs with the emphasis on sustainable innovation, development and training in the specific lines of digitalization and intellectual property rights. Here, as examples and (informative and inspirational) references, we shall mention the Creative FLIP Project and The European Institute of Innovation and Technology (EIT), as well as OECD's Summer Academy on Cultural and Creative Industries and Local Development. In the register of EU policies and regulations, the European Parliament resolution of 13 December 2016 on coherent EU policy for cultural and creative industries brings a whole chapter on education, skills and training for CCIs, underlying the rights and need for creative skills to be developed from an early age to lay the foundation for the continuous renewal of creative talents; draws attention to the gaps in professional training and integration of creative and entrepreneurial education as well as the need to modernize teaching processes in arts and media literacy and sustain

traditional skills and craftsmanship linked to the preservation of heritage, underlying strong strategic links between cultural policy, development of CCIs and the social and productive resources. Strong emphasis is placed on Erasmus+ Programmes for different areas of formal non-formal and informal education, training and lifelong learning, as well as cooperation and partnerships between education and cultural sectors with the business domains.

POLICY IMPLICATIONS AND FUTURE DIRECTIONS

On the general level, the central policy objective for CCIs education and training should reverse the attached aims of the CCIs from cultural and creative industries being a driver of innovation and competitiveness to research, education and innovation being drivers for CCIs development and their subsequent contributions and measurable effects on economy and society. The issue of access and time becomes an urgent one to solve in relation to the education and training of the CCIs actors, i.e., they should have the opportunity (especially CCIs actors in the non-EU countries) for training and learning and have the sufficient time and means to seize that opportunity. Hence, the expectations for policy reformulation and formation for education and training of CCIs should be taken carefully in close vigilance and consideration of the systemic policy support for CCIs in the project partner countries in ADRION region (which is rather modest, in some national contexts even barely existent).

The following propositions for policy support for training and education in CCIs are presented in a form of main themes that should be unpacked in all respective policy settings in the ADRION region. All of the proposed themes take into consideration main policy prerogatives for CCIs, such as potentials of the CCIs for sustainable development; opportunities for CCIs actors to have access to wider markets and audiences; promotion of innovation as the main stimulus for CCIs work; promotion of better and more stable work conditions within CCIs field; strengthening of the connections, interactions and synergies with the sectors such as cultural heritage, sustainable tourism and green transition in the cultural and creative domains. Training and education in the CCIs should lean on Europe's proclaimed reliance on research and innovation in which the innovation is understood as "any new creative idea, which can take the form of products, processes, services, technologies, organizational or business models that are made available to markets, governments and society".

The proposed themes for future policy consideration encompass:

1. *Back-to-basics knowledge generation* (stronger incorporation of CCI disciplines in curricula of formal education, with the emphasis on the role, potential and contribution that CCIs have in relation to cultural heritage, sustainability, green transition, etc.);
2. *Peer-to-peer knowledge exchange* (establishing through policy exchange in experiences, capacities, insights, skills and ways of creating as essential for creative work and innovation, but also the resilience and innovative potentials of the CCIs sector);
3. *Creative hubs and spaces* (the physical interaction and proximity are pivotal for co-creation processes and learning experiences. In numerous ADRION countries, there are examples of creative hubs as collective spaces that accommodate creative workers and, by doing so, not only provide their “creative housing” but position them in the social setting (i.e., country, city, district, neighbourhood, etc.). This is important for the level of cooperation between the creative actors in the space but also the establishment and development of communities between the creatives and their surroundings. The concept of a creative hub, though, must be approached holistically and highly contextually and driven by an active and sustainable engagement with social innovators and citizens, as well as the active involvement of local, regional and national public authorities and sectoral social partners);
4. *Embracing constant transformation and transition – digital and tech challenge* (adaption and adoption of the rapid acceleration of technological development and the need to synchronize working tools with the working conditions and socio-economic expectations and contributions);
5. *Legislative and strategic framework* (ideas and creative outputs are the key capital that CCIs actors have and they should have training and policy support on the protection of creative activity, copyrights and related rights, ensuring rightful dissemination of creative work/results of creative activity, respect for intellectual property and more favorable and safe conditions for the development of CCIs);
6. *Resources and access* (CCIs education has great potential but is underrepresented, underrated and heavily under-resourced. For it to be accessible and obtainable across the CCIs actors, education and training should be supported by policies that foster public, i.e., subsidized and equally -accessible forms of education and professional mobility).

These thematic propositions should be understood as cursory and broader frameworks for policy change that need to be contextualized and adapted to specific needs, capacities, interests and general (strategic) directions of development. Most importantly, they should be reconfigured, defragmented and reformed by the CCIs actors and advocates and then further advocated and deliberated with administrators and policymakers.

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3.1.3 Sustain the creation of new enterprises, the business acceleration, the adoption of new business models

Cultural and Creative Innovation

Cultural and Creative sectors combined with sustainable tourism can be an important source of creativity and innovation. Continuing advances in technology offer many possibilities of new experiences through gaming, virtual reality, augmented reality, mixed reality, 3D digitization, artificial intelligence, blockchain, and digital storytelling.

In a globally competitive market, businesses and destinations need to offer experiences in the form of very high-quality products and services. This demands a high level of innovative capacity, ensuring the sustainable development of businesses, products, services, and processes without depleting cultural resources and assets. New interpretative staging of the cultural heritage and historic environments is becoming increasingly important and leads to growth in the demand for pedagogic activities and new professional roles.

When developing new businesses or new tourism products on culture and cultural heritage, the unique selling points, Intellectual Property Rights, and brand management are often built on intangible and tangible cultural heritage. Nevertheless, **innovation is not just about the new production, presentation, and distribution. It includes the development and improvement of business models, operational processes within organizations, and new forms of interaction.** It is necessary to further explore the role of big data, deep learning, artificial intelligence, and manipulative technologies in protecting cultural heritage and allowing access to particularly sensitive cultural heritage sites.

Digital transformation

Digital transformation and technology are vital for cultural and natural heritage - including wildlife and environmental conservation work - as it is for the development of the tourism sector. According to Statista, in 2020, 65% of total revenue in global travel and tourism came from online channels, and by the 2025. it is forecasted that online market in global travel and tourism will make 833 billion USD industry. ⁵²

The Creative and cultural industry is among the industries that are most inflicted by the COVID-19 pandemic and taking on the digital transformation can help them overcome the challenges and capitalize on digital market growth trends. The INDUCCI project acknowledges the existence of two converging trends: on one side the digital transformations of industry and on the other the increased interest of artist for digital technologies.⁵³

The digital transformation of CCIs is built upon improving the digital skillset of the stakeholders⁵⁴, but also on adopting modern digitally enhanced business

⁵² Statista: Online travel market - statistics & facts; <https://www.statista.com/topics/2704/online-travel-market/> visited on 30.6.2021.

⁵³ Interreg Central Europe, INDUCCI project, Publication: Cultural and creative industries as change agents in transforming industrial societies, <https://www.interreg-central.eu/Content.Node/InduCCI.html> visited on 30.6.2021.

⁵⁴ In this view CCI4Tourism output include a Digital Training list tackling digital skills gaps related to Project target groups. Based on this list, each CCI4T Creative Hub will then set up specific training offers aimed to involve all together at least 100 beneficiaries by the end of the Project.

models. New trends like no-code apps and joint-venture business models are making the digital transition seamless.

Digital strategy of Europe supports these actions with Digital innovation Hub's initiative that are permanently changing the landscape where digital transformation is not only available to technology savvy companies or large industries but also to a micro-company like the ones in the CCI sector.

Sustainable tourism

Over-tourism' is a problem at several cultural heritage sites. The European Parliament commissioned research to improve the understanding of the wider and more recent development of over-tourism and to identify and assess the issues associated with it. The research recognized over-tourism as a complex phenomenon and advocated, inter alia, the setting up of a European Over-tourism Task Force of the main stakeholders to monitor destinations at risk of, or in a state of, over-tourism and to report annually on trends. Many lesser-known regions in Europe are keen to attract some of the overflows of tourists at certain cities and destinations.

The group discussed sustainable cultural tourism initiatives and examples. Several strategic initiatives exist to promote sustainable tourism offers across broad regions of Europe, including:

1. • Council of Europe Cultural Routes with a variety of themes, including architecture, landscape, religious influences, gastronomy, and intangible heritage, certified by the Council of Europe.
2. • European Heritage Routes A collaborative project of UNESCO and the European Union to combine well-known and lesser-known World Heritage sites and cultural heritage to promote sustainable development.
3. • European Capitals of Culture Developed in 1985, the European Capitals of Culture designation has been awarded to 50 capitals to highlight the richness and diversity of cultures in Europe and to celebrate shared European cultural features.

Methods for strengthening the support service to the CCIs

Cultural and Creative sectors combined with sustainable tourism and digital transformation can be an important source of creativity, innovation and economic growth thus methods are devised in order to catalyse this process.

General approach is to focus on an international basis instead of a short-sighted local basis and provide the overall vision of the Adriatic-Ionian area as a single but diversified "economic area".

Therefore, the support program objectives are transnational business concepts adopted by the business service providers for supporting the CCIs in developing transnational products in the field of sustainable tourism.

The program target group are SMEs in CCI sector and implementor is the Creative Hubs Network of business support organizations in ADRION region that adopts the rules of functioning and joint management system set up by the project partnership and later on supervised by the central hub community manager.

Creative HUB network (CHN)

The Creative Hub Network is the network of local nodes having both physical and digital collaborative spaces, acting as a support conduit for **local SMEs** and start-ups to develop transnational business practice.

Creative Hub mission is:

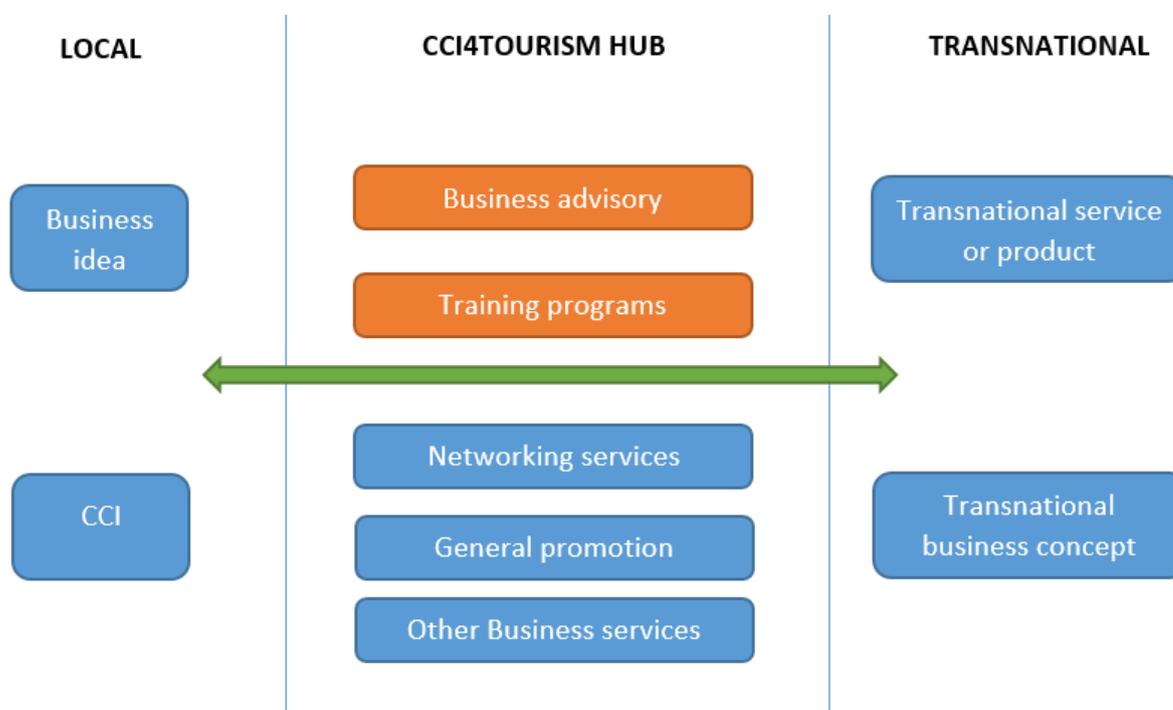
- to support of local business ideas to gain traction and evolve to transnational ones,
- to support of local CCIs to connect into delivering transnational services or products.

Each HUB node, according to its physical set up characterisation and common communication strategy is providing supporting services to the CCI's, that are listed and promoted in calendar of specific and periodical activities.

The services are aligned with the specific goal of heritage valorisation, and exploitation of digital technologies in the CCI sector, renewing the tourism offer in the Adriatic region and increasing the competitiveness and the resilience of the CCIs in the targeted area.

The services provided by the creative hub network are **business advisory, training programs, networking services, general promotion and other business services** that are in more detail described in the following tables:
Creative HUB network support program diagram

D.M.X.4: Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets



Creative HUB support services categories and activities

Support service category	Service category description
Business advisory and coaching	Service category that includes business advising in the field of transnational product / service / concept development, but also can include direct CCIs advising in financial, accounting, fundraising, legal, marketing etc.
Training programs	This category includes all skill building activities in a form of traditional trainings and e-learning. Also, it includes educational programs as well if provided.

Networking services	This support category revolves around utilizing intangible assets of project partners like reputation and/or affiliation level in order to promote a certain concept and/or product/service to relevant stakeholders. i.e., Promoting or arranging a meeting for the CCIs for presenting innovative marketing concept to the regional tourist board. They also include a peer-to-peer interaction with CCIs, tourism operators, start up, etc. physically / digitally attending the same local hub and/or the transnational hubs network supporting the business cooperation, partnership creation and strengthening market potential.
General promotion	General promotion includes activity that have a result of increased visibility. This includes posting on social network, web promotion, printed promotion, and all other activities related to communication of transnational product / service / concept to general public. Supporting CCIs hosted in the hubs in acting best promotion strategies of their products and services.
Use of collaborative spaces and specialized equipment	According to their local specialization, Hubs provide professional equipment (3D printers, photographic equipment, laptop, desks, meeting rooms, etc.) that CCIs will be allowed to use according to specific functioning rules.
Other business services	Other business services are business services that HUBs are providing by themselves or by third party that are support for CCIs. These can be marketing services, digital photography services, 3D printing service and all other services that are supportive in SMEs action to transnationalize its business in the area of sustainable tourism.

CCI4T Support program implementation

The implementation of support program follows four implementation phases as described below.

Phase 1 - Entrepreneurial discovery

This implementation phase is aimed at identifying potential target groups, CCIs and other relevant stakeholders, their needs and business ideas in the area of

heritage valorisation and exploitation of digital technologies in the CCI sector in order to tailor HUB services to the local needs.

The entrepreneurial discovery is carried out by the supporting organizations following the next pattern:

1. Survey of the services available at country and/or regional level for CCIs,
2. Desk research and analysis of Creative HUB thematic documents,
3. Target group needs analysis (online survey, focus group interview)
4. Call for business ideas – in partners' territories - in order to identify and to engage most promising start up and business opportunity in the field of cooperation between CCIs and tourism operators at transnational level;
5. Building local support network by signing MoU with local and national stakeholders in order to secure program sustainability;

The objective of this phase is identifying the target group and envisioning the scope of the support program that is to be built and executed locally.

Resources used: MoU template, Creative HUB thematic documents, Template for call for business ideas, Common communication plan for organizations on-boarding the hub

Outputs: List of stakeholders, List of available training and support programs, List of business ideas, Support program specialization topic, Support program budget draft.

Phase 2 – Program structuring

Program structuring implementation phase reflect to the preparation activities for the program execution. The result of this implementation phase is total list of services provided in-house and / or involving selected CCI4T Adrion coaches and / or with a support of external expert or service provider.

This implementation phase includes next activities:

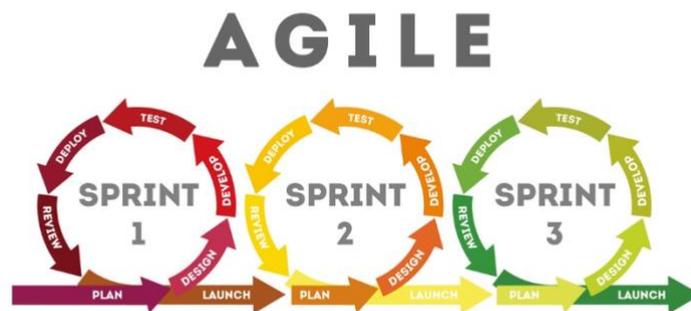
1. Support organization SWOT analysis in regards to the selected specialization
2. Defining the list of support services and activities of the local HUB
3. Developing program documents and activity plan for local incubation / acceleration programs or skill building support programs if applicable.
4. Call for expression of interest for providing business consultancy and coaching services to the HUB users in order to build initial mentor list
5. Wide promotion of tools and activities available for CCIs if enlisted for the Creative HUB support network in order to increase involvement of the higher number of specific stakeholders;

Resources used: SWOT analysis guidelines, Creative HUB partner network for program document peer review, Template for call for expression of interest, Common communication plan for organizations in the 2nd implementation phase
Outputs: List of support services, Program documents of developed support programs if applicable, List of available business mentors and coaches, List of potential HUB end users.

Phase 3 - Support program execution

Support program execution is following the agile organizational model, that uses collaboration and co-operation to deliver end to end value for the CCIs developing transnational services or products or internationalizing its current business model.

The support program is executed in line with the rules of functioning and joint management system set up by the project partnership, having Creative HUB network manager as a servant leader in execution of support programs and support program evaluation.



The agile business model empowers continuous improvement of service quality running in never ending cycle of service quality review and service redesign thus promoting high value services to the end users.

Activities:

1. Organization and promotion of support services including: coaching and mentoring services; production of training materials, webinars;
2. Active participation in developing national and transnational business concepts, services and products using and testing the customized business model canvas;
3. Promoting value propositions for local SMEs in joining the transnational consortiums and networks including peer to peer learning, joint service/product delivery, increased visibility;

4. Supporting new business concepts with reference to sustainable and digital tourism to go commercial i.e., subsidies free consultation sessions etc.;
5. Utilising the usage of collaborative spaces and specialized equipment in support programs;
6. Smoothing possible tensions and competition within the community, arising from different people / SMEs working in the same real / virtual space;
7. Talent and networking activation both physically and digitally through Hubs' premises and cooperative platforms;
8. Promotion of available local and international training programs aside from ones organized by the Creative HUB network;
9. Evaluation of the executed support programs and quality of service provided by third partners and coaches.

Resources used: Creative HUB (CH) PR support service, CH community collaboration tools, CH Business canvas templates, HUB physical equipment.

Results: International list of local events, Catalogue of transnational business concepts, services and products, Updated list of support services for SMEs, Updated list of international experts (coaches) and external service providers.

Phase 4 - Creative HUB network and virtual accelerator

The Creative Hubs Network is a virtual square for Adriatic-Ionian dialogues on cultural heritage valorisation and sustainable tourism. The goal of this implementation phase is exchange of experiences and adoption of best practices by the support organizations of the CHN.

Activities:

1. Support HUB members in development of local PILOT incubation-acceleration programs and updating the local support programs according to the best practice,
2. Active participation in development and promotion of virtual CHN accelerator program,
3. Organizing and participating in educational activities aimed at strengthening the capacity of mentors and coaches within the CHN i.e., e-learning or international PILOT program commissioning
4. Selecting the best business concepts and supporting them into becoming internationally accepted business models and operations.

This phase is crucial for accepting the agile management concept and achieving the long-term sustainability of the support network and developed support programs.

Resources used: Business development tools, E-learning subscription and licenses, Customized business model canvas addressed to CCIs, CHN Mentor network, CHN project collaboration platform.

Outputs: Analysis of support PILOT programs, Support programs aimed at CCIs SMEs and startups developed, increased personal value proposition for all stakeholders' groups involved in CHN operation

CROSS FERTILIZATION AMONG PROJECTS

Engagement of members is needed in result cross-fertilization by collaborating with similar actions i.e., EMOUNDERGROUNDS and CREATURES projects; and capacity and skill upgrade that results from mentor and coach collaborating on developing international business models for the support organizations and the CCIs.

Motivating suggestions for Creative Hubs Network operativity come from other projects funded under INTERREG ADRION programme such as CREATURES and EMOUNDERGROUNDS with whose coordinators CCI4TOURISM partners are frequently in contact.

Notably, project CREATURES' "D.T1.2.4 STATE-OF-THE-ART ANALYSIS & SWOT ANALYSIS - JOINT REPORT" underlines following weaknesses in fostering the linkages between CCIs and sustainable/experiential tourism:

1. quite weak inter-organizational networks in CCIs: cooperation between different CCIs stakeholders (public institutions, enterprises, professional organisations, research and education institutions, etc.) representing various communities is not always strong;
 2. limited entrepreneurial orientation among the creative culture community (creative workers);
 3. 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;
 4. limited use of multi- media and digital technologies to promote touristic offers.
- Creative Hubs Network will help in bridging those gaps, too.

3.1.4 Support networks and aggregations of CCIs actors

Classical sectors of core CCIs usually already have some form of networking and aggregation. The older the profession/sector, the better is the approach to networking, mostly to protect high professional standards, to exchange

knowledge and for other benefits of its members. For example, architecture and architects have a lot of experience in grouping into interest groups. From different levels of associations (local, regional, national) to Chambers as a highest sectoral level of aggregation, usually also in charge of formal and obligatory vocational training and licensing. However, the highly competitive global market forced many traditional and sometimes even competitive sectors to start collaborating to achieve more sustainability and more added value for its products and services. There is a strong need to connect and support different CCI sectors in finding their innovative ways for more sustainable and better products and services.

In the following pages, we present a few good examples of such networking and aggregations from different levels (local, regional, and national). There are of course many other successful cases and new ones arise every day.

Example of the Support network and aggregation of CCIs actors at a national level

The Centre for Creativity - National support system for the development of the cultural and creative sector in the Republic of Slovenia

On the scale of the European Innovation Index, Slovenia has fallen from strong innovators to moderate innovators. That is why investment in research and development, as well as networking and cooperation between business, educational and research institutions, and other stakeholders, became even more important for successful development. Therefore, within the framework of Smart Specialization Strategy and strengthening of the innovation ecosystem of the Republic of Slovenia, strengthening of connections and cooperation between culture, economy, education, research institutions, etc. – Ministry for Culture of Slovenia in 2014 started to develop a cohesion project Center for Creativity - the first national development-entrepreneurial facilitator for creatives and cultural figures and their connection with the economy, entrepreneurship, and other sectors.

The project was entrusted to be developed within and by the Museum of Architecture and Design (MAO), as the only public institution in Slovenia, dealing with architecture and design. Fulfilling the objectives of the Republic of Slovenia has set out in the act establishing the national public institution MAO, and complements the long-term operation of the museum in the cultural and creative

sector (KKS) - as one of the national hubs representing and promoting activities and development in the economy, science, education and other sectors. MAO is an established international institution for promising talents in architecture and design present in more than 25 countries, a guardian of the most extensive collection of Slovenian architectural and design heritage and a national promoter for the Slovenian creative sector developing some major national and international projects, such as the presentation of Slovenia at the Venice Architecture Biennial, the developing Future Architecture platform, organizing international Biennial of Design and developing creative sector through the Center for Creativity (www.mao.si | www.bio.si | futurearchitectureplatform.org | www.czk.si).

The whole project Centre for Creativity is co-financed in the 2017–2022 period by the EU through the European Regional Development Fund and by the Republic of Slovenia, the investment is carried out in two complementary parts under the priority axis 3. Dynamic and competitive entrepreneurship for green economic growth in the total amount of almost 11 million euro.

The Centre for Creativity (CzK), within MAO, is the first national interdisciplinary platform for presentation, and development of the cultural and creative sectors in Slovenia, actively connecting them to the business and other sectors and the economy in general. The Centre's programs are aimed at strengthening the social and economic value of both sectors. Together with project grants by the Ministry of Culture for the development of SME in creative industries it forms the support framework for the development of the cultural and creative sectors in Slovenia, while at the same time it is also an important part of the innovation ecosystem framework of the Republic of Slovenia.

The Centre for Creativity supports and presents activities that take shape at the intersection of different creative disciplines, experimentation, market, entrepreneurship, and business, and have not yet received a system-wide public funding. CzK promotes interdisciplinary and cross-sector co-operation and the development of projects that are commercially viable, increase added value and aim to resolve social problems or contribute to social progress and welfare. Although main fields of work of MAO and by that also CzK focus is on design, architecture and heritage, overall CzK focal areas are cross-sections of architecture, advertising, design, visual arts, cultural heritage, archives and libraries, books and publishing, cultural and art education, music, performing and

intermedia arts, media, software and games, film and audiovisual activities, cultural tourism and other art activities.

STRUCTURE OF THE PROJECT MEASURE CENTRE FOR CREATIVITY

The **1st part of the project** is the **Centre for Creativity Platform**, which is run by the **Museum of Architecture and Design** and carries out supporting activities for the development of the creative sector: it organizes education and networking events, supports and fosters internationalization, undertakes research, manages the online platform and is in charge of online offer and the promotion of the cultural and creative sectors. A total of € 5,628,094 have been earmarked for the development of supporting activities. The CzK serves as a supportive environment for Slovenia's creative sector, based on 6 programme pillars:

1. **Product and service development:** Programmes that encourage cooperation between the creative sector, businesses, the economy, and private and public sector.
2. **Education and mentorship:** Programmes fostering the development of entrepreneurial and specialized creative and other skills aimed at the creative sector's growth and the transfer of creativity into the economy and other sectors.
3. **Networking and internationalization:** Programmes aimed at bringing together stakeholders from the creative and other sectors in Slovenia and promoting the creative sector's business opportunities abroad.
4. **Research:** for a better insight into the creative sector's economic and social potential as well as its needs in order to develop appropriate recommendations, support policies and Programmes.
5. **Online platform:** the national entry point for creatives and seekers of creative solutions that presents creative products and services and informs about opportunities and educational activities.
6. **Promotion:** at home and abroad to achieve greater visibility and ensure that the wider audience is better informed about the importance of the Slovenian creative sector and its projects.

The **2nd part of the project** is composed of the project grants for the **»Development of Creative Cultural Industries«** which are run by the Ministry of Culture of the Republic of Slovenia and provide € 5,290,000 for the development of creative businesses, projects and ideas, and for the promotion of stronger cooperation between the business and creative sectors. Depending on

their development stage and approved projects creatives and entrepreneurs may receive grants ranging from € 15,000 to € 40,000:

1. **A1: The »Concept Verification« seed phase** (grants up to € 15,000) is intended for the testing and development of creative business ideas or prototypes before their release onto the market.
2. **A2: The »Creative Start-Up« start-up phase** (grants up to € 40,000) provides support to growth-stage companies of the creative sector as well as stimulates innovative development projects and international expansion.
3. **A3: Integration of creatives and businesses – the »Creative Integrator«** (grants up to € 30,000) promotes strategic partnerships between creatives and businesses from other economic sectors seeking to enlist the help of creatives and designers as well as design management and other creative services to restructure their processes, products, or services, and to develop their own production and product brands.

Through the **»Development of Creative Cultural Industries – the Centre for Creativity«** the Ministry of Culture provides financing for creatives and creative ideas/projects that take shape at the intersection of various creative and cultural areas and entrepreneurship and bring creatives closer to the economy. Each year, depending on the development stage of their projects, creatives and entrepreneurs may receive grants ranging from € 15,000 to € 40,000. This public financing is complemented by the activities carried out by the Centre for Creativity Platform, which is run by MAO with the purpose to provide training and mentorship, develop entrepreneurial and other skills, foster networking, internationalization, and other opportunities for creatives, while bringing them closer to the economy and other sectors. At the same time, the CzK provides support to the Ministry of Culture of the Republic of Slovenia in running competitions, education and training activities, the mentoring scheme and other activities related to the development of the sector and public competitions.

Results

Over the last 4+ years, CzK has implemented or supported several projects or co-operations, and has succeeded in creating a visibility profile both at home and abroad, while acquiring a number of regular users whose number continues to grow steadily:

- A partner network of 26+ creative organizations from different creative sectors like music, cultural tourism, heritage, books, theatre from all over

- Slovenia that have received a total of approximately EUR 1+ million under the activities of the CzK Platform for their Programmes and co-productions.
- 61,000+ participants and visitors of more than 330 Programmes carried out by the CZK Platform
 - 386 active involvements of companies from the Eastern and Western cohesion region in Programmes, trainings, and mentorships of the CzK Platform
 - 428 competitions entries for the »Development of Creative Cultural Industries – the Centre for Creativity« by the end of 2020; 1,500+ consultations offered to creatives and companies for CzK competitions
 - To this day, 115 beneficiaries of grants by the Ministry of Culture through the »Development of Creative Cultural Industries – the Centre for Creativity« in the amount of € 2,993,620, and 45 planned recruitments
 - 200,000+ online users on all CzK Platform social media channels, including 10,600+ followers and all www.czk.si one-off users
 - 2,000+ registered users-creatives on czk.si
 - 280+ publicly advertised creatives and mentors
 - 1,900+ media releases, among them Delo, Dnevnik, RTV SLO, POP TV, Mladina, VAL202, RA1, Arso, Abirate, Domus, DAMN^o Magazine, WIRED, Wallpaper, Icon Design, Il Sole 24 Ore
 - 35+ major international exhibitions and presentations of Slovene creatives in various events, among them at Vienna Contemporary, Milano Design Week, Maison & Objet in Paris, Kunsthall Oslo, 3daysofdesign in Denmark, Vienna Design Week, Design Forum Austria in MQ in Vienna
 - 100+ business partnerships at home and abroad, among them the Chamber of Commerce and Industry of Slovenia, SPIRIT Slovenia, Design Management Competence Centre, Tovarna podjetij, Slovenia Tourist Board, Technology park Ljubljana, Technology Park Primorska, Regional Development Agency of Ljubljana Urban Region, City of Ljubljana, City of Maribor, Start:up Slovenia, KONS Platform, RUK Network, Ministry of Foreign Affairs, Ministry of Economic Development and Technology, and a number of other partners and business co-operations, among them Marles Houses, Mikropis Holding, Optima Group, Steklarna Hrastnik, Rutar, Beno Ogrin Stonemasonry, Maribor Forest Management Company, ELES, and institutions, such as National University Library, Museum of Modern Art, University of Ljubljana, Ljubljana Botanical Garden, Fužine Retirement Home, Delo

International connections

CzK is the first national measure of its kind utilizing the funds of ERDF to offer comprehensive support to the creative sector in Slovenia. The existence of the Centre for Creativity as the national umbrella platform, which is run by the strong national public institution MAO, is of key importance for the development of Slovenian creative sector from the perspective of forging strategic alliances between organisations, projects, stakeholders, and steering the sector's development. At the same time, the running of such a project by MAO as a public institution dealing with national heritage is of crucial importance for connecting the past with contemporary production, with particular focus on Programmes dealing with heritage and its integration with the creative sector.

The state administration has thus gained national partner that acts as the sector's integrator and its steering body, implements particular measures from the field of creativity, forms a bridge between the sector and the fields of digitalization and heritage promotion, involves other public institutions into CzK Programmes, steers focus to the fields of interest set by the Government of the Republic of Slovenia and the Ministry of Culture. Within MAO, CzK acts as the crucial link between national and European projects, networks, organisations, ministries and other key stakeholders, and the uptake of EU funds.

CzK is already perceived as the national agent by various European networks and initiatives. It is part of the EU platform for the preparation of application to the multi-million call for proposals for the creative sector, the **KIC Creative**, published by the European Union and the European Institute of Innovation and Technology (EIT), where CzK has been invited by the European Creative Business Network and Creative Industries Styria to be a partner in a consortium composed of more than 50 partners from all over the EU. MAO, through CzK, is a partner in the European Distributed Design Platform, a multiannual project financed by the European Union and Creative Europe that joins together 14+ European design, distribution, and production organisations. CzK, together with MAO, is a member of the **European Creative Business Network (ECBN)** and the co-organizer of the next annual **European Creative Industries Summit** that will take place in 2021 under the auspices of the Slovenian EU Council Presidency. CzK is furthermore an active member of Creative Business Network, a non-profit global network of more than 75 states that provides support to creative individuals and businesses from all over the world.

For the past 4+ years, CzK, with MAO, has led a consortium and partner network of 26+ organisations from the creative sector, and have acted as the network's integrator, supporter and steering body on the national level, actively forging ties between partners from the creative sector and other organisations and businesses – in total more than 100 partners from Slovenia and abroad. By mandate from the Ministry of Culture, CzK is also the organizer, curator, and financier of the presentation of Slovenia's creative and design landscape during Slovenia's EU Council Presidency 2021 at major European venues, among them in Vienna, (Museums Quartier, design forum Austria), Milan (Salone del Mobile Milano 2021), Berlin (Berlin design week), Paris (Paris design week), Hungary, Croatia (Zagreb design week), and London (London Biennial).

All over the world, architecture and design museums of today are not focused solely on the collection, storage, research, and presentation of their national heritage, but also connect heritage to the present through a number of different Programmes and co-operations with the creative sector. The importance of co-operation between museums and the creative sector is recognized by all major European museum institutions, and museums have enriched their key Programmes and collections with activities designed by and together with creatives. Furthermore, architecture and design museums are banks of ideas of the past that for a large extent also bear relevance for the present. This is why such institutions host a number of activities, Programmes, and productions comparable to those of CzK and MAO. Because of their exceptional national importance, such co-operations are funded by governments all over the world. It is about strengthening national structures and national public institutions to facilitate their provision of public services and to reduce their dependence on public funding in the long term.

Links

- Centre for Creativity general presentation brochure: <https://czk.si/en/library/centre-for-creativity-overview/>
- **All CzK Programmes:** <https://czk.si/en/programme/>
- A selection of training Programmes: <https://czk.si/en/programme/workshops-for-czk-grants/>
- Creative Incubator: <https://czk.si/en/programme/creative-incubator/>
- Creative Accelerator: <https://czk.si/en/programme/creative-accelerator/>

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- Transfer of skills: <https://czk.si/en/programme/skillshare/>
- Annual thematic conferences: <https://czk.si/en/programme/fashion-system/>
- Partner network training Programmes: <https://czk.si/en/programme/partner-network/>
- CCS research: <https://czk.si/en/programme/ccs-research/>

- Video trainings and material aimed at boosting entrepreneurship within the creative sector are available in our **You Tube channel** at <https://www.youtube.com/c/Centerzakreativnost/> and on our website under the heading **Gradiva** where various audio-visual material can be found: <https://czk.si/en/library/>

- Website: <https://czk.si/en/>
- CzK Facebook page: <https://www.facebook.com/centerzakreativnost>
- CzK Instagram page: https://www.instagram.com/czk_centerzakreativnost/
- CzK LinkedIn page: <https://linkedin.com/company/center-za-kreativnost/>
- You Tube channel: <https://www.youtube.com/c/Centerzakreativnost/>
- Flickr gallery: <https://www.flickr.com/photos/54395392@N06/albums>

Video reources

- <https://www.youtube.com/c/Centerzakreativnost/playlists>
- <https://www.youtube.com/watch?v=ytwbnamNxYQ>
- <https://www.youtube.com/watch?v=Wjf7QJImJpU>
- <https://www.youtube.com/watch?v=9p-USVa-qZk>
- <https://www.youtube.com/watch?v=Ox310s1E2> M

The Puglia Creative District

The Puglia Creative District is a non-profit association, a cluster created to meet the need of companies and professionals in the Apulian area to create a valid cooperation system to generate development and growth for all components of the creative supply chain. The district interprets the need to compact and give voice to the variegated micro-cosmos of Apulian cultural and creative enterprises, excessively fragmented, to face the challenges of the future and in particular those of innovation, internationalization and training. This objective explains the heterogeneity of the associative structure, which brings together companies, private non-profit entities, universities and regional agencies operating in strictly cultural economic activities - historical and artistic heritage, performing arts and visual arts, cultural and creative industries - or which produce services in close synergy with the sector, the so-called creative driven sphere. The Apulian Regional Law n. 23/2007 concerning the "Promotion and recognition of productive districts", represented the first step for the recognition process of Puglia Creativa as a productive district, in line with regional policies, aimed at supporting the regional cultural system in a process of growth and Consolidation.

The sense of belonging to a growing community and to a sector with significant development potential, has led to a path of territorial animation and shared comparison between companies and institutions that lasted about three years, capable of returning a precise analysis of the needs of the sector and culminated in the definition of the 2016-2019 Development Plan, in line with the Europe 2020 strategy, for smart, sustainable and inclusive growth of the Apulian territory. The Development Plan was formulated by recovering the categories used by the 2014-2020 programming, creativity being a transversal theme in the programming documents of the regional and national Operational Plans, tracing actions consistent with the satisfaction of each priority, defining their compatibility and amount of funding and co-financing requested and reporting the good practices already implemented in the national territory.

The strategy defined by Puglia Creativa and described in the Development Plan starts from the need to achieve three fundamental objectives: to create the preconditions for the development of the sector, to consolidate and strengthen the competitiveness of cultural and creative enterprises and to encourage cross-sectoral effects. The first objective is pursued by the six System Actions: these are interventions that concern the institutional and socio-economic context in which cultural and creative companies operate, to ensure that the public decision-maker and stakeholders acquire greater awareness of the opportunities and financial instruments made available by national and international policies

influence the context and common conditions within which operators operate. Two actions contribute to the increase and systematization of knowledge relating to cultural and creative enterprises: the establishment of a Study Center and the initiative dedicated to territorial animation, combining orientation, training and transfer of technical knowledge for the dissemination of a business culture and a professional approach among entrepreneurs and creative startups.

The objectives of consolidation and cross-sectoral repercussions are, on the other hand, pursued with the 28 projects that directly affect the players in the production system: a mix of interventions that are proposed to policy makers to support the professionalization needs of operators, and offer innovation of products and services and the development of strategies for market access.

Overall, the development plan provides for a public-private investment of € 203 million to be made over the course of 4 years (2016-2019): just over a third (35%) of the total resources, equal to approximately € 70,000 value of the 6 system actions, while 28 projects and about 65% of allocable resources (€ 132 million) are destined for the private sector, an intervention aimed at strengthening the entrepreneurial system of culture and creativity and encouraging it to integrate with other sectors of Apulian economy.

The systematic interaction with policy makers at regional, national and European level has allowed *Puglia Creativa* to sit at the major working tables in the creative and cultural sector: among others, it participates in the Institutional Discussion Table on the Cultural and Creative Industries of MISE (Italian Ministry of Economic Development), at the national table on the strategy for creative tourism of the MiBACT (Italian Ministry of Culture), at the national table on the policies of cultural districts in Italy promoted by ISFOL (Italian Institute for the development of professional training of workers) and is a member of the Regional Observatory on Live Entertainment and of the technical table for the reform of the regional law on entertainment live, participating in the consultations on regional policies of the Economic Development, Cultural Industries and Tourism and Training Departments of the Apulia Region.

The European Creative Hub Network

Creative hubs are platforms or workplaces for artists, musicians, designers, filmmakers, app developers or start-up entrepreneurs. They are uniquely diverse in structure, sector and services, and range from collective and co-operative, to labs and incubators; and can be static, mobile or online. More importantly, they are drivers in a field with the potential to revive the economy.

European Creative Hubs Network (ECHN) is a 2-year project. British Council is leading the work, in partnership with six European creative hubs – Bios in Greece, Addict in Portugal, Betahaus in Germany, Kulturni Kod/Nova Iskra in Serbia, Creative Edinburgh in UK and Factoria Cultural in Spain – and the European Business and Innovation Network.

The project is co-funded by the European Commission, through the Cross-sectoral strand of the Creative Europe programme, and is part of the European Commission strategy on Culture in External Relation.

In this spirit, their aim is to help creative hubs connect and collaborate across Europe. ECHN wants to champion the sector, to share stories about creative hubs, about what they are and how they operate. The ambition is to demonstrate that creative hubs contribute to the growth and the resilience of the creative sector, and to the economy as a whole.

The European Creative Hubs Network is a peer-led network with a mission to enhance the creative, economic and social impact of hubs.

This is the only network in Europe specifically tailored to support hubs that host and connect multiple creative businesses.

As focal points for cultural and creative professionals, creative hubs play a key role at the intersection of culture, economy, society, education and technology, and they offer the most effective way to support the growth and impact of the CCS.

To achieve this, hubs themselves need to network, to pool resources, share best practices, and build on advocacy, policy and opportunities - and this is what ECHN offers to its members.

Creative Startups

Creative Startups is the leading global startup accelerator and company builder for design, food, immersive, and creative companies.

Created in 2008 in Albuquerque, the Global Center for Cultural Entrepreneurship began by bringing support to artists and creative people getting their business going around the world. Over time, creative people began collaborating, developing, marketing and distributing their works with the help of digital technologies. These shifts that took place in the sphere of the creative economy reflected on the work of the centre. In 2015, it relaunched as the Creative Startups accelerator. Today it supports creative entrepreneurs by offering them training, mentoring and grant Programmes.

The organisation states its mission as the acceleration of the success of creative entrepreneurs and creative economies. At Creative Startups, they believe in the power of creative entrepreneurs to create dynamic and prosperous communities. In order to encourage this, the organisation:

- launches successful startups;
- builds regional economic development strategies for the success of newcomers in the creative economy;
- promotes dynamic partnerships to build capacity and resources for creative entrepreneurs.

Creative Startups was created by creatives for creatives. Through the Virtual Accelerator (an interactive online course in partnership with Stanford University) and the five-day Deep Dive in Albuquerque, participants are able to master their business model and strategic priorities, develop and practice their story to inspire partners, investors and potential team members, as well as learn all the ins and outs of building a successful startup.

Participants also have the opportunity to compete for a portion of the organization's investment pool of \$50,000 and obtain continued mentorship, business products and services.

3.2 Updating and improving the CCIs environment by creating supporting infrastructures

The covid-19 pandemic is generating a great acceleration in digitalization processes, in the economy and in general in the whole society. It taught that many activities can be done remotely. Cultural and creative industries was already deeply reflecting and experimenting on digitization, with the different approaches due to the specificities of the individual types of activities included in the large group of CCIs.

In some cases, digitization allows CCIs to carry out production activities from anywhere. If these activities can be dematerialized, many of the operators in the sector can still gain a competitive advantage from operating within an area where there are also the activities with which they daily need to confront and collaborate. This can push in the direction of the creation of CCI districts which are all the more useful for the very numerous micro and small enterprises and

for the self-employed entrepreneurs. A polarization that it is desirable to be able to achieve even outside large urban areas, where it is however more difficult for it to occur completely spontaneously.

An adequate offer of services and infrastructures distributed in the various regional areas can allow the Adriatic-Ionian macro-area to be more attractive and more competitive towards operators in the CCI sector. Attracting these categories of operators and creative activities should produce positive economic and cultural repercussions. The resident population itself should perceive a better quality of life.

If infrastructural measures are not taken to increase territorial attractiveness towards the CCIs, competition from other territories could produce the opposite effect.

The creation of infrastructures to support the CCIs should be a concerted action between central, regional and local authorities and between them and the sectors of associations, businesses and higher education. Furthermore, these must be planned in an integrated manner with the other measures of the territorial development plans.

The construction and operation of infrastructures are a cost that must be planned and sustained in the medium to long term. Maintenance and technological updating must be provided.

This investment should be adequately documented and explained in its medium-long term strategic perspective to the taxpaying citizens who actually support the share of public funding. A similar perspective should be adopted by the operators who are called upon to co-finance and participate in this process.

Both should look beyond immediate results in terms of products, services and projects and evaluate the importance of establishing communities of professionals in creativity and culture in the area. In this perspective, it is desirable that the fragmentation of the work of professionals in the sector be overcome by letting them experience the advantages of common platforms, of operating in a fertile ecosystem, where relationships between colleagues and collaborations between companies favor an overall improvement in economic performance.

A result that requires perseverance and resources. Public investments can stimulate these processes and stimulate the intervention of further private investors. Where these aggregations are developed on the autonomous initiative of the operators, public intervention can strengthen the initiative and ensure its sustainability over time.

The types of infrastructures useful for pursuing these purposes include physical spaces, technological equipment and fast connection to the World Wide Web. Physical spaces equipped with adequate technologies for creation, innovation and production. Workstations, laboratories for the experimentation of digital and non-digital technologies, production places also shared between several subjects. Public physical spaces should also be activated, for the mutual knowledge of operators, for the sharing and exchange of knowledge and planning.

These structures can be the result of the recovery of abandoned spaces in historic centers or industrial areas. Giving new functions to these spaces should attract additional operators in some way complementary or otherwise connected with the activities of the cultural and creative industries, thus contributing to urban regeneration which must be accompanied by further infrastructural interventions, from public transport to urban furnishings.

Both physical and virtual structures for the promotion and marketing of cultural and creative productions, where in addition to the encounter with the market, a constant dialogue with citizens can also take place. These can be permanent exhibition spaces, showcases and flea markets.

In these structures the internationalization of cultural sectors and cross-border cooperation should develop, overcoming the obstacles posed by the fragmentation of these sectors. For small operators and professionals, it is very onerous and complicated to find their way around the international market. But it is necessary that they can expand and diversify their markets and their horizons, to better sell the productions but also to learn, share and exchange ideas and projects.

The ultra-broadband digital connection is certainly the most requested infrastructure by those operating in the most technologically advanced sectors. It is also requested by almost all the other sectors, also in light of the strong interconnection that is generated between the various disciplines of the CCIs and between these and the rest of society. This interconnection in fact requires rapid access to cultural and artistic contents, cultural sites, archives, etc.

These infrastructure investments are expected to generate benefits for all different sectors of the CCIs.

Traditional sectors are by their nature linked to the presence of specific structures. These too, like all the others, are going through a phase of progressive and irreversible use of digital technologies.

Theater and dance have always used a physical space to create the settings and to carry out the performances. Both in the design and staging phase of a show and during its public representation, increasing use is made of new technologies and interaction with the skills of the other CCIs

Cultural heritage is closely linked to the territory. Much of the material cultural heritage is not transportable. The same can be said of intangible assets. Not to mention the landscape. Digitization has opened up new opportunities for the use and management of cultural heritage. Some of these are the possibility for the public to make virtual visits remotely and the possibility of obtaining additional content while visiting the sites. These are technological applications that are typically created thanks to a close collaboration between asset management and the most technologically advanced multimedia productions. The presence in the territory of operators specialized in these productions, supported by adequate infrastructures, should provoke new and more solid collaborations and a better offer of experience for the visitor.

Within the visual arts, some artists have long since taken possession of digital technologies that they use to create their works. This does not replace traditional supports but is considered as an additional possibility. Artists appreciate the presence of laboratories equipped with modern technologies that they could not immediately acquire in their ateliers, to experiment with new forms of expression.

https://www.youtube.com/watch?v=Ox310s1E2_M

https://www.youtube.com/watch?v=Ox310s1E2_M

4. Policy

Recommendations https://www.youtube.com/watch?v=Ox310s1E2_M https://www.youtube.com/watch?v=Ox310s1E2_M

CCIs address important social and cultural needs and are recognized as a strategic resource for development and innovation.

The EUSAIR area is rich in heritage and cultural activities. However, Europe does not play a leading role in the production of technologies, squeezed between the American and the Far East tech giants.

The pandemic has rocked the global economy and has negatively affected part of the CCIs.

Creative professions are among the most precarious and self-employed workers, individual professionals and micro enterprises cannot alone sustain the investments necessary to generate innovation.

Public policies should therefore support the CCIs.

It is recommended that the creation processes for the creation of new public policies:

- ✓ are harmonized between the different levels of territorial government (local, regional, national and EU);
- ✓ are integrated with other innovation policy initiatives and territorial development;
- ✓ ensure constant public action in the medium to long term.
- ✓ are formed and updated on the basis of an intense dialogue between all Stakeholders at different levels;

It is recommended to support those new public policies for CCIs to facilitate, concretely help, provide funding for:

- ✓ sustain the cross fertilization between different CCI sectors and between CCS and other sectors such as scientific research, enhancement of cultural heritage, tourism, etc.;
- ✓ the realization of common and public technological platforms;
- ✓ sustain the operation of local and Transnational networks of CCI operators;
- ✓ sustain the dissemination of knowledge, technologies, management techniques and adequate promotion;
- ✓ sustain the implementation of adequate governance models with interdisciplinary inclusion of stakeholders, in the medium and long term, harmonized at transnational level (at least ADRION EUSAIR);

- ✓ improve the ability of CCI operators to attract private investors and public funding;
- ✓ improve the sector's ability to deal with investments in new technologies, innovation, green transition;
- ✓ improve respect for the intellectual property of creative work;
- ✓ foster the reduction of gender, social, ethnic and economic inequalities;
- ✓ improve the employment stability and remuneration of workers in the sector;
- ✓ sustain continuous training and skills development in the CCIs;

It is recommended to:

- ✓ grant the use of physical spaces equipped with adequate technologies, workstations, laboratories for testing digital and non-digital technologies, for the sharing of innovation, skills and planning, co-creation, and co-production under favorable conditions. To these are connected public spaces for the dissemination and promotion of productions and operators;
- ✓ allocate public spaces and infrastructures to the actors of the CCIs for the production, presentation and distribution of their works at non-market prices or exemptions for use;

A practical proposal:

To assist in the making, implementation and updating of policies for CCIs, is suggested the establishment of regional and national Centers for creativity inspired by the CZK of Ljubljana or the Puglia Creative District (see chapter 3.1.4). Where these already exist, continuity of funding and assignment of functions is recommended. These Centers will be able to develop the entrepreneurship of CCI sector operators and their connection with public institutions, research, education and other sectors of the economy. The connection between these centers will have to constitute an Adriatic-Ionian Network capable of harmonizing development in the various territories and open wider international opportunities for CCS.

For the monitoring and evaluation of the results achieved by political initiatives, the establishment of a permanent observatory on CCIs is recommended for research and statistical measurements on their performance and the impact on economic, environmental and social factors.

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(The hub and observatory functions can coexist within the same public administrative structure.)

https://www.youtube.com/watch?v=Ox310s1E2_M



Figure 11 – Policy Recommendations logic scheme

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https://www.youtube.com/watch?v=Ox310s1E2_M

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https://www.youtube.com/watch?v=Ox310s1E2_M

7. ANNEX II – USEFUL EVENTS, FOCUS GROUPS, MEETINGS IMPLEMENTED DURING CLUSTER PROJECTS

EMOUNDERGROUNDS:

○ **N.10 Territorial Animation Meetings and N. 1 Transnational Animation Meeting among creative and cultural tourism chain operators (WPT1):**

Local animation meetings have been implemented virtually or by live by all EMOUNDERGROUNDS Partners (no 10 PPs, as follows):

1. Lead Partner on the 3rd of December 2020;
2. Partner no 2 on the 27th of October 2020;
3. Partner no 3 on the 8th of December 2020;
4. Partner no 4 on the 9th of March 2021;
5. Partner no 5 on the on 29th of October 2020;
6. Partner no 6 on the 30th of November 2020;
7. Partner no 7 on the 30th of November 2020;
8. Partner no 8 on the 9th of March 2021;
9. Partner no 9 on the 6th of November 2020;
10. Partner no 10 on the 18th of December 2020.

These meetings have strengthened the knowledge of the underground heritage of each project territory, creating an integrated approach and a strategic vision for its valorisation through a local network of public and private stakeholders operating in the tourism sector.

Participants belonged to the following organizations types were involved: - Tourist services; - Sites management bodies; - Hospitality and SME; - Public Authorities (local and national); - Interest groups including NGOs; - Education/training centres/schools; - Sectorial agencies; - Higher education/research.

All Partners involved a total number of **n. 103 stakeholders**:

- Lead Partner (n.12); - Partner no 2 (n.8); - Partner no 3 (n. 6); - Partner no 4 (n.13); - Partner no 5 (n. 11); - Partner no 6 (n. 6); - Partner no 7 (n. 6); - Partner no 8 (n.12); - Partner no 9 (n. 18); - Partner no 10 (n. 11). The people who attended the meetings were higher.

Moreover, the Lead Partner, in close cooperation with the WP leader (Partner no 6), organized and coordinated virtually the Transnational animation Meeting among tourist chain actors, and implemented it with the cooperation of all Partners, on May 19th 2021.

All Partners and involved stakeholders attended the meeting (**n. 14 tourist stakeholders participated**). It was organized with the aim of analyzing the local meetings results and identifying the obstacles designing a reference model for the sustainable development of the project areas. The Transnational Meeting in fact was implemented after each Partner had implemented its local animation Meeting.

Partners are going ahead with the process of involvement of the public and private subjects bearing of interests on creative-cultural tourism field in target territories, within the A.T.1.3 "*Signature of an Agreement Protocol among public and private subjects bearing of interests on creative-cultural tourism field in target territories*" accordingly with the approved Application Form.

- **N. 20 Focus Groups among the actors of the quadruple helix (WPT3), organized and implemented by EMOUNDERGROUNDS Partners (n.2 in each project site):**

Focus Groups were included in a Transnational Capacity-Building Program planned for the actors of the quadruple helix (public authorities, businesses, research, citizens). Within the Transnational Capacity-Building Program, Focus Groups (n. 2 in each area, n. 20 in all the project territories) were implemented with public and private actors of the quadruple helix. The framework governing the cultural heritage valorization and tourism in project areas was analyzed, starting from the evaluation of the needs, obstacles, difficulties to the developing of possible solutions to improve the related public policies and existing tourism services. This activity gave to the public authorities and the tourist operators involved, the capabilities/tools to better valorize their cultural sites.

More specifically, Focus Groups were implemented as described below:

- Lead Partner: the 1st Focus Group on 23.03.2021, the 2nd on the 30.03.2021;
- Partner n.2: the 1st Focus Group on 08.02.2021, the 2nd on 09.02.2021;
- Partner n. 3: the 1st Focus Group on 13.02.2022, the 2nd on 15.02.2022;
- Partner n. 4: the 1st Focus Group on 30.06.2021 and 2nd on 28.09.2021;
- Partner n. 5: the 1st Focus Group on 29.04.2022, the 2nd on 19.05.2022;
- Partner n. 6: the 1st Focus Group on 16.12.2021, the 2nd on 20.12.2022;

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- Partner n. 7: the 1st Focus Group on 09.11.2020 and the 2nd on 09.04.2021;
- Partner n. 8: both Focus Groups in May 2022;
- Partner n. 9: the 1st Focus Group on 10.12.2021 and the 2nd on 27.01.2022;
- Partner n. 10: the 1st Focus Group on 22.12.2021 and the 2nd on 28.12.2021.

Focus Groups were held with the aim of developing tourism products based on natural and cultural heritage and effective participation of local stakeholders. They included the analysis of policies, rules and practices governing the innovation system in cultural heritage and tourism. Stakeholders shared needs, obstacles, difficulties, possible solutions to improve the related common public policies, their efficiency and services and to promote recommendations for related public policies.

CREATURES:

More than 8 Local Stakeholder Group (LSG) meetings organized: Each Partner has organized at least 1 LSG meeting to directly and effectively involve all relevant LSs (*e.g., CCIs, institutions, traditional enterprises, cultural assets, universities, START-Ups and SMEs*) in the production of Local Action Plan. In addition, during LSG meetings PPs have discussed with local stakeholders the implementation of other project activities, including the Joint Acceleration programme, the Pilot Actions and the development of Policy Recommendations supporting ADRION creative and cultural industries in promoting sustainable tourism and cultural heritage preservation and valorization):

1. MCBO's local support group meeting, Bologna 21/04/2021;
2. UIRS's local support group meeting, online 10/03/2021 and 08/06/2021;
3. School of Economics and Business University of Sarajevo - SEBS's local support group meeting, Sarajevo 25/03/21;
4. RDCH – Vlore's local support group meeting, Tekke, Kanine, Vlore 29/09/2021;
5. Patras Science Park local support groups' meeting, online 01/07/2021;
6. Friuli Venezia Giulia Autonomous Region - FVGAR's local support group meeting, online 16/06/2021;

7. Regional Development Agency Dubrovnik Neretva County - DUNEA's local support group meeting, Dubrovnik 23/11/21;

In addition, an **online capitalization and networking mid-term project event** open to the general public and titled "Culture, Creativity and Development" was organized in July 2021 by RDCH-Vlore.

[CCI4TOURISM:https://www.youtube.com/watch?v=Ox310s1E2_M](https://www.youtube.com/watch?v=Ox310s1E2_M)

31 Local events were organized by PPs both in presence and online and within both WPC (to raise stakeholders' awareness and present CCI4TOURISM project) and WP T1 (to develop and discuss main topic of interest for the community of entrepreneurs, experts, policy makers, cultural operators); approximately 600 participants were reached until now.

15 bilateral Exchange visits among PPs are scheduled during summer 2022 to stimulate a sharing approach and reciprocal knowledge.

9 local Design Thinking Workshops for the valorisation of tangible and intangible assets for renewing the tourism offer are foreseen in the framework of the project (one per each PP) and 1 Transnational DTW will be held on 24th and 26th of May 2022 involving all PPs and relevant stakeholders from the ADRION area.

Also, in order to identify common needs/demand of CCIs, an analysis was be delivered by the means of **9 focus groups** in all partners regions engaging stakeholders from different sectors who (can) contribute in one way or another to the development and connection of CCI with the tourism industry.

34 Local trainings and digital upskilling modules addressing entrepreneurial development needs of local CCIs were organized in all partners territories; approximately 400 participants were reached until now.

6 Creative Dialogues (awareness events, involving external speakers, facilitators and influencers) were organized in past months and others are scheduled until the end of the project, organized by Creative Hubs established by the project.

Activities are still in progress so further events will be implemented until the end of the project in January 2023.

https://www.youtube.com/watch?v=Ox310s1E2_M

https://www.youtube.com/watch?v=Ox310s1E2_M

https://www.youtube.com/watch?v=Ox310s1E2_M

D.M.X.4: Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets

https://www.youtube.com/watch?v=Ox310s1E2_Mhttps://www.youtube.com/watch?v=Ox310s1E2_Mhttps://www.youtube.com/watch?v=Ox310s1E2_Mhttps://www.youtube.com/watch?v=Ox310s1E2_M

8. ANNEX III – PROJECT DETAILS AND DELIVERABLE DETAILS

Project Details:

Programme: Adriatic-Ionian INTERREG V-B 2014-2020

Programme Priority: 2) Sustainable Region.

Programme priority specific objective: *Promote the sustainable valorisation and preservation of natural and cultural heritage as growth assets in the Adriatic-Ionian area*

Project Titles, Acronyms & N°:

“EMOtional technologies for the cultural heritage Valorization within transnational UNDERGROUNDS” – “**EMOUNDERGROUNDS**” No: 905

“Promoting Creative Tourism through new Experiential and Sustainable routes” – “**CREATURES**” N°1050”

“Strengthen entrepreneurial skills of Cultural and Creative Industries for the valorisation of cultural heritage and the development of sustainable tourism models in the Adriatic-Ionian regions” – “**CCI4TOURISM**” N° 1124

Lead Beneficiaries:

Municipality of Nardò

Metropolitan City of Bologna - *Research, Innovation and European Project Management Area*

Tecnopolis Science and Technology Park

Activity and Deliverable Details

WP: M – *Management*

Activity Title and N°: *Capitalization activities within the ADRION Thematic Sub-Cluster no. 3.1 – AM6 (EMOUNDERGROUNDS and CREATURES); AM5 (CCI4TOURISM)*

D.M.X.4: Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets

Activity Description: Participation of the project in the ADRION Thematic Cluster no.3.1 named "Cultural and creative industries" that involves the following projects: - "905 - EMOUNDERGROUNDS"; - "1124 - CCI4TOURISM"; - "1050 - CREATURES".

This activity includes the following sub-activities:

1. Organization and participation to 3 Thematic Cluster meetings with the involvement of all projects of the Sub-Cluster n. 3.1;
2. Participation to the ADRION Annual Event in 2021 and ADRION capitalization events;
3. Contribution to the update of the new ADRION web section on Thematic Cluster;
4. Elaboration of a position paper/policy paper with recommendations for influencing the policy debate in the field of "Cultural and creative industries".
5. Identification and elaboration of at least n. 3 project proposals to be financed in the framework of the next programming period
6. Extension of the existing network

The detailed description of this Sub-Cluster.

Focus on the Sub-Activity A.M.X.4: Elaboration of a position paper/policy paper with recommendations for influencing the policy debate in the field of "Cultural and creative industries"

Sub-Activity Description (A.M.X.4): The activity is addressed to ensure a proper policy on cultural assets management with the view of appropriate public policies on culture preservation and sustainable tourism development. Cultural and creative industries are important for their impact on the economy and employment. In addition, they stimulate innovation across the economic sphere and help generate positive social impact in many other areas (wellness and health, education, inclusion, urban regeneration, etc.). However, the cultural and creative enterprise sector is among the sectors most affected by the pandemic crisis due to the COVID19, with the majority of jobs at risk. The dynamics vary across sub-sectors, with activities related to physical (venue-based) events and locations and related supply chains being among the hardest hit by social distancing measures. This capitalization activity aims at providing a Policy Paper with recommendations on the impact of digital technologies on creative and cultural heritage that will be addressed to institutional, national and local policy-makers. Digital technologies including emerging technologies such as virtual and

augmented reality, can play a crucial role in the sustainability of the entire sector and create new digital distribution formats and on converse new forms of cultural experience, dissemination and new business models with market potential. The cultural and creative sectors are largely composed of microenterprises, nonprofits, and creative professionals who often operate on the margins of financial sustainability. Large public and private cultural institutions and businesses depend on this dynamic cultural ecosystem to deliver creative goods and services. With the experiences of the lockdown, there is a growing need to address the digital skills shortage within the sector and improve digital access outside of major metropolitan areas. From a business perspective, the future crisis resistance of the cultural and creative industries strongly depends on their way of doing business, the degree of digital innovation, the set-up of new collaborations, the re-thinking of relationships with audiences and customers and the development of new revenue models. The networking activities will let to inflame the debate among key actors of cultural and creative tourism chain allowing to capitalize the experiences gained and the results achieved within the projects included in the sub-cluster n.3.1, making possible, the definition of common guidelines on recommendations and follow-up for public decision and policy makers. These recommendations will be built starting from the innovation needs highlighted by the actors of the quadruple helix (public authorities, businesses, research, citizens) during the projects implementation and they will be edited and disseminated through the transnational capitalization events planned within the Cluster activities.

This activity will be strategic in order to favor the overcoming of the difficulties and barriers to wide innovation processes spread in culture heritage valorisation and management, in this particular moment of pandemic crisis even more necessary.

Expected Deliverable: *Policy Paper with recommendations and follow-up on the impact of digital technologies on cultural heritage addressing institutional, national and local policy-makers. It will influence the policy debate on cultural assets management and it will be addressed to policy-makers who have institutional and policy-strategic competencies in the management of cultural heritage widely conceived as a complex of different cultural assets and performances, i.e., as tangible and intangible assets of cultural heritage.*

This deliverable is strictly linked to the sub-cluster projects deliverables, as in the light of the results coming from the focus-groups/meetings implemented within each project, public policies recommendations will be developed, discussed and proposed to public authorities engaged in innovation regulation processes applied

D.M.X.4: *Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets*

to cultural valorisation sector in order to stimulate an improvement of those policies and to make them more near to the emerged needs and obstacles that prevent the spread of innovation processes in participating countries. More in detail, the framework conditions governing the local innovation systems/policies on culture preservation, will be clear with the identification of strengths, weaknesses, opportunities and threats of those policies, rules, regulations and laws that governing the targeted systems and their actors both with the evaluation of obstacles, difficulties, needs for a better implementation and more effective common innovation policies. Moreover, it will be possible to make a comparison with other innovation policies and rules applied in other EU countries, in addition to the EU policies, rules and other EU initiatives finding coordinating elements and areas of potential improvement of the analyzed regulatory acts and strategies. In this regard, in fact, the direct synergy with the other two projects financed under the 2nd call of ADRION Programme, that are, projects N° 1124 CCI4TOURISM and AN° 1050 Creatures, will be developed furthermore. The LPs of all the sub-cluster projects have activated a direct channel of cooperation, exchange and communication in order to make possible a comparison on public policies of cultural heritage and tourism management to cross-fertilize and cross-capitalize the results of the different experiences. The benefits of such exchanges will be extended to the entire project partnerships and local communities targeted by each project.

Deliverable Title and N° (in the AF): *Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets - D.M.6.4 (for EMOUNDERGROUNDS and CREATURES projects) – D.M.5.4 (for CCI4TOURISM)*

Responsible Project: EMOUNDERGROUNDS

Involved Beneficiaries: **All Partners of all cluster projects**

Deliverable Description (from AF): *The project will provide a Policy Paper with the aim of influencing the policy debate on cultural heritage assets management widely conceived (as complex of different cultural assets and performances, i.e., as tangible and intangible assets of cultural heritage).*

It will allow the continuity with project results (focus-groups/meetings, public policies recommendations) to better stimulate an improvement of public policies and to make competent actors nearer to the emerged needs and obstacles that prevent the spread of innovation processes in participating countries. The framework conditions governing the local innovation systems/policies on culture

D.M.X.4: *Policy Paper with recommendations and follow-up for influencing the policy debate on cultural heritage assets management widely conceived as tangible and intangible assets*

preservation, will be clear with the identification of strengths, weaknesses, opportunities and threats of those policies, rules, regulations and laws that governing the targeted systems and their actors. Moreover, a comparison will be possible with other innovation policies and rules applied in other EU countries, in addition to the EU policies, rules and other EU initiatives finding coordinating elements and areas of potential improvement of the analyzed regulatory acts and strategies. In this regard, in fact, the direct synergy with the other two projects involved in the Sub-Cluster n.3.1, will be developed furthermore. The LPs will activate a direct channel of cooperation, exchange and communication in order to make possible an active discussion on public policies of cultural heritage and tourism management to cross-fertilize and cross-capitalize the results of each different experience.

Project in charge of coordination: 905-EMOUNDERGROUNDS.

Date of delivery: February 2022