

# Benchmarking analysis - Networking and Supporting Structures - in the Cultural and Creative Sectors



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## 1. Executive Summary

This benchmarking exercise analyses **nine good practice cases** focused on networking and supporting structures in the Cultural and Creative Sectors (CCS). The initiatives operate at local, regional, national, and international levels and reflect a wide range of organisational models, from municipal agencies and professional associations to independent networks, makerspaces, and innovation hubs.

The purpose of the benchmarking is not to evaluate or rank initiatives, but to **understand how different networking and support structures function in practice**, what conditions enable their success, and which elements can be transferred or adapted to other contexts. The document therefore focuses on *mechanisms, roles, and processes* rather than promotional descriptions.

Across the nine cases, networking structures consistently emerge as **active intermediaries** within cultural ecosystems. Their value lies not only in connecting people, but in translating between different logics: artistic, economic, educational, and public-policy-driven. Where this intermediary role is clearly defined and professionally facilitated, networks contribute significantly to sector resilience and innovation.

### Key cross-case insights

- **Networking is most effective when it is actively facilitated and combined with concrete support services.**

Informal encounters alone rarely lead to sustained collaboration. Successful initiatives provide structured opportunities such as matchmaking, mentoring, shared production, access to space, skills development, or guidance on funding and markets.

- **Intermediary positioning is a defining feature of successful structures.**

The benchmarked cases demonstrate that networks and hubs create the greatest value when they deliberately position themselves between creatives, public authorities, education, and business, helping actors navigate systems that would otherwise remain fragmented.

- **Physical infrastructure strengthens networks when paired with programming and coordination.**

Makerspaces, hubs, and production centres foster trust and collaboration, but only when accompanied by community management, curatorial choices, and continuous facilitation.

- **Hybrid funding models are crucial for long-term sustainability.**

Initiatives relying on a mix of public



funding, project grants, memberships, and service income are better able to adapt to changing financial conditions.

- **Bottom-up engagement increases relevance and legitimacy.**  
When users are involved in shaping activities and priorities, networks remain responsive to real needs and maintain long-term commitment.

## 2. Methodology and Analytical Framework

The benchmarking follows a comparative, qualitative methodology based on the common template used for all nine cases. Each initiative was analysed using the same parameters to ensure consistency and comparability.

### Analytical dimensions

- Objectives and relevance to CCS
- Type of networking or support structure
- Target groups and stakeholders
- Governance and funding model
- Core activities and services
- Results and impact
- Success factors and challenges
- Lessons learned and transferability

The analysis prioritises **patterns across cases** rather than detailed reporting on individual projects.

## 3. Overview of All Benchmarked Cases

The benchmarking includes the following nine initiatives:

- Designregio Kortrijk – Belgium  
Design-led regional platform linking creatives, industry, education, and public authorities through events and matchmaking.
- Hangar K – Belgium  
Regional innovation hub connecting creatives, entrepreneurs, education, and business through workspace, incubation and networking.
- FUNK – Forum of Independent Cultural Associations – Croatia  
National network strengthening independent cultural organisations through collaboration, advocacy, and shared production.

- Croatian Designers' Association (HDD) – Croatia  
Professional association promoting design excellence, networking, advocacy, and international visibility for designers.
- VEGA Beyond - Godset – Denmark  
Regional cultural production centre offering space, support, and networks for professional artistic collaboration to enhance creative music experience.



- Culture for Change – Greece  
National network fostering cultural and social innovation through capacity building, research, and policy dialogue.
- Artgate Project – Greece  
International platform supporting artists' entrepreneurship, skills development, and access to global creative markets.
- FabLab Małopolska – Poland  
Open makerspace providing tools, skills, and collaborative environments for creative experimentation and prototyping.
- KBF – Kraków Festival Office – Poland  
Municipal agency coordinating festivals and cross-sector cultural networks to strengthen Kraków's creative ecosystem.

Together, these cases represent municipal agencies, innovation hubs, independent networks, professional associations, makerspaces, and hybrid ecosystem builders.

## 4. Ecosystem Models and Functional Roles

Across all cases, networking and support structures operate as **ecosystem nodes** rather than standalone organisations. Their core role is to facilitate flows of knowledge, resources, and opportunities between:

- Creative professionals and organisations
- Education and research
- Business and entrepreneurship
- Public authorities and funders

This intermediary positioning is central to ecosystem resilience.

While every supporting structure is unique to its regional context, the nine benchmarked cases can be grouped into four primary models. These models define the organization’s relationship with its stakeholders and its core mechanism of support.

Model	Key Mechanism	Linked Cases
Orchestrator	Policy & Branding	KBF, Culture for Change
Bridge-Builder	Matchmaking	Designregio Kortrijk, Hangar K
Technical Enabler	Physical Infrastructure	FabLab Małopolska, Godset
Solidarity Network	Advocacy & Community	FUNK, HDD, Artgate

#### 4.1. The Strategic Orchestrator (Top-Down/Institutional)

This model focuses on high-level coordination, city branding, and policy alignment. These organizations act as the "single point of entry" for the creative sector and manage significant public resources to provide stability.

- **Kraków Festival Office (KBF), Poland:** Manages the city’s cultural brand and the "Kraków Network" to align business and culture.
- **Culture for Change, Greece:** Focuses on research, data, and evidence-based advocacy to influence national development plans.

#### 4.2. The Cross-Sectoral Bridge-Builder (Intersectoral/Innovation)

These structures function as "translators" between the creative sector and traditional industry. Their primary goal is to prove the economic and innovative value of creativity to non-creative businesses.



- **Designregio Kortrijk (DRK), Belgium:** Uses "matchmaking" and structured programs like 5X5® to pair designers with manufacturing SMEs.
- **Hangar K, Belgium:** A co-working hub where startups, students, and corporate innovators work in the same space to spark "accidental" innovation.

### 4.3. The Technical Enabler (Infrastructure-Led)

The value proposition here is physical: providing the "means of production." These structures lower the barrier to entry by sharing expensive equipment and specialized technical knowledge.

- **FabLab Małopolska, Poland:** Offers open-access fabrication tools (3D printers, CNC) and focuses on "skills over equipment" through educator-led workshops.
- **Godset, Denmark:** Provides high-end rehearsal and production facilities, acting as a "classroom" for music students and a hub for live performance testing.

### 4.4. The Solidarity Network (Bottom-Up/Advocacy)

These are community-led or member-driven organizations that focus on peer-to-peer support, professional standards, and democratic governance.

- **FUNK, Croatia:** A forum of independent associations built on mutual support and "articulated listening" to the civil sector.
- **Croatian Designers Association (HDD), Croatia:** A voluntary professional association that protects the legal rights of designers and sets ethical standards for the profession.
- **Artgate Project, Greece:** An agile network that uses international calls and heritage sites to create a "shared cultural ecosystem" beyond traditional institutional bounds.



## 5. Comparative Analysis: Cross-Case Patterns

### Success factors observed across all nine cases

- **Facilitation over Production:** Successful structures do not try to "do" everything. Instead, they act as the "glue." For example, KBF transitioned from just being a festival producer to being an ecosystem manager through their "Round Tables."
- **Hybrid Financial Resilience:** Dependency on a single grant is a failure point. The most resilient cases utilize a mix of public subsidies, private partnerships, and membership fees.
- **Neutral Brokerage:** Support structures must be seen as neutral. They do not compete with the creatives for grants; they create the environment where creatives can win those grants.

- Language Translation: The most successful cases have mastered the ability to speak "Business" to SMEs and "Design / Art" to creatives, acting as the bilingual mediator between the two worlds.

### Common challenges

- Financial sustainability beyond project funding: Networks often collapse when grants end. Best practice suggests a "Triple-Stream" model, balancing public funds with private sponsorship and earned income to ensure long-term stability.
- Managing growth without losing community trust: Scaling can alienate grassroots members through bureaucracy. The solution is Participatory Governance, where members maintain a direct vote, ensuring growth remains co-created rather than imposed.
- Measuring qualitative impact: Hard KPIs fail to capture the value of "connections." Networks should use Qualitative Narrative Reporting and Social Network Analysis to visualize long-term economic ripple effects.
- Balancing inclusiveness with professionalisation: Networks risk becoming either "exclusive clubs" or "diluted forums." A Tiered Engagement Model provides low-barrier entry for beginners while offering curated matchmaking for established professionals.

## 6. Transferability and Adaptation Framework

### Easily transferable elements

- Networking and peer learning models: Structured formats like "Round Tables" or peer-to-peer workshops facilitate rapid, low-cost knowledge exchange across regions.
- Community-led governance mechanisms: Transparent, bottom-up decision-making frameworks ensure local stakeholders remain invested and build long-term institutional trust.
- Modular pilot programmes: Small-scale, replicable initiatives allow regions to test specific support tools before committing to full-scale infrastructure.

### Context-dependent elements

- Scale of operations: The size of a network must align with local market density; a municipal model like Kraków's cannot be directly "copy-pasted" into small rural settings.
- Public funding availability: Networking structures rely heavily on regional subsidies; models must be scaled down or shifted toward private sponsorship where public budgets are limited.

- Legal and governance frameworks: Varying national regulations regarding NGOs and public-private partnerships dictate whether a structure can be independent or must be institutionally anchored.

### Adaptation pathways

These pathways describe how regions can evolve existing initiatives into mature supporting structures by adopting the strategic logic found in the nine benchmarked cases.

- **Grassroots network → structured organisation:**  
This path involves transitioning informal artistic collectives into professional entities. Following the FUNK or HDD models, groups move from "ad-hoc" collaboration to formal Participatory Governance and diversified "Triple-Stream" funding, ensuring long-term institutional legitimacy and operational stability.
- **Municipal anchor → ecosystem platform:**  
Here, a city-owned department evolves into a collaborative platform that empowers the private sector. As demonstrated by the Kraków Festival Office (KBF), the municipal role shifts from "producer" to facilitator, using tools to ensure city policy is demand-driven and cross-sectoral.
- **Physical hub → multi-sector ecosystem:**  
This pathway transforms a single building (like a makerspace) into a regional innovation engine. Following the Hangar K model, the focus shifts from "renting space" to active matchmaking, embedding creative talent directly into the regional economic base through structured innovation programs.



## 7. Detailed Comparative Matrix

All nine cases have been systematically compared across governance, activities, impact, and transferability, forming the empirical basis for the conclusions drawn in this document.

Case Study	Primary Goal	Implementation Strategy	Key Success Factor	Transferability
Designregio Kortrijk (BE)	Design-driven innovation	Matchmaking & showcasing	<b>Quintuple Helix Partnership:</b> Strong structural links between city, industry, and academia.	High
Hangar K (BE)	Startup Incubation	Co-creation & Mentoring	<b>Social Gravity:</b> Deliberate physical design of spaces to force "accidental" professional collisions.	High

Case Study	Primary Goal	Implementation Strategy	Key Success Factor	Transferability
<b>FUNK (HR)</b>	Youth engagement	Advocacy & Production space	<b>Articulated Listening:</b> Policies built directly on the grassroots needs of the youth community.	Medium
<b>HDD (HR)</b>	Professional Standards	Advocacy & Design Exhibitions	<b>Ethical Frameworks:</b> Establishing national standards for design competitions and fair pay.	High
<b>Godset (DK)</b>	Musical Production	Rehearsal & Prod. facilities	<b>Infrastructure Continuity:</b> Providing high-end, permanent physical tools for long-term production.	High
<b>Culture for change (GR)</b>	Policy Advocacy	Regional support actions	<b>Policy Alignment:</b> Integrating creative sector goals directly into regional economic strategies.	High
<b>Artgate (GR)</b>	Heritage Activation	Site-specific art festivals	<b>Spatial Activation:</b> Using high-value heritage sites as "gravity" for international networking.	Medium
<b>Fablab (PL)</b>	Prototyping access	Open lab & workshops	<b>Community Ownership:</b> Shared responsibility for equipment and knowledge peer-transfer.	High
<b>KBF (PL)</b>	City Branding	Kraków Network & Round Tables	<b>Neutral Brokerage:</b> Acting as a trusted intermediary between city hall and private sector.	Medium

## 8. Expanded Case Chapters (9 Cases)

Each case is presented using the same structure to allow comparison while keeping the text readable and practice-oriented.

### 8.1. Designregio Kortrijk (Belgium)

**Type:** Design, innovation and networking hub

**Scale:** Regional

#### Context and objectives

Designregio Kortrijk aims to embed design thinking into regional development by connecting designers, companies, education, and public authorities.



**Core activities and services** - Matchmaking between designers and organisations (SMEs, public institutions, ...) - Talks, exhibitions, and informal networking formats - WONDER Creativity Festival as a flagship showcasing and networking event - Designer-in-residence programmes.

**Governance and funding**

The organisation is partly publicly supported but operates with a strong project-based and partnership-oriented approach.

**Results and impact**

Designregio Kortrijk has strengthened the visibility of design and innovation, fostered cross-sector collaboration, and positioned the region internationally.

**Key success factors** - Clear regional identity and long-term vision - Combination of high-visibility events and continuous support - Quintuple helix model: strong ties with education, industry, public, city and environment.

**Challenges and responses**

Ensuring long-term engagement beyond flagship events required continuous community-building efforts. Funding challenges.

**Transferability**

Transferable to regions seeking to use design as a driver for innovation and regional branding.

## 8.2. Hangar K (Belgium)

**Type:** Innovation hub and ecosystem builder

**Scale:** Regional

**Context and objectives**

Hangar K was created to strengthen entrepreneurship, innovation, and cross-sector collaboration in the Kortrijk region. While not exclusively focused on culture, it explicitly integrates creative professionals into a wider innovation ecosystem, recognising their role in innovation and value creation.

**Core activities and services** - Active co-working space - Incubation and acceleration programmes for startups and creative entrepreneurs - Coaching and mentoring by experienced professionals - Matchmaking between creatives, businesses, and corporates - Networking events, hackathons, and international projects

### **Governance and funding**

Hangar K operates as a hybrid organisation with public support, private partnerships, and project-based funding. This mixed model allows both stability and flexibility.

### **Results and impact**

The hub has created a strong regional innovation community, increased collaboration between creatives and businesses, and supported the growth of numerous startups.

**Key success factors** - Strong facilitation and professional coordination - High-quality physical infrastructure combined with programming - Clear positioning within the regional innovation strategy

### **Challenges and responses**

Balancing inclusiveness with a focus on growth-oriented entrepreneurship required clear communication and differentiated programmes.

### **Transferability**

Highly transferable to regions with an existing entrepreneurial base and committed public and private partners.

## **8.3. FUNK – Forum of Independent Cultural Associations (Croatia)**

**Type:** Independent cultural network

**Scale:** National

### **Context and objectives**

FUNK was created to strengthen collaboration and advocacy among independent cultural organisations in Croatia.

**Core activities and services** - Coordination of joint cultural production - Resource sharing - Capacity building - Advocacy for participatory cultural governance

### **Governance and funding**

Operates as a membership-based network supported by public funding and project grants.

### **Results and impact**

Improved visibility and coordination of independent culture at national level.

**Key success factors** - Strong bottom-up legitimacy - High trust among members

### **Challenges and responses**

Managing volunteer fatigue led to professional coordination roles.

### **Transferability**

Highly transferable to contexts with active civil society sectors.

## 8.4. Croatian Designers' Association (HDD) (Croatia)

**Type:** Professional association and network

**Scale:** National

### **Context and objectives**

HDD represents designers and promotes professional standards, networking, and international visibility.

**Core activities and services** - Professional networking - Exhibitions and publications - International cooperation - Advocacy for design policy

### **Governance and funding**

Membership-based with public and project funding.

### **Results and impact**

Strengthened professional identity and international recognition of Croatian design.

**Key success factors** - Clear professional focus - Strong reputation

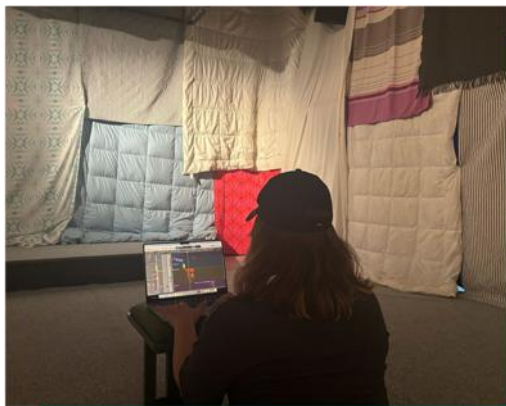
### **Challenges and responses**

Balancing advocacy and member services required strategic prioritisation.

### **Transferability**

Transferable to other professional creative sectors.

## 8.5. Godset (Denmark)



Vega Beyond - Godset

**Type:** Cultural production centre and hub

**Scale:** Regional

### **Context and objectives**

Godset provides space and support for artistic production and collaboration in a regional context with a focus on enhancing music experiences by connecting with other creative fields.

**Core activities and services** - Rehearsal and production spaces - Networking and professional support - Collaboration with local partners

### **Governance and funding**

Supported by municipality and project funding.

### **Results and impact**

Strengthened regional cultural production and collaboration.

**Key success factors** - Strong physical infrastructure - Close relationship with artistic community

**Challenges and responses**

Ensuring financial sustainability remains ongoing.

**Transferability**

Transferable to regions investing in cultural infrastructure.

## 8.6. Culture for Change (Greece)

**Type:** National cross-sector network

**Scale:** National

**Context and objectives**

Culture for Change aims to strengthen cultural and social innovation through networking, advocacy, and capacity building.

**Core activities and services** - Networking and peer exchange - Research and mapping - Policy dialogue - Training workshops

**Governance and funding**

Operates as a non-profit with mixed funding sources.

**Results and impact**

Enhanced collaboration between culture and civil society.

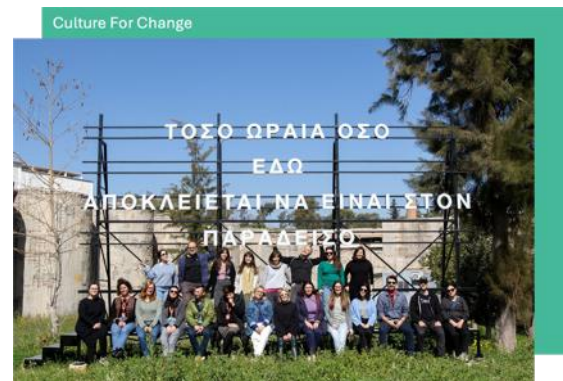
**Key success factors** - Clear values-based mission - Strong national reach

**Challenges and responses**

Operating nationally required decentralised engagement formats.

**Transferability**

Well suited to fragmented ecosystems.



## 8.7. Artgate Project (Greece)

**Type:** Project-based international platform

**Scale:** International

**Context and objectives**

Artgate Project supports creative entrepreneurship and internationalisation of artists in music and visual arts.

**Core activities and services** - Training in creative entrepreneurship - International networking - Market access support

**Governance and funding**

Project-based funding with international partners.

**Results and impact**

Improved skills and international exposure for participating artists.

**Key success factors** - Strong international partnerships - Practical market-oriented approach

**Challenges and responses**

Project-based nature limits continuity.

**Transferability**

Transferable as modular programmes.

## 8.8. FabLab Małopolska (Poland)

**Type:** Makerspace and innovation infrastructure

**Scale:** Regional

**Context and objectives**

FabLab Małopolska was created to provide access to digital fabrication tools and skills, supporting creatives, entrepreneurs, and students.

**Core activities and services** - Access to equipment (3D printers, CNC, laser cutters) - Workshops and training - Support for prototyping and experimentation - Community events

**Governance and funding**

Publicly supported with project-based funding streams.

**Results and impact**

Lowered entry barriers for innovation and supported skills development across sectors.



**Key success factors** - Open access policy -  
Strong focus on learning-by-doing

**Challenges and responses**

Ensuring long-term financial sustainability  
required diversification of funding.

**Transferability**

Highly transferable where access to tools  
and skills is a bottleneck.

## 8.9. KBF – Kraków Festival Office (Poland)

**Type:** Municipal cultural support agency

**Scale:** City

**Context and objectives**

KBF was established to coordinate Kraków’s major cultural events while supporting cultural and creative sectors through networking and strategic programmes.

**Core activities and services** - Management of large-scale festivals - Coordination of sectoral networks (culture, tourism, business) - Support programmes for cultural professionals - Development of sustainability standards for events

**Governance and funding**

KBF is municipally funded, providing long-term stability and policy alignment.

**Results and impact**

The organisation has increased coordination across sectors, professionalised festival production, and strengthened Kraków’s cultural profile.

**Key success factors** - Strong institutional mandate - Stable funding - Ability to align culture with urban development strategies

**Challenges and responses**

Maintaining flexibility within a public structure required internal innovation and partnerships.

**Transferability**

Most relevant for cities willing to centralise cultural coordination.

## 9. Strategic Recommendations

### 9.1. Invest in Intermediary Capacity and Facilitation Skills

The most common mistake in regional policy is funding "bricks" (buildings) rather than "brains" (facilitators).

A building will remain empty without a dedicated network manager who has the "soft skills" to connect disparate groups. Regional support should prioritize funding for "Animation Officers" whose sole KPI is the number of new collaborations formed between members.

### 9.2. Combine Physical Infrastructure with Active Programming

Infrastructure like **Godset** or the **Makerspace** only works when combined with a constant "drumbeat" of activities.

To build a network, people need a reason to return. This requires a curriculum of workshops, "Show & Tell" nights, and open calls. The programming acts as the heartbeat that keeps the physical space relevant to the community.

### 9.3. Support Hybrid and Diversified Funding Models

Total reliance on municipal budgets makes networking structures vulnerable to political change.

We recommend a "Triple-Stream" model: e.g. 40% public funding (for social stability), 30% private sponsorship (for innovation), and 30% earned income (membership or services). This ensures that if one stream dries up, the structure survives.

### 9.4. Foster Long-Term Cross-Sector Partnerships

Networking should not be "creatives talking to creatives."

Following the DRK model, structures should actively seek out Chambers of Commerce and Industrial Hubs. By embedding creative support into the broader economic strategy of a region, the CCSI becomes "too important to fail."

## 10. Practical Replication Checklist

- **Identify the Ecosystem Gap:** Do not build a Makerspace if your region already has three. Use "articulated listening" (as seen in the FUNK case) to find out what the creatives actually need (is it legal help? space? or international contacts?).

- **Define the Governance Model:** Will it be a municipal department (KBF), an NGO (FUNK), or a PPP (Hangar K)? We recommend a model that allows for Participatory Governance, where the creative community has a seat on the board.
- **Secure "Neutral" Leadership:** Hire a manager who is a "connector," not necessarily a "star creator." Their ego should be tied to the success of the members, not their own projects.
- **Build a "Minimum Viable Network":** Start with a small, high-impact project, like a monthly "Matchmaking Table", before trying to launch a massive hub.
- **Establish Impact Monitoring:** Use both quantitative (number of jobs) and qualitative (success stories/case studies) data to prove value to funders from year one.



Kraków Festival Office

## 11. Final Conclusions

The analysis of these nine cases demonstrates that **networking and supporting structures are the essential "operating system" of a healthy cultural and creative sector**. While the models vary in scale, from the specialized focus of the **Croatian Designers Association** to the broad regional impact of **CforC**, they share a fundamental philosophy: **Success in the CCSI is a collective effort, not a solo performance**. The most effective structures are those that lower the barriers to entry, facilitate the "collision" of ideas across sectors, and provide a stable "home" for creative risk-taking. For a region to truly thrive, it must stop viewing culture as a series of isolated events and start investing in the **permanent infrastructure of collaboration**. This document provides the blueprint for that transition, offering a range of models that can be adapted to any regional context, regardless of budget or size.

# CCSI4CCSI

## Cultural and Creative Sectors and Industries for Collaboration, Competitiveness, Sustainability and Innovation

### Project summary

The Cultural and Creative Sectors and Industries (CCSI) hold a special position across Europe, as they are at the same time key drivers of sustainable growth and job creation, important factors of creativity and innovation to other sectors, as well as significant contributors to social and cultural sustainability. Nevertheless, the small size of the companies in the sector, the severe effects from the economic and the pandemic crisis and the lack of an entrepreneurial mindset, make CCSI vulnerable to the rapidly changing environment and within an economic market where their value does not get sufficiently appreciated. Thus, CCSI needs guidance and support, targeted capacity building, networking and synergies opportunities, and funding incentives.

The project “Cultural and Creative Sectors and Industries for Collaboration, Competitiveness, Sustainability and Innovation – CCSI4CCSI” brings together 8 partners from 5 different European regions, to facilitate the triple transition (green, digital, social) for and with the Cultural and Creative Sectors and Industries (CCSI) at regional and interregional level. The CCSI4CCSI project aims to: a) support CCSI actors to develop, transform and innovate; b) promote synergies within the regional ecosystem and cross-fertilisation of CCSI with other smart specialisation priority sectors; c) inspire proactive decision making by linking foresight tools with policy.

### Connect with CCSI4CCSI

 [instagram.com/ccsi4ccsi/](https://www.instagram.com/ccsi4ccsi/)

 [facebook.com/ccsi4ccsi/](https://www.facebook.com/ccsi4ccsi/)

 [linkedin.com/company/ccsi4ccsi](https://www.linkedin.com/company/ccsi4ccsi/)

 [www.interregeurope.eu/ccsi4ccsi](http://www.interregeurope.eu/ccsi4ccsi)

## 12. Annex: cases

### 12.1 Designregio kortrijk

Basic information:

<b>Name of Organization:</b>	Designregio Kortrijk
<b>Country:</b>	Belgium
<b>Contact Person:</b>	Sébastien Hylebos
<b>Contact E-mail:</b>	<a href="mailto:sebastien@designregio-kortrijk.be">sebastien@designregio-kortrijk.be</a>
<b>Website:</b>	<a href="http://www.designregio-kortrijk.be">www.designregio-kortrijk.be</a>

Overview of Good Practice:

<b>Title of Initiative/Program:</b>	Designregio Kortrijk (DRK)
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Nonprofit
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	Improving innovation and creativity
<b>Establishment date &amp; Duration</b>	2005, ongoing
<b>Amount of budget required</b>	1,2 million annually
<b>Funding Source(s):</b>	Public, private

Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	To act as a hub — connecting companies, designers, academia and public actors — so as to foster creativity, innovation and entrepreneurship, promote design-thinking, and embed design culture in the regional economy, education and public space.
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	<ul style="list-style-type: none"> <li>• SMEs seeking design-driven innovation.</li> <li>• Designers and creative professionals needing networking, collaboration and exposure.</li> <li>• Educational institutions, students and academia interested in design education, talent development and link with industry.</li> <li>• Municipalities, public-sector bodies and citizens — to embed design culture in public space and societal development.</li> </ul>
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector’s transition)	DRK supports innovation through design-driven methods, encourages sustainable and circular practices, and builds cross-sector collaborations that boost resilience and competitiveness.

Describe action and implementation:

<b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)	<ul style="list-style-type: none"> <li>• Annual WONDER Creativity Festival — exhibitions, installations, workshops and open calls to connect designers, companies, schools, artists and the public.</li> </ul>
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	<ul style="list-style-type: none"> <li>● Matchmaking services: pairing businesses or institutions with designers, creatives for customised collaboration.</li> <li>● Designers in Residence — giving young creatives access to studios, workshops, support and exposure.</li> <li>● Informal events such as Design Drinks &amp; Talks to foster networking, exchange and community-building among stakeholders.</li> <li>● ...</li> </ul>
<p><b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)</p>	<p>DRK implements its structure via a mix of coordinated methods and tools:</p> <ul style="list-style-type: none"> <li>● <b>“Match-making” methodology</b> to pair businesses (SMEs, public sector) with designers, guiding them through the entire design-innovation process.</li> <li>● <b>Structured programmes</b> such as 5X5, Design Drive — where designers collaborate with a company over a defined period to co-create new products or services.</li> <li>● <b>Annual residency scheme</b> DIRK - selecting young designers for 3-month projects to explore themes (e.g. sustainability, urbanism), often resulting in public exhibitions or prototypes.</li> <li>● <b>Events, festivals and open calls</b> (e.g. WONDER Creativity Festival, Creativity Summit, WONDER Club) to stimulate community engagement, visibility and cross-sector collaboration.</li> <li>● <b>Platform and facilitator</b> — bridging industry, academia and public actors, coordinating funding, resources and infrastructure (workshops, makerspaces) to support design-driven innovation.</li> </ul>
<p><b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)</p>	<p>Fixed quintuple helix regional partnership</p> <ul style="list-style-type: none"> <li>● City of Kortrijk</li> <li>● Leiedal — regional development agency</li> <li>● Voka West-Vlaanderen (Chamber of Commerce)</li> <li>● Howest (University College)</li> <li>● Kortrijk Xpo — exhibition/ trade-show partner</li> <li>● IMOG - waste processing organisation</li> </ul> <p>International partnerships through UNESCO Cities of Design</p>

Impact and results:

<p><b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)</p>	<ul style="list-style-type: none"> <li>● 450 creatives in the creative ecosystem</li> <li>● +18K visitors at WONDER festival in 2025</li> <li>● +80 companies and public institutions guided towards creative innovation</li> <li>● +300 assignments for creatives</li> <li>● 36 international residents in Kortrijk</li> </ul>
<p><b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)</p>	<ul style="list-style-type: none"> <li>● provides creatives with exposure and collaboration opportunities</li> <li>● helps SMEs and retailers innovate and improve customer experience, supports manufacturing with design-driven product and service development</li> <li>● enhances public spaces through co-creation projects</li> <li>● engages students to foster future talent</li> </ul>
<p><b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)</p>	<p>The approach—linking designers, businesses, education, and public actors through structured programs, residencies, festivals, and matchmaking—is adaptable to other regions. Key steps include establishing a coordinating hub, fostering cross-sector partnerships, providing funding and infrastructure, and promoting local design culture to drive innovation, collaboration, and economic development.</p>

Success factors and challenges:

<p><b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)</p>	<p>Key success factors of Designregio Kortrijk include strong cross-sector partnerships, structured programs like 5X5<sup>®</sup> and residencies, active matchmaking between designers and companies, high public engagement through festivals and exhibitions, a focus on sustainability and circular economy, and talent development by involving students and emerging designers. These elements create a collaborative, innovative, and resilient design ecosystem.</p>
<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p><b>Limited funding, engaging traditional SMEs with design, and coordinating diverse stakeholders.</b> These challenges were addressed by securing multi-level support from municipalities, regional agencies, and EU projects; offering structured, low-barrier programs like 5X5<sup>®</sup> to demonstrate design value; and maintaining continuous networking, workshops, and matchmaking to align interests and foster collaboration.</p>

Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p>Structured programs and matchmaking foster measurable impact; cross-sector partnerships amplify resources and reach; public engagement strengthens visibility and support; integrating sustainability and</p>
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	digital innovation ensures relevance; and nurturing talent early builds future capacity. Consistent coordination and adaptability are crucial for transferring the model to other regions.
<b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)	<ul style="list-style-type: none"> <li>● establish a central coordinating hub</li> <li>● develop structured programs with clear outcomes</li> <li>● foster cross-sector partnerships</li> <li>● integrate innovation on future roof topics</li> <li>● support emerging talent</li> <li>● remain flexible and adaptive to local needs and resources.</li> </ul>

## 12.2 Hangar K

### 1 Basic information:

<b>Name of Organization:</b>	Hangar K
<b>Country:</b>	Belgium
<b>Contact Person:</b>	Valerie Hellebuck
<b>Contact E-mail:</b>	valerie@hangark.be
<b>Website:</b>	www.hangark.be

### 2 Overview of Good Practice:

<b>Title of Initiative/Program:</b>	Hangar K
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme, ...):	Incubator / Co-Creation Hub
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	Capacity building, Intersectoral cooperation, Entrepreneurial support, Community engagement
<b>Establishment date &amp; Duration</b>	Established in 2017 – Ongoing
<b>Amount of budget required</b>	Approx. €1 million annually (depending on project mix and partnerships)
<b>Funding Source(s):</b>	Public funding (Flemish Government), project funding, Private partnerships, Membership and rental income

### 3 Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	Hangar K’s primary mission is to provide a fertile environment for young, innovative companies and scale-ups in the digital, tech, and creative sectors. It offers workspace, mentorship, networking, and access to funding and collaborative opportunities to strengthen entrepreneurship and innovation.
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	Startups and scale-ups in digital and creative sectors, students, freelancers, corporate innovators, educational institutions, and policy makers in West Flanders and beyond.
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector’s transition)	Hangar K supports the CCSI transition by fostering cross-sectoral innovation, boosting digital skills, and facilitating collaboration between creative industries,

	tech, and education. It functions as a regional anchor point for creative entrepreneurship and helps shape policy-oriented ecosystems.
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4 Describe action and implementation:

<b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)	Hosting entrepreneurial programs like Bryo, Start@K, and accelerator tracks; Regular matchmaking events, hackathons, and networking meetups; Offering mentoring, training, and office infrastructure; Participating in EU-wide cooperation and knowledge exchange projects.
<b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)	Bottom-up, user-centered development; community-led programming; dynamic tenant mix; close collaboration with education, industry, and public sector; hybrid funding model.
<b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)	City of Kortrijk, 4 universities, 10 companies

5 Impact and results:

<b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)	200 companies incubated since inception; Multiple startups scaled to international markets; Frequent public events with 5000+ yearly attendees; Engaged in 5+ projects since 2020.
<b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)	Strengthened innovation capacity in West Flanders; Increased visibility and viability of creative entrepreneurship; Bridges built between academia, industry, and public administration; Fostered retention of creative talent in the region.
<b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)	Hangar K’s model is modular and replicable—especially its mixed ecosystem approach (startups + education + corporates) and community-driven programming. Its methods have already been explored in interregional knowledge exchange projects.

6 Success factors and challenges:

<b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)	Strategic location and strong regional identity; Synergy between education, business, and policy; Strong branding and active community facilitation; Flexibility in programming and space usage.
<b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)	Securing sustainable long-term funding; Balancing openness with curated selection; Adapting to rapidly evolving industry needs.

7 Lessons and recommendations:

<b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)	Co-creation with users leads to more resilient structures; Public-private-education partnerships amplify impact; A vibrant physical space fosters deeper engagement.
<b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)	Build a strong local network before scaling; Involve creative sector stakeholders from day one; Keep programming flexible and community-driven; Measure impact continuously to stay relevant.

## 12.3 FUNK

### Basic information:

<b>Name of Organization:</b>	FUNK (forum of independent cultural associations)
<b>Country:</b>	Croatia
<b>Contact Person:</b>	Denis Koščak
<b>Contact E-mail:</b>	<a href="mailto:savez.udruga.funk@gmail.com">savez.udruga.funk@gmail.com</a>
<b>Website:</b>	<a href="https://www.funk-centar.com/">https://www.funk-centar.com/</a>

### Overview of Good Practice:

<b>Title of Initiative/Program:</b>	FUNK
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Association/cluster/platform
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	Production of all events, opening up space for young people, connecting with universities and students, introducing the audience to new artistic practices, promoting contemporary models of independent cultural activity, and innovative models of independent cultural production.
<b>Establishment date &amp; Duration</b>	2014, ongoing
<b>Amount of budget required</b>	
<b>Funding Source(s):</b>	City of Koprivnica, National Foundation for development of Civil Society, national Foundation “Kultura Nova”, Ministry of Culture and Media, County, own resources

### Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	The merger came about naturally due to the already established mutual support and solidarity, and primarily due to the articulated listening to the needs of the civil sector and organized action, all in order to make independent culture an important factor of the city's cultural identity. By gathering the aforementioned associations in the forum, a platform has been created for a stronger and more dynamic development of independent culture and networking that revives Koprivnica and opens it to contemporary cultural practices.
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	A wide public is interested in cultural and creative events, as well as professionals from the cultural and creative sector.
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector's transition)	The aim is to raise public awareness of good governance in culture, strengthen the capacities of target groups in participatory governance in culture and creative sectors, develop and establish a model of participatory governance in culture, and implement cultural and artistic programs.

Describe action and implementation:

<p><b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)</p>	<p>Production of all events that individual associations are involved in (concerts, workshops, lectures, exhibitions, round tables, film screenings, performances, etc.), opening up space for young people, connecting with universities and students, introducing the audience to new artistic practices, promoting contemporary models of independent cultural activity and innovative models of independent cultural production for the better development of civil society on the regional and local scene, creating a young (new) audience, improving the quality of life in the city and the lives of young people.</p>
<p><b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)</p>	<p>The implementation of FUNK is based on a collaborative, bottom-up approach grounded in the needs of the independent cultural scene in Koprivnica. The initiative operates through continuous dialogue among member associations, joint decision-making, and coordinated production of cultural events. Key methodologies include participatory governance practices, shared resource management, and open access to spaces for cultural creation. The strategy emphasizes inclusivity, transparency, and responsiveness to the cultural needs of the local community.</p>
<p><b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)</p>	<p>FUNK relies on strong partnerships across the cultural and civic sectors, including:</p> <ul style="list-style-type: none"> <li>● Member associations within the independent cultural scene of Koprivnica</li> <li>● City of Koprivnica and local institutions supporting cultural development</li> <li>● National Foundation for the Development of Civil Society</li> <li>● “Kultura Nova” Foundation</li> <li>● Ministry of Culture and Media of Croatia</li> <li>● Koprivnica-Križevci County</li> <li>● Universities, faculties, and student groups, ensuring youth engagement and new audiences</li> </ul>

Impact and results:

<p><b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)</p>	<p><b>Continuous production of cultural events</b> (concerts, workshops, lectures, exhibitions, film screenings, roundtables, performances).</p>
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	<p><b>Creation of a dedicated cultural platform</b> that unites independent associations into a functional cluster.</p> <p><b>Steady engagement of young people</b>, with increased participation in cultural production and attendance.</p> <p><b>New audiences formed</b>, particularly among youth and students.</p> <p><b>Increased visibility</b> of contemporary artistic and cultural practices in Koprivnica.</p> <p><b>Sustainable operation since 2014</b>, demonstrating long-term viability.</p>
<p><b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)</p>	<p>The initiative has strengthened the independent cultural sector, empowered cultural professionals, and enriched the cultural life of the city. It has created a more vibrant ecosystem for civil society organizations, encouraged intersectoral collaboration, and improved the quality of life for residents by making cultural content more accessible. The model also contributes to professional development within the CCSI sector by nurturing innovative production practices and facilitating knowledge exchange.</p>
<p><b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)</p>	<p>FUNK serves as an adaptable model that can be replicated in other cities or regions seeking to strengthen their independent cultural scene. Its success proves that local cultural ecosystems can flourish when associations collaborate under a shared platform, supported by participatory governance and community-based cultural production. Any region with active civil society groups, access to shared spaces, and support from local authorities could adopt a similar structure.</p>

Succes factors and challenges:

<p><b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)</p>	<p><b>Strong solidarity and mutual support</b> among independent associations</p> <p><b>Participatory and democratic governance model</b></p> <p><b>Consistent support from local funding bodies</b></p> <p><b>Active engagement of young people</b>, especially through cooperation with universities</p> <p><b>Diverse cultural programming</b>, attracting a broad audience</p>
<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p><b>Securing stable long-term funding</b>, requiring continuous applications and balancing multiple funding sources</p> <p><b>Maintaining shared infrastructure and resources</b>, which demands coordination and communication</p> <p><b>Raising public awareness</b> about the importance of independent culture</p> <p>These challenges were addressed through strong partnerships, transparent planning, and inclusive communication within the platform.</p>

Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p>Collaboration between independent associations creates stronger cultural impact than fragmented efforts.</p> <p>Youth engagement is essential for long-term sustainability of cultural initiatives.</p> <p>Participatory governance builds trust, increases ownership, and leads to more effective programming.</p> <p>Open, flexible cultural spaces are key drivers of creativity and community involvement.</p>
<p><b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)</p>	<p>Start with a <b>needs assessment</b> of the local cultural community to ensure relevance.</p> <p>Build a network of committed associations or groups willing to collaborate long-term.</p> <p>Establish <b>transparent governance structures</b> to ensure equal participation.</p> <p>Focus on <b>creating accessible cultural spaces</b> that invite community involvement.</p> <p>Ensure a diversified funding strategy to maintain sustainability.</p>

## 12.4 Croatian Designers' Association (HDD)

Basic information:

<b>Name of Organization:</b>	CROATIAN DESIGNERS' ASSOCIATION (HDD)
<b>Country:</b>	Croatia
<b>Contact Person:</b>	Sven Sorić
<b>Contact E-mail:</b>	hdd@dizajn.hr
<b>Website:</b>	https://dizajn.hr/hdd/

Overview of Good Practice:

<b>Title of Initiative/Program:</b>	HDD
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	non-governmental, non-partisan, non-profit, and voluntary professional association
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	<p>It is dedicated to promoting the common professional and social interests of its members and systematically creating social conditions that lead to the improvement of work in the field of design.</p> <p>The goals of the HDD are the development, affirmation, promotion, and advancement of design creativity in Croatia, as well as representing the interests and status of the profession and HDD members.</p> <p>The HDD encourages the affirmation of the concept, importance, and value of design in Croatia and works to establish professional rules for design as a socially and market-relevant field. Among its members, it promotes professional responsibility, continuous education, and creative and innovative thinking in design practice. To this end, the HDD organizes exhibitions, lectures, and</p>

	<p>encourages the professional valorization of design works.</p> <p>HDD members are active in the fields of graphic design, product design, electronic media design, typography, photography, illustration, fashion design, as well as design theory and design education.</p>
<b>Establishment date &amp; Duration</b>	1983., ongoing
<b>Amount of budget required</b>	
<b>Funding Source(s):</b>	Membership Fees, Ministry of Culture and Media of the Republic of Croatia, City of Zagreb, and other Cities/Counties, European Union Funds, Sponsorships and Donations, income from Own Activities

Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	<p>The goals of HDD are the development and affirmation, promotion and advancement of design creativity in Croatia, and representation of the interests and status of the profession and HDD members.</p>
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	<ul style="list-style-type: none"> <li>- HDD members who work in various fields, including graphic design, product design, electronic media design, typography, photography, illustration, fashion design, and design theory and education.</li> <li>- Designers who would like to become members of HDD</li> <li>- Wide public</li> </ul>
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector's transition)	<p>HDD's core activities, such as promoting professional responsibility, continuous education, and creative thinking, directly build the capacity of designers, a crucial component of the CCSI workforce. The HDD works to establish design as a socially and market-relevant field, which is essential for the economic and cultural recognition of CCSI.</p> <p>Through organizing exhibitions, lectures, and encouraging professional valorization, HDD facilitates knowledge exchange and networking within the design community and with other sectors, fostering interdisciplinary collaboration.</p> <p>Diversity of Disciplines: By encompassing graphic, product, electronic media, fashion design, and design theory/education, HDD fosters a holistic approach to creativity, reflecting the diverse nature of the CCSI sector.</p>

Describe action and implementation:

<p><b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)</p>	<p>Organize congresses, symposia, conferences, scientific meetings, workshops, exhibitions, and reviews of design creativity;</p> <ul style="list-style-type: none"> <li>· Encourage cooperation with related domestic and international institutions;</li> <li>· Provide professional assistance to clients in the organization and implementation of design competitions</li> <li>· Protect the moral and material rights of HDD and HDD members;</li> <li>· Participate in the education of designers;</li> <li>· Encourage research and dissemination of design production and issue relevant scientific and professional publications;</li> <li>· Develop and encourage actions in the field of design that are of general social interest;</li> <li>· Foster and encourage an ethical approach to the profession.</li> </ul>
<p><b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)</p>	<p>Regular exhibitions, lectures, and workshops serve as platforms for showcasing work, fostering discussion, and educating both professionals and the wider public. Seeking cooperation with domestic and international institutions to enhance reach and impact. Offering professional assistance in the design competition organization to ensure fair practices and high standards</p>
<p><b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)</p>	<p>ICOGRADA (International Society of Graphic Design) ICSID (International Society of Industrial Design). Ministry of Culture and Media, City of Zagreb, Foundation Kultura nova, designers (members of the Croatian Designers' Association)</p>

Impact and results:

<p><b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)</p>	<ul style="list-style-type: none"> <li>- Active since 1983</li> <li>- significant number of members across various design disciplines (graphic, product, electronic media, typography, photography, illustration, fashion, design theory, and education)</li> <li>- Regular organization of congresses, symposia, conferences, workshops, and exhibitions, including prominent events</li> <li>- Active membership in ICOGRADA and ICSID, demonstrating international engagement and alignment with global standards.</li> <li>- Different project participation and implementation</li> <li>- Publications</li> </ul>
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<p><b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)</p>	<ul style="list-style-type: none"> <li>- Through exhibitions and public activities, the HDD has raised public awareness of the importance and value of design, enhancing its social and market relevance</li> <li>- By representing the interests of the design profession, HDD contributes to shaping cultural and economic policies that impact the creative industries.</li> <li>- Its diverse membership and collaborative efforts foster connections between different design disciplines</li> </ul>
<p><b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)</p>	<p>HDD's focus on promoting professional and social interests, developing creativity, and advocating for the status of the profession is a universally applicable framework. Diverse activities can be transferable as a business model. The emphasis on active membership in international bodies is a step toward gaining recognition and access to global best practices. Relying on a mix of membership fees, public grants, sponsorships, and self-generated income provides a sustainable financial model.</p>

Succes factors and challenges:

<p><b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)</p>	<p>Well-defined objectives focused on professional development, advocacy, and promotion of design. Attracting members from various design disciplines ensures broad representation and expertise. Consistent organization of high-quality exhibitions, lectures, and workshops keeps the association vibrant and engaging. Relying on multiple funding sources ensures greater stability.</p>
<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p>As a non-profit, ongoing reliance on public tenders and sponsorships can lead to funding instability for projects, requiring continuous effort in fundraising and grant writing. Managing an active association with numerous projects, funding applications, and reporting requirements can be administratively intensive.</p>

Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p>A long-term presence builds trust, expertise, and a strong network, leading to greater influence. A mix of funding sources (members, public, private, own activities) is crucial for financial resilience. Regular, high-quality events and educational opportunities are essential to attract and retain members and public interest.</p>
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	Engagement with global organizations brings credibility, knowledge exchange, and broader opportunities for members.
<b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)	<p>Plan and execute a consistent calendar of events (workshops, lectures, exhibitions) to maintain visibility and engagement.</p> <p>Define explicit goals related to professional development, advocacy, and promotion for the specific creative discipline.</p> <p>Do not rely on a single source; combine membership fees, public grants, corporate sponsorships, and income from services/publications.</p> <p>Establish mechanisms to represent members' interests to government bodies and relevant stakeholders.</p>

## 12.5 Godset

### Basic information:

<b>Name of Organization:</b>	Godset
<b>Country:</b>	Denmark
<b>Contact Person:</b>	Martin Røen Hansen
<b>Contact E-mail:</b>	jmart@kolding.dk
<b>Website:</b>	www.godset.net

### Overview of Good Practice:

<b>Title of Initiative/Program:</b>	VEGA Beyond
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Support action / programme
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	intersectoral cooperation
<b>Establishment date &amp; Duration</b>	2025-2028
<b>Amount of budget required</b>	Approx. EUR 500.000 in partnership between Godset and VEGA
<b>Funding Source(s):</b>	Statens Kunstfond (Danish Arts Foundation)

### Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	Explore ways of creating deeper musical experiences for both artists and audiences and how can venues become laboratories for creative development and experimental concert formats?
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	Involve other artistic disciplines than musicians in creating experiences and performances for the audience. Working with eg. immersive sound requires other skills and formats for performance and creates a

	significantly more involved listening experience for the audience.
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector’s transition)	Rethink the often quite conservative music industry and create a space for experimenting across a range of CCSIs.

Describe action and implementation:

<b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)	Different types of collaboration and networks during the project – all with the purpose of exploring the added value of other artistic disciplines in experiencing music. The activities hopefully inspires other live music venues to rethink music performances and can support a wave of cross-pollination At Sonic Days in Kolding, Godset presented “A Thousand Voices” an immersive experience that gathered many different voices as — experienced singers, curious newcomers and everyone in between. The work treated the voice as sculptural and spatial material, exploring how individual vocal textures can form a shared resonance.
<b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)	The approach can best be described as entrepreneurial discovery. Traditionally, when an concert is booked and planned at a venue, as little as possible is done for everyone involved. The core of the project is to create a creative space for experimentation and involve a range of creative competencies. The venue will be a lab for experimentation and try new forms of artistic expressions and audience interactions.
<b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)	The project is a collaboration between Godset (Kolding) and one of the most significant Danish venues, VEGA (Copenhagen). Kulturværftet (Helsingør) is involved with a similar development project.

Impact and results:

<b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)	Number of events
<b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)	Involvement of a range of creative and technical disciplines collaborate to create eg. Immersive performances where technology, stage design and audience interaction create new dimensions to the concert experience.
<b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)	The project could easily be adapted by other organisations. The live music sector is traditionally very conservative. The initiative to involve other CCSIs in live performances could inspire other regions.

Succes factors and challenges:

<b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)	Increased involvement of other CCSIs in the live music sector. Increased audience satisfaction compared to traditional music performances.
<b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)	Increased demand on the venues, especially on the technical side. The immersive speaker setup at SONIC College costs more than EUR 500.000

Lessons and recommendations:

<b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)	The project is in the first year, but already the collaboration between creative, cultural institutions and educational institutions is highly valuable. Godset will actually be used as a “classroom” for SONIC students in mixer live music.
<b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)	A strong collaboration between the live venue and a creative institution is key to creating a robust foundation for testing new live music formats. The specific performances is developed in collaboration with the musicians and the creatives.

## 12.6 Culture for change

Basic information:

<b>Name of Organization:</b>	Culture for Change
<b>Country:</b>	GREECE
<b>Contact Person:</b>	Sonia Ntova
<b>Contact E-mail:</b>	<a href="mailto:hello@cultureforchange.net">hello@cultureforchange.net</a>
<b>Website:</b>	<a href="https://www.cultureforchange.net/en">https://www.cultureforchange.net/en</a>

Overview of Good Practice:

<b>Title of Initiative/Program:</b>	CULTURE FOR CHANGE
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Network
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	Promoting Socioculture change
<b>Establishment date &amp; Duration</b>	September 2020 - today
<b>Amount of budget required</b>	100.904,00 €
<b>Funding Source(s):</b>	CforC received initial seed funding from <b>IAC Berlin</b> , which enabled the development of its core infrastructure and organisational set-up. Its financial model now combines grants, membership fees, project-based funding and service provision.

Objective and Relevance:

<p><b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)</p>	<p>Culture for Change is an innovative Network to promote the importance of social innovation for the sustainable development of the country. It is a diverse ecosystem of people with a variety of academic backgrounds and professions that are connected by common values, participative and socially responsible practices. It aims to bring together, support and promote its members, and ultimately stimulate the quality, development and context of Cultural and Social innovation in all its diversity.</p> <p>The trigger to initiate is the fragmentation of the cultural and civil society in Greece, the feeling of isolation for professionals working in the periphery, the knowledge gaps that exist in the Greek sociocultural ecosystem.</p>
<p><b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)</p>	<p>Highly skilled professionals, who are active in the sectors of Civil Society and Culture.</p>
<p><b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector's transition)</p>	<p>Culture for Change is the first cross-sectoral network that represents 100 practitioners around Greece, who promote and develop social innovation in culture.</p>

Describe action and implementation:

<p><b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)</p>	<p>The network creates hybrid spaces for practitioners to meet, to collaborate in trust and develop common initiatives. It builds the evidence and promotes social impact in culture by gathering data, conducting research and advocating in policy making processes.</p>
<p><b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)</p>	<p>STRENGTHENING SOCIOCULTURAL INNOVATION</p> <ul style="list-style-type: none"> <li>- consulting</li> <li>- networking opportunities</li> <li>- competence development workshops</li> </ul> <p>PROMOTING SOCIAL IMPACT</p> <ul style="list-style-type: none"> <li>- events &amp; campaigns</li> <li>- reports</li> <li>- presentations</li> <li>- surveys</li> <li>- community activation programs</li> </ul> <p>ADVOCATING FOR SYSTEMIC CHANGE</p> <ul style="list-style-type: none"> <li>- partnerships with relevant institutions and initiatives, supporting active citizens of Greece.</li> <li>- promotion of community-centred models of funding and governance</li> </ul>
<p><b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)</p>	<p>The stakeholders are funding organizations, local authorities and other organizations in the field of culture and civil society, while its beneficiaries are the practitioners themselves and the communities that they wish to bring change.</p>

Impact and results:

<p><b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)</p>	<p>At the present, the Association has over 100 members, spread in all 13 regions of Greece and who operate in more than 25 cities all around Greece.</p>
<p><b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)</p>	<p>Culture for Change facilitated the dialogue between a diverse array of stakeholders to create a common language in Greece in respect to what social impact in culture means and how to measure it.</p>
<p><b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)</p>	<p>Culture for Change has a unique model of governance that implements participatory and horizontal decision-making processes. It follows an opportunity-based model of collaboration due to the insufficient fund mechanisms in the country.</p>

Success factors and challenges:

<p><b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)</p>	<p>Culture for Change secured funding from the ideation stage. It has managed to double its members in two years. Even by being a new organization, it has been invited to comment on the National Development Plan of the Civil Society in Greece to address issues of the nonprofit cultural sector. 35% of its members operate in the periphery of Greece.</p>
<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p>Key challenges included:</p> <ul style="list-style-type: none"> <li>● the lack of established structures for cross-sectoral collaboration in Greece,</li> <li>● the fragmentation of the cultural and civil society fields,</li> <li>● an unclear and insufficient legislative framework for culture and civic participation,</li> <li>● engaging and coordinating a geographically dispersed membership across 13 regions, and</li> <li>● the need to build a common vocabulary and shared understanding around social innovation and social impact in culture.</li> </ul> <p>These challenges were addressed through hybrid formats, continuous community activation, the development of shared methodologies and tools, as well as collaborations with other sectoral bodies to advocate for the rights of socio-cultural organisations and to co-create roadmaps that respond to the unclear legislative framework.</p>

Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p>Participatory governance and transparent processes strengthen trust and engagement. Early investment in community skills, continuous communication, and</p>
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	evidence-based advocacy significantly enhance participation, legitimacy and impact.
<b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)	Begin with a clear needs assessment and co-designed governance model. Ensure transparent, participatory structures, secure initial seed funding, adopt hybrid formats for inclusivity, and integrate coordination, administration, advocacy and data collection from the start.

## 12.7 Artgate Project

### Basic information:

<b>Name of Organization:</b>	Artgate Project
<b>Country:</b>	Greece
<b>Contact Person:</b>	Eleni Simoni
<b>Contact E-mail:</b>	info@simoni.studio
<b>Website:</b>	<a href="https://artgateproject.gr/">https://artgateproject.gr/</a>

### Overview of Good Practice:

<b>Title of Initiative/Program:</b>	Artgate Project
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Support action/ programme
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	Interregional / intersectoral cooperation
<b>Establishment date &amp; Duration</b>	2-3 May 2025 was the first festival and the next is in March 2026
<b>Amount of budget required</b>	40000
<b>Funding Source(s):</b>	Sponsors, artist participation fees, ticketing

### Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	<p>Artgate Project is a festival that unites music and visual arts in all their forms. Its goal is to support artists from around the world by hosting their work within historical buildings in Thessaloniki, offering a unique context that enhances both the artistic experience and the city's cultural identity. Through this platform, artists gain meaningful exposure and the opportunity to connect with media, collectors and diverse audiences.</p> <p>Artists from across the globe applied to participate, with a selected group exhibiting as part of Artgate's carefully curated programme. The high standard of the exhibition and the thoughtfully designed overall experience resulted in a powerful, immersive event, leaving a lasting impression and generating a highly positive cultural impact for Thessaloniki.</p>
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<p><b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)</p>	<p>Artgate’s primary target audience includes emerging and established visual artists and musicians from around the world seeking alternative platforms for authentic expression and exposure. The project also addresses cultural professionals, creative entrepreneurs, media representatives, collectors and art enthusiasts interested in contemporary, experimental and site-specific artistic experiences.</p> <p>On a regional level, Artgate engages the cultural and creative community of Thessaloniki and Northern Greece, while attracting international visitors, cultural tourists and audiences looking for high-quality, immersive art and music events that activate historical spaces. Local institutions, creative businesses and stakeholders involved in urban development and cultural policy also benefit from the project’s contribution to the city’s cultural vibrancy and international visibility.</p>
<p><b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector’s transition)</p>	<p>How Artgate aligns with these goals</p> <p>a) Developing, transforming and innovating CCSI actors              Artgate offers creative practitioners — emerging and established — a vibrant platform in Thessaloniki to test new ideas, collaborate across disciplines, and break out of traditional formats. By staging work in landmark spaces like the former slaughterhouse, we enable artists to transform the environment, innovate their process and reach new audiences in ways that matter.</p> <p>b) Promoting synergies and cross-fertilisation              Artgate bridges the regional cultural ecosystem of northern Greece with other smart-specialisation sectors: technology, urban regeneration, social innovation and tourism. We bring together artists, designers, entrepreneurs and thinkers in one creative framework and spark collaborations that extend beyond the project itself. The result is cultural work that connects to wider regional priorities and generates new economic and social value.</p> <p>c) Inspiring proactive decision-making via foresight and policy              Artgate is intentional about place, timing and impact. By mapping emerging cultural trends, activating under-used heritage venues and building an international creative network, the project produces valuable insight for local policymakers, funders and stakeholders. Through this process, Artgate contributes to shaping regional cultural strategies, supporting decisions that</p>

	anticipate change and invest in future-facing creative ecosystems.
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Describe action and implementation:

<p><b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)</p>	<p>To keep the Artgate network and support structure active, the project implements the following actions and activities:</p> <ul style="list-style-type: none"> <li>• Open international calls for artists and musicians, ensuring inclusivity, diversity and global participation.</li> <li>• Selection and hosting of artists in historical venues, providing site-specific exhibition and performance opportunities.</li> <li>• Organisation of a multidisciplinary festival programme combining visual arts, live music and performative experiences.</li> <li>• Facilitation of encounters between artists and media, collectors, cultural professionals and wider audiences.</li> <li>• Creation of collaborative moments between participants, encouraging cross-cultural exchange and artistic dialogue.</li> <li>• Activation of underused historical buildings through creative interventions and spatial transformation.</li> <li>• Promotion and communication campaigns highlighting participating artists and the festival’s narrative.</li> <li>• Documentation of the festival (photo, video, interviews) for long-term visibility and archival purposes.</li> <li>• Development of long-term relationships with participating artists and partners to sustain the network beyond the event.</li> <li>• Continuous evaluation and reflection to improve future editions and expand the Artgate community.</li> </ul>
<p><b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)</p>	<p>Artgate is implemented through a hybrid strategy that combines open participation, thoughtful curation, site-specific production and strategic networking. The approach prioritises artistic quality, experiential impact</p>

	<p>and sustainable relationships within the cultural ecosystem.</p> <p>The methodology begins with open international calls, inviting artists and musicians from diverse backgrounds and practices. Submissions are reviewed based on artistic merit, relevance to the festival’s vision and the ability to engage with historical spaces in a meaningful way. Selected participants are supported throughout the production process, from conceptual development to spatial adaptation of their work.</p> <p>Historical buildings in Thessaloniki are carefully chosen and transformed into immersive environments, allowing art and music to coexist in a raw, unsterilised format. The implementation integrates coordinated scheduling, technical production, installation planning and audience flow design to ensure a coherent visitor experience.</p>
<p><b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)</p>	<p>Artgate is developed through strategic collaborations that enhance its cultural impact and strengthen its connection to the city. A key partner is the <b>Municipality of Thessaloniki (Dimos Thessalonikis)</b>, whose support is fundamental in facilitating access to historical buildings, enabling the activation of heritage spaces and embedding the festival within the city’s cultural framework.</p> <p>Alongside the Municipality, Artgate collaborates with local cultural stakeholders, production teams, media platforms and independent creative networks that contribute to the visibility, execution and overall quality of the initiative. These partnerships ensure that the festival operates as a sustainable, well-integrated structure that benefits both the artistic community and the urban environment.</p> <p>At the same time, Artgate maintains strong connections with international artists and creative communities, reinforcing its role as a global platform for exchange, collaboration and contemporary artistic expression.</p>

Impact and results:

<p><b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)</p>	<p>Key outcomes include:</p> <ul style="list-style-type: none"> <li>• <b>Global participation:</b> Artists from all over the world applied to take part in the festival, reflecting its international reach and strong global resonance.</li> </ul>
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	<ul style="list-style-type: none"> <li>• <b>Artist support:</b> A diverse selection of visual artists and musicians from all over the world were hosted and supported to exhibit and perform in historical buildings across Thessaloniki.</li> <li>• <b>Activation of heritage spaces:</b> Historical venues were transformed into dynamic exhibition and performance sites, contributing to the revitalisation of underused urban spaces.</li> <li>• <b>Audience engagement:</b> The festival attracted a wide and diverse audience, including local residents, visitors, art professionals and cultural tourists.</li> <li>• <b>National media visibility:</b> Artgate received coverage through national media platforms, increasing awareness and recognition across Greece.</li> <li>• <b>Network growth:</b> A growing international network of artists and collaborators was formed, extending relationships beyond the duration of the festival.</li> <li>• <b>City impact:</b> The project strengthened Thessaloniki’s cultural identity and visibility, positioning it as a creative hub open to global artistic exchange.</li> </ul>
<p><b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)</p>	<p>The Artgate Project has generated a multi-layered impact across a wide range of stakeholders, extending beyond the immediate artistic community.</p> <p>For artists and musicians, Artgate has provided meaningful opportunities for visibility, professional development and international exchange, supporting their careers through participation in a high-standard festival context and exposure to new audiences and networks.</p> <p>For the city of Thessaloniki, the project has contributed to the activation and revalorisation of historical buildings, reinforcing the city’s cultural identity and increasing its appeal as a destination for contemporary art and cultural tourism. This has had a positive effect on local businesses, including hospitality, retail and creative services, through increased footfall and cultural activity.</p> <p>Cultural professionals and creative entrepreneurs have benefited from new connections, collaboration opportunities and engagement within a dynamic creative environment, encouraging cross-sector interaction and future partnerships.</p>

	<p>On a broader level, Artgate has strengthened the cultural and creative ecosystem by fostering dialogue between art, music and urban space, encouraging innovative practices and enriching the local cultural landscape. The project also supports cultural policy objectives by demonstrating the value of investing in contemporary artistic initiatives as drivers of social cohesion, identity and sustainable urban development.</p>
<p><b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)</p>	<p>The Artgate Project presents strong potential for transferability and adaptation by other regions and organisations seeking to activate their cultural and creative sectors through site-specific, interdisciplinary festival models. Its core structure — uniting visual arts and music within historical or non-traditional spaces while supporting artists from all over the world — can be effectively replicated in other cities with unused heritage buildings or culturally significant locations.</p> <p>The model is flexible and scalable, allowing it to be tailored to different urban contexts, cultural identities and resource levels. Key transferable elements include the open international call methodology, the integration of art and music in raw, unsterilised environments, the activation of historical architecture and the creation of meaningful connections between artists, audiences and local stakeholders.</p> <p>By maintaining a balance between artistic quality, authenticity and local context, organisations in other regions can adapt the Artgate approach to create similar high-impact cultural experiences that stimulate local economies, strengthen creative networks and enhance cultural visibility on both national and international levels.</p>

Success factors and challenges:

<p><b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)</p>	<p>The success of the Artgate Project is rooted in a combination of artistic vision, strategic execution and strong local integration.</p> <p>One of the primary factors was the clear identity of the festival as an unsterilised, immersive experience that authentically united visual arts and music, offering both artists and audiences something distinct from conventional cultural events. This strong conceptual direction attracted high-quality applications from artists all over the world and ensured a cohesive, impactful programme.</p> <p>The thoughtful use of historical buildings as exhibition and performance spaces significantly enhanced the</p>
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	<p>experience, creating a powerful dialogue between contemporary artistic expression and Thessaloniki’s architectural heritage. This site-specific approach added depth, atmosphere and uniqueness to the festival.</p> <p>The support and collaboration of the Municipality of Thessaloniki played a crucial role in facilitating access to venues and reinforcing the project’s credibility and connection to the city. Effective organisation, production planning and coordination ensured smooth implementation, maintaining high curatorial and technical standards throughout.</p> <p>Strong communication and national media visibility contributed to audience engagement and wider recognition, while the open-call structure ensured diversity, inclusivity and global reach. Finally, the commitment to quality, authenticity and meaningful artist support established Artgate as a credible and respected platform, laying the foundation for future growth.</p>
<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p>One of the key challenges encountered by the Artgate Project was the complexity of transforming historical buildings into functional exhibition and performance spaces while preserving their integrity and meeting technical and safety requirements. This was addressed through careful planning, collaboration with the Municipality of Thessaloniki and the implementation of site-specific installation strategies adapted to each venue.</p> <p>Another significant challenge was managing the logistics of hosting artists from all over the world, including coordination of schedules, transportation, technical needs and communication across different time zones and languages. This was mitigated through structured planning, clear communication channels and dedicated coordination teams.</p> <p>Ensuring a high-quality and cohesive experience across multiple art forms and spaces also required intense organisational effort. This was overcome by strong production management, detailed scheduling and a unified artistic vision guiding all aspects of the festival.</p> <p>Finally, balancing ambition with available resources posed a challenge, particularly in maintaining high standards while operating within financial and time constraints. This was addressed through strategic partnerships, efficient resource allocation and adaptive</p>

	<p>problem-solving throughout the project's implementation.</p>
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Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p>One of the most important lessons from the Artgate Project was the crucial role of creating a strong sense of community among all participants. Fostering genuine connection between artists, musicians, organisers and audiences enhanced collaboration, encouraged openness and significantly enriched the overall experience. This sense of belonging transformed the festival from a simple event into a shared cultural ecosystem.</p> <p>The project also demonstrated that a clear artistic identity and authentic vision are essential for achieving meaningful impact. The unsterilised fusion of music and visual arts helped attract aligned participants and establish a distinctive presence within the cultural landscape.</p> <p>Another key insight was the power of activating historical buildings through contemporary artistic practices, highlighting the importance of thoughtful planning and cooperation with local authorities to balance creativity and preservation.</p> <p>Artgate further revealed the value of open international calls in cultivating diversity and artistic quality, while underlining the need for structured coordination to manage global participation effectively.</p> <p>Finally, the initiative showed that adaptability, open communication and long-term thinking are vital for sustaining cultural projects and enabling them to evolve beyond their initial scope.</p>
<p><b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)</p>	<p>Organisations considering implementing a similar initiative should begin by defining a strong and authentic artistic identity. A clear vision that unites music and visual arts in a raw, unsterilised format will help differentiate the project and attract participants aligned with its ethos.</p> <p>It is essential to prioritise the creation of a sense of community among all participants. Encouraging meaningful interaction between artists, musicians, organisers and audiences strengthens collaboration,</p>

	<p>builds trust and transforms the initiative into a living network rather than a temporary event.</p> <p>Early collaboration with local authorities and heritage management bodies is crucial when working with historical buildings. This ensures smooth access, compliance with regulations and the preservation of the sites, while allowing creative freedom within realistic technical limits.</p> <p>Open international calls should be carefully structured, with transparent selection criteria and clear communication processes to manage global participation effectively and maintain high artistic standards.</p> <p>Investing in thoughtful production planning, technical coordination and audience experience design will significantly enhance the quality and impact of the event. At the same time, flexibility and adaptability should be embedded in the process to respond to challenges and evolving conditions.</p> <p>Finally, organisers should focus on long-term sustainability by nurturing relationships beyond the event, documenting the process and continuously evaluating outcomes to support growth and future development.</p>
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## 12.8 FabLab Małopolska

### Basic information:

<b>Name of Organization:</b>	FabLab Małopolska (Operated by Fundacja Inteligentna Małopolska in partnership with Agencja Rozwoju Miasta Krakowa - ARMK)
<b>Country:</b>	Poland
<b>Contact Person:</b>	
<b>Contact E-mail:</b>	fablab@fablabmalopolska.pl
<b>Website:</b>	<a href="https://www.fablabmalopolska.pl/">https://www.fablabmalopolska.pl/</a>

### Overview of Good Practice:

<b>Title of Initiative/Program:</b>	FabLab Małopolska – The Open Creative Hub – A space for open fabrication, making, and networking for creative, entrepreneurial, and hobby communities
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Creative Hub, Open Workshop, Mobile Educational Unit, Support infrastructure for creative and DIY projects.
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	Capacity building, creative entrepreneurship, prototyping, community networking, skill development

	(both amateur and professional), and building linkages between hobbyists, students, creatives, and potential SMEs
<b>Establishment date &amp; Duration</b>	Established in <b>2018</b> - Ongoing
<b>Amount of budget required</b>	The latest expansion project (2024–2026) has a budget of approx. <b>5.6 million PLN</b> (approx. €1.3 million). Previous projects operated with smaller specific grants (e.g., ~€46K for targeted educational cycles).
<b>Funding Source(s):</b>	European Funds for Małopolska 2021-2027 (Regional Operational Programme), other public sources and own resources.

Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	To offer accessible, open infrastructure and tools for prototyping and creative production. This helps hobbyists, students, creatives, and entrepreneurs bring their ideas to life, test prototypes, and explore production paths, potentially turning a passion into a business. Also to stimulate creative entrepreneurship and innovation in Małopolska
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	Makers, hobbyists, pupils, students, adult learners, designers, start-ups / micro-entrepreneurs, creative practitioners.
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector’s transition)	FabLab Małopolska supports creative industries by making prototyping and production much easier to access. It actively fosters creative entrepreneurship, encourages collaboration across different disciplines and sectors, and offers training that can plant the seeds for new creative ventures.

Describe action and implementation:

<b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)	Providing a workshop space that is either free or low-cost, equipped with plotters, 3D printers, milling machines, sewing stations, and electronics facilities. Running various workshops, training sessions, and educational programmes, for example, under the InnoMaker LIFE project, which offered free training in design thinking, product development, marketing, and using fab-tools for a wide range of participants (students, adults, hobbyists). Organizing workshops for children and youth that focus on practical skills like electronics, robotics, and upcycling. Prototyping Support – providing mentoring to inventors and startups to help them take a product from the initial idea to a physical Minimum Viable Product (MVP)
<b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)	The model successfully combines open-access infrastructure (free or via a small subscription fee) with structured educational offers (workshops, courses), allowing it to reach a broad spectrum of users, from hobbyists to potential entrepreneurs. The FabLab is run via a Partnership Model where a specialized NGO

	(Fundacja Inteligentna Małopolska) partners with a city agency (ARMK) , allowing for flexible management alongside the stability of public infrastructure. The curriculum and equipment are specifically aligned with the region's "Smart Specializations"
<b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)	Agencja Rozwoju Miasta Krakowa (ARMK): A key partner that provides the new venue in the Wesota creative district. Małopolska Agencja Rozwoju Regionalnego (MARR): A collaborator working on broader regional expansion efforts Local Schools: A network of primary schools actively participates in the projects

Impact and results:

<b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)	Educational Reach: The "FabLab for Kids" project aims to train 1,520 students from Krakow schools by 2026. Event Participation: Past events like the "Hobby Challenge" engaged over 350 active participants in prototyping competitions. Infrastructure: Establishment of 11 specialized zones (including VR/AR, sewing, carpentry, and electronics) in the new 550 m <sup>2</sup> facility.
<b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)	FabLab helps to democratize access to production technologies, allowing people who previously lacked professional workshops to easily prototype and create. It works as a crucial link between a hobby or passion and the potential for entrepreneurship, which is highly relevant across CCSI fields like design, crafts, and tech-creative products. Ultimately, it promotes creativity, encourages experimentation, and lowers the initial hurdles for launching new creative ventures in Małopolska.
<b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)	The FabLab Małopolska model is highly replicable: relying on a combination of a regional agency, public support, open-access infrastructure, educational programmes, and prototyping support. The core elements—infrastructure, training, and open calls/workshops—can be easily adapted in different regional contexts. The concept works especially well when it is backed by policy support and linked to regional creative economy strategies.

Success factors and challenges:

<b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)	Institutional Support: Having stable backing and legitimacy from public institutions is vital. Wide Target Group: A broad user base helps widen the pool of users and increases the initiative's social acceptance. Tool Diversity: Offering a diverse set of workshops and tools enables creativity across different fields, leading to cross-disciplinary innovation and varied creative outputs
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<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p><b>Financial Sustainability:</b> The lab currently relies heavily on project-based EU grants. The continuous challenge is moving towards a model with more self-generated revenue (e.g., B2B services, paid memberships).  <b>Scaling and Reach:</b> Although the facility has been expanded (since 2025), there is uncertainty about how effectively the user base can be expanded beyond the immediate Kraków area.  <b>Location Stability</b> is a concern for long-term planning</p>
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Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p><b>Skills over Equipment:</b> Simply buying 3D printers is the easy part; finding skilled educators who can effectively teach a 10-year-old or a 60-year-old how to use them is the real difficulty.  <b>Community Drives Usage:</b> The equipment will gather dust if there isn't a robust community animation strategy (such as hackathons and challenges) to encourage people to use it.  <b>Full-Circle Support:</b> Combining fabrication infrastructure with educational workshops and entrepreneurship support can successfully help turn creative ideas or hobbies into products that are viable on the market.  <b>Inclusivity Matters:</b> Being inclusive (across age and background) broadens the social impact, reaching everyone from children and adult learners to hobbyists and aspiring entrepreneurs</p>
<p><b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)</p>	<p><b>Secure Backing:</b> Ensure strong institutional or regional backing (from a public agency or local government) to secure resources and guarantee long-term sustainability.  <b>Diversify Offerings:</b> Provide a diverse set of tools and workshops to effectively serve a wide creative audience.  <b>Focus on Teachers:</b> Train school teachers first, as they become key ambassadors who encourage and bring students to the facility.  <b>Combine and Integrate:</b> Combine open-access infrastructure with structured training and reliable prototyping support.  <b>Broad Outreach:</b> Include active outreach to schools, students, and hobbyists—not just established professionals—to foster a broad creative community and promote social inclusion</p>

## 12.9 KBF

Basic information:

<p><b>Name of Organization:</b></p>	<p>KBF</p>
<p><b>Country:</b></p>	<p>Poland</p>

<b>Contact Person:</b>	Edyta Krzysiak - Spokesperson
<b>Contact E-mail:</b>	poczta@kbf.krakow.pl
<b>Website:</b>	https://kbf.krakow.pl

Overview of Good Practice:

<b>Title of Initiative/Program:</b>	KBF A Holistic Municipal Support Structure for Culture, Business, and Festivals
<b>Type of Structure</b> (e.g., network, hub, cluster, accelerator, support action/programme,):	Integrated Municipal Agency - Incubator for Sustainable Culture
<b>Primary Focus</b> (e.g. capacity building, interregional / intersectoral cooperation, knowledge exchange)	<b>Cultural Program Coordination:</b> Festival Cycles; Unique Events; Animating the Cultural Life of a Creative District <b>Incubator:</b> Access for the Development of Cultural Capital; co -creation of Sustainable Standards; Joint Testing of New Narratives; Networking <b>Research on Cultural Trends</b> <b>Partnerships with the Business Sector:</b> Joint Development; Monetization of KBF Resources
<b>Establishment date &amp; Duration</b>	Institution origin name and structure evolved — KBF in current form in continuous operation since then.
<b>Amount of budget required</b>	Varies depending on specific grants and project scope.
<b>Funding Source(s):</b>	Municipality of Kraków (Organizer), Ministry of Culture and National Heritage (grants), EU Funds (e.g., Interreg, structural funds), commercial revenues (sponsorships, ticket sales, venue rental).

Objective and Relevance:

<b>Objective of the structure:</b> (Briefly describe the primary goal or purpose of the initiative in relation to network and support structures)	KBF aims to foster the cultural capital of all Kraków residents and visitors by producing high-quality events and implementing comprehensive support programs for the creative sector
<b>Target Audience:</b> (Identify the primary stakeholders or beneficiaries, e.g., specific industries, types of professionals, or regions)	Cultural professionals (musicians, filmmakers, writers, publishers), local creative practitioners, residents of Kraków, the MICE industry (event agencies, hotels, venues), local entrepreneurs, tourists
<b>Relevance to CCSI:</b> (Explain how this initiative aligns with the goals of the CCSI sector's transition)	KBF's activities significantly strengthen cultural networks and provide targeted industry support, which in turn boosts professionalisation, internationalisation, and crucial cross-sector links (connecting culture - tourism - creative industries)

Describe action and implementation:

<b>Actions and activities:</b> (List specific actions taken to keep the network / supporting structure active)	<b>Network Management:</b> Running the 'Kraków Network,' a key business-mixing initiative that connects nearly 200 entities from the events, hotel, and catering sectors, allowing them to share expertise ('know-how') and collaborate on bids for major international congresses. <b>Sector Support:</b> Operating the <b>Krakow Film Commission</b> (supporting filmmakers, managing regional funds) and the <b>Krakow UNESCO City of</b>
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	<p><b>Literature</b> program (supporting writers, bookshops, and festivals).</p> <p><b>Event Organization:</b> Organizing major festivals that serve as platforms for local artists to connect with global markets.</p> <p><b>Sustainability:</b> Implementing "Festivals for the Climate" (Festiwale dla Klimatu), a working group establishing green standards for cultural production.</p> <p><b>Information,</b> promotion and stakeholder communication</p>
<p><b>Implementation Strategy:</b> (Describe the approach, methodology, and/or tools used in the implementation of the structure)</p>	<p>KBF operates under the "Culture, Business, Festivals" strategy. It leverages its status as a municipal unit to provide stability while adopting agile, business-like management for its commercial and networking arms. It uses a "co-opetition" approach, encouraging local competitors (e.g., hotels, agencies) to collaborate for the city's broader benefit.</p>
<p><b>Collaborations and Partnerships:</b> (Mention key partnerships that contributed to the initiative, if any)</p>	<p>City of Kraków, Ministry of Culture and National Heritage, Polish Tourism Organisation, UNESCO Creative Cities Network, ICCA), and hundreds of private sector partners (sponsors, Krakow Network members).</p>

Impact and results:

<p><b>Tangible Outcomes:</b> (List and describe the measurable outcomes achieved so far, including quantitative data if possible. E.g. amount of members or beneficiaries)</p>	<p><b>Membership:</b> The "Kraków Network" includes approx. 182 signatories/member entities cooperating regularly.</p> <p><b>Reach:</b> KBF events attract over 400,000 participants annually (pre-pandemic data).</p> <p><b>Policy Tools:</b> Creation of the "Festivals for the Climate" manual - a comprehensive a set of good practices for sustainable event production used by over a dozen local festivals</p>
<p><b>Broader Impact:</b> (Explain how the initiative has impacted multiple stakeholders, including professionals, companies, or sectors)</p>	<p>KBF actively supports the city's entire cultural ecosystem. It has professionalized the local service market for culture and increased the economic impact of culture on the city's GDP through business tourism and international film productions.</p>
<p><b>Transferability:</b> (Discuss the potential for this initiative to be replicated or adapted by other regions/organizations)</p>	<p>The model is highly transferable to other cities. It shows how a city can consolidate fragmented cultural departments into a single, powerful agency that acts as a "one-stop-shop" for the creative sector, combining cultural mission with business efficiency.</p>

Success factors and challenges

<p><b>Key Success Factors:</b> (Identify factors that contributed to the success of the initiative)</p>	<p><b>Diversification:</b> Balancing non-profit "high art" missions with profitable commercial activities (congress centre management).</p> <p><b>Holistic Approach:</b> Treating culture and business (tourism) as interconnected ecosystems rather than separate silos.</p> <p><b>Strong Brand:</b> KBF is a recognized quality mark, which builds trust among private sponsors and international partners.</p>
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<p><b>Main Challenges Faced:</b> (Briefly outline any significant obstacles encountered and how they were addressed)</p>	<p><b>Political Dependency:</b> As a municipal institution, long-term planning can be affected by political cycles and municipal budget cuts.</p>
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Lessons and recommendations:

<p><b>Lessons Learned:</b> (Share key insights or takeaways that could benefit other regions or organizations)</p>	<p>Cultural institutions must act as enablers and connectors, not just producers. Providing a platform for networking (like Krakow Network) is often more valuable to the sector than direct funding alone. Crisis resilience requires digital infrastructure and strong local community roots.</p>
<p><b>Recommendations for Replication:</b> (Provide advice for others considering implementing a similar initiative)</p>	<p>Ensure statutory/municipal anchoring and transparent funding rules (statute + published regulations).                  Use festivals and public programmes as natural networking platforms (connect creators, funders, audiences).                  Combine promotional activities with concrete funding tools to create both reputation and direct support pathways                  Before launching large support programs, establish regular "round tables" (like the Krakow Network groups) to listen to the sector's actual needs.</p>