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CCSI4CCSI

Benchmarking Analysis

Good Practice Cases
on green & digital CCSI

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Executive summary

This summary presents an analysis of sixteen¹ best practice cases from across Europe that support the green and digital transition within the Cultural and Creative Sectors and Industries (CCSI). These initiatives include a diverse mix of local, regional, and national projects, involving public institutions, private organizations, and community actors. Among them, ten focus on digital transformation, five on green transition, and one addresses both—a hybrid case.

Digital cases demonstrate how technology is reshaping the cultural sector. Examples include training and upskilling programs like Algebra in Croatia, platforms such as DIGI-ORCH and MOMus that digitize cultural content, and broader ecosystem-building efforts like Digital Dragons. These projects support digital access, innovation, and capacity building for creatives and institutions.

Green-focused initiatives highlight sustainability and circularity. From community-led repair (Repair Café Kolding) to circular use of materials from trade fairs (Fair Circulair), and co-creation hubs (CICO HUB), these projects promote reuse, low-impact design, and environmental awareness. Event-based formats like Celebrate Awareness and thematic city-wide campaigns such as A Thing for Art effectively engage diverse audiences. The hybrid case, Transformation of CCI, offers public funding to support innovation that is both environmentally and digitally forward-looking.

Even though many of the cases are divided into green and digital CCSI, many of the cases are in fact promoting and developing both green and digital CCSI.

Several common success factors emerge. Many initiatives are grounded in co-creation and local engagement, involve public or institutional partnerships, and are accessible, low-cost, and replicable. Most are designed in modular formats, allowing for adaptation across cities/regions or sectors. Strong digital infrastructure and curated content further enhance their impact. Key challenges include the complexity of digitising and managing large data sets, reliance on volunteers or temporary funding, and coordination across sectors. Hybrid models, while promising, may face difficulties aligning dual agendas. Few projects have implemented structured impact measurement or evaluation tools.

To strengthen future practice, the analysis recommends supporting hybrid models that blend green and digital outcomes; investing in ecosystems over single events; anchoring projects in policy frameworks; and encouraging evaluation through simple, transferable tools. Co-creation should be central, and funding should prioritize flexible, scalable formats that support long-term engagement.

Together, these cases illustrate how the cultural and creative sectors can meaningfully contribute to Europe's green and digital transition. They offer practical models and inspiration for policymakers, funders, and practitioners working toward a more sustainable and digitally enabled creative ecosystem.

¹ There are 15 cases, however two are hybrids, that is represented in both the digital and the green cases

Comparative Analysis

Summary Matrix, Good Practice cases

Category	Count	Cases
Total Good Practices	16	16 cases
Digital Transition Focus	10	Tech à la Carte, Audiovisual Public Call, Transformation of CCI, Digital Skills (Algebra), BUDA::lab, Projection Mapping, DIGI-ORCH, MOMus, Digital Dragons, Digital Regional Resources
Green Transition Focus	5	Repair Café Kolding, Fair Circulair, CICO HUB, Celebrate Awareness, A Thing for Art
Both Green & Digital Focus	2	Transformation of CCI, Digital skills (Algebra)
Public Funding Calls	6	Audiovisual Public Call, Transformation of CCI, Celebrate Awareness, Digital Regional Resources, CICO, Fair Circulair
Support Actions / Talks	2	Tech à la Carte, Celebrate Awareness
Training Programs	2	Digital Skills (Algebra), Digital Dragons
Digital Platforms	3	DIGI-ORCH, MOMus, Digital Regional Resources
Cooperation Projects / Showcases	5	Projection Mapping, Celebrate Awareness, Fair Circulair, CICO HUB, A Thing for Art
From Denmark	2	Tech à la Carte, Repair Café Kolding
From Croatia	3	Audiovisual Public Call, Transformation of CCI, Digital Skills (Algebra)
From Belgium	4	BUDA::lab, Projection Mapping, Fair Circulair, CICO HUB
From Greece	3	DIGI-ORCH, MOMus, Celebrate Awareness
From Poland	3	Digital Dragons, Digital Regional Resources, A Thing for Art
Easily Transferable Cases*	13	Tech à la Carte, Algebra, DIGI-ORCH, MOMus, BUDA::lab, Projection Mapping, Repair Café, Celebrate Awareness, CICO HUB, Fair Circulair, Digital Dragons, Digital Regional Resources, A Thing for Art
Involve Municipalities	7	Tech à la Carte, MOMus, Celebrate Awareness, Projection Mapping, Repair Café Kolding, Digital Regional Resources, A Thing for Art
Private Initiatives	9	BUDA::lab, Repair Café Kolding, Digital Skills (Algebra), CICO HUB, Celebrate Awareness, Projection Mapping, Tech à la Carte, Digital Dragons, Fair Circulair
Low-Cost or Easily Replicable	10	Tech à la Carte, Repair Café Kolding, BUDA::lab, Celebrate Awareness, Fair Circulair, Projection Mapping, CICO HUB, Algebra, Digital Regional Resources, A Thing for Art
Aligns with EU Green/Digital Policy	6	Transformation of CCI, Algebra, DIGI-ORCH, MOMus, CICO HUB, Digital Regional Resources
Links to SDGs	5	Repair Café Kolding, Fair Circulair, CICO HUB, Celebrate Awareness, A Thing for Art
Involves Educational Institutions	4	Algebra, Projection Mapping, A Thing for Art, CICO Hub
Includes Capacity Building	6	Tech à la Carte, Algebra, BUDA::lab, Celebrate Awareness, CICO HUB, Digital Dragons
Involves Co-creation/User Engagement	5	Tech à la Carte, Projection Mapping, CICO HUB, Fair Circulair, A Thing for Art
Permanent or Ongoing	6	Repair Café Kolding, Algebra, BUDA::lab, MOMus, Digital Dragons, Fair Circulair
Scaling Potential	5	Tech à la Carte, Algebra, DIGI-ORCH, Repair Café Kolding, Digital Dragons
Low Resource Intensity	4	Tech à la Carte, Repair Café Kolding, Celebrate Awareness, Digital Regional Resources
Policy Integration Potential	5	Fair Circulair, MOMus, Celebrate Awareness, Repair Café Kolding, A Thing for Art

Table 1: Summary Matrix_ Good Practice Cases

**Why Transformation and Strengthening of the CCSI (Croatia) Is Not Easily Transferable*

This case is a **public funding call administered by the Croatian Ministry of Culture and Media**, designed to support both digital and green transitions in the creative industries. While the concept of financially supporting transformation in CCI is broadly relevant, the structure behind it depends on:

- **Centralized national governance** and the presence of a **dedicated cultural funding body**
- **Access to EU recovery funds** and alignment with **national policy frameworks**
- Administrative capacity to design, launch, evaluate, and monitor open calls

Other countries or regions—particularly those with decentralized systems, limited policy integration, or fewer public resources—may not have the institutional or technical capacity to implement such a program.

Additionally, the **hybrid scope** (covering both green and digital goals) introduces complexity in defining objectives, setting criteria, and evaluating impact, which makes it harder to simply “copy-paste” the model into a new context.

Conclusion: While the concept is sound and valuable, the **implementation model is heavily dependent on institutional context**, making it **less easily**

transferable without major structural adaptation.

** Why Audiovisual Public Call Is Not Easily Transferable*

This case is a **public funding call administered by the Croatian Ministry of Culture and Media**, aimed at supporting the development and production of audiovisual content. While the concept of public support for the audiovisual sector is broadly relevant, the structure behind it depends on:

- **A centralized cultural governance system** with dedicated funding mechanisms
- Stable access to EU structural funds and **alignment with national audiovisual strategies**
- **Administrative capacity to manage open calls**, evaluate creative proposals, and ensure compliance

Other countries or regions—particularly those with decentralized funding models, limited audiovisual policy, or emerging creative sectors—may lack the institutional maturity or infrastructure to deliver similar support effectively.

Additionally, the success of the model relies on an active and professionally organized audiovisual industry with the capacity to respond to funding opportunities and deliver high-quality content.

Conclusion: While the model is sound and proven in its context, it is closely tied to national policy and funding structures, making it less easily transferable without significant adaptation to local governance and sector readiness.

Key Findings

1. Strong Momentum in Digital Transformation

10 of 16 cases are focused on the digital transition.

These include capacity-building (*Algebra*, *Digital Dragons*), digitisation platforms (*DIGI-ORCH*, *MOMus*), and public funding initiatives (*Digital Regional Resources*).

A wide range of formats are used: from national grant schemes to local makerspaces and international conferences.

2. Emerging but Growing Green Innovation

5 cases focus primarily on green transition.

Examples include *Repair Café Kolding*, *CICO HUB*, *Fair Circulair*, *Celebrate Awareness*, and *A Thing for Art*—all of which showcase circular design and community-based sustainability.

3. Hybrid Models Are Rare but Valuable

Only 2 cases (*Transformation of CCI*, and *Digital Skills Algebra*) explicitly integrates both digital and green dimensions, highlighting an opportunity to design more dual-purpose programs. (however, many of the digital cases touch upon the green transition).

4. Collaboration is a Cornerstone

Most successful cases feature strong partnerships—either between public authorities, educational institutions, creative professionals, or local communities.

Examples:

- *A Thing for Art* collaborates with universities and cultural institutions.
- *DIGI-ORCH* partners with a technical university.
- *Celebrate Awareness* brings together events and youth.

5. High Co-Creation and Community Engagement

Over 80% of cases involve some level of co-creation or citizen participation,

ensuring projects are grounded in real needs and gain better engagement.

Examples: *Tech à la Carte*, *CICO HUB*, *Fair Circulair*, *A Thing for Art*

6. Broad Transferability

13 out of 16 cases are considered easily transferable—often due to:

Modular formats (e.g., *Projection Mapping*, *Repair Café*)

Replicable processes (e.g., *Algebra*, *Digital Regional Resources*)

Strong branding (e.g., *Digital Dragons*)

7. Low-Cost Models Show High Impact

9 cases are low-cost or highly replicable, including *Celebrate Awareness*, *Repair Café*, and *CICO HUB*.

Many rely on volunteers, civic spaces, or municipal backing, proving that impact doesn't require major investment.

8. Uneven Use of Evaluation and Policy Integration

Only a few cases had clear impact tracking or KPI structures (*Algebra*, *Audiovisual Public Call*).

Similarly, while some align with EU or SDG goals, few cases fully integrate with policy frameworks, except *MOMus*, *Fair Circulair*, and *A Thing for Art*.

9. Permanent vs. Temporary

Some projects (*Repair Café*, *BUDA::lab*, *MOMus*) are ongoing, while others are event-based or temporary.

Ongoing models appear to foster long-term community building and sustainability.

Strategic Recommendations

1. Blend Digital and Green

Future programs should aim to merge digital tools with sustainability goals, encouraging hybrid approaches like *Transformation of CCI*.

2. Support Modular, Local Formats

Initiatives like *Repair Café* shows that lightweight, locally anchored projects can scale effectively with modest resources.

3. Foster Co-Creation and Inclusion

The most impactful cases involved early-stage engagement of users and stakeholders—building relevance and ownership from the start.

4. Make Evaluation a Standard

Encourage the use of KPI frameworks and simple outcome tracking tools to support policy advocacy, funding, and replication.

5. Invest in Ecosystems, Not Just Events

Programs like *Digital Dragons* and *A Thing for Art* prove the value of building ecosystems (networks, institutions, infrastructure) around creative sectors—not just hosting one-off events.

6. Integrate with Local and Regional Policy

Formal policy alignment—especially with municipal strategies or the EU Green Deal—can enhance legitimacy, funding access, and long-term impact.

Comparative analysis – Digital cases

Comparative Matrix of Digital Good Practice Cases

Good Practice	Objectives & Goals	Implementation Strategy	Results	Impact	Transferability	Challenges & Solutions
Tech à la Carte	Raise awareness and build digital capacity in SMEs through tech talks.	Audience-suggested topics, 90-min talks, collaboration with IT Kolding.	30 CCSI companies attended.	Increased awareness and practical insights for SMEs.	High – easily replicated format.	Limited to members; solution: open access and co-creation with target group.
Audiovisual Public Call 2024	Support digital content creation in audiovisual sector.	Public call for project development and production.	20 projects funded.	Stimulated content production in AV sector.	Yes – adaptable funding model.	Not stated.
Transformation of CCI	Strengthen digital/green competitiveness of CCI.	Open public call, targeting SMEs.	Ongoing – results pending.	Expected contribution to digital growth.	Unclear – too early.	Not stated.
Digital Skills (Algebra)	Upskill adults in digital tools and sustainability.	Curriculum with micro-credentials, 12-city delivery.	1.200 participants in 1 year.	Enhanced digital workforce and CCSI innovation.	High – praised by EC as EU-wide model.	Accessibility and tech pace; flexible, hands-on formats.
BUDA::lab	Foster experimentation and skill-building in digital making.	Open access lab, workshops, mentoring.	Growing membership, recurring activities.	Boosted regional digital literacy and creativity.	High – community-based makerspace model.	Limited rural infrastructure; needs local authority support.
Projection Mapping	Engage public with immersive digital storytelling.	Call for creatives, training, festival showcase.	High public attendance, media coverage.	Activated public space, built digital arts visibility.	Modular – fits local context and buildings.	Weather, projector complexity; early training + site planning.
DIGI-ORCH	Digitise orchestral event data for easier reuse and planning.	Platform creation with structured metadata.	100+ downloads, used in practice.	Improved access to cultural content; supports professionals.	Yes – adaptable for other cities/events.	Data overload; needed structure + stakeholder buy-in.
Digital Museum MOMus	Create immersive, accessible digital version of museum.	Content digitisation, virtual exhibitions, platform.	Higher digital traffic, wider content reach.	Sustains digital culture access and preservation.	Yes – if tech infrastructure is present.	Data and user engagement; requires expert collaboration.
Digital Dragons	Promote sustainability and competitiveness in the game industry through digital transformation.	Annual conference, networking, and training activities.	High-profile industry event with wide participation.	Supports independent studios and strengthens international presence.	High – adaptable for other sectors or countries.	Funding stability and balancing commercial and indie needs.
Digital Regional Resources	Improve access to regional digital content and services.	Non-refundable grants to institutions for digitisation and platform upgrades.	28 applications; enhanced institutional digital infrastructure.	Improved public access to digital culture and services.	Yes – replicable grant-based support model.	Resource gaps in small institutions; mitigated through guidelines and tech support.

Table 2: Comparative Matrix of digital good practice cases

Overview of types and focus areas of Digital good practice cases

Best Practice	Type of Initiative	Geographic Area	Target Audience
Tech à la Carte	Support action / Talks / Knowledge sharing	Local (Kolding, Denmark)	SMEs and creative professionals
Audiovisual Public Call	Public funding scheme	National (Croatia)	Audiovisual content creators and producers
Transformation of CCI	Hybrid public funding call (Green + Digital)	National (Croatia)	SMEs and individuals in CCI
Digital Skills (Algebra)	Training and capacity-building program	National (Croatia)	Adult learners, freelancers, and CCSI professionals
BUDA::lab	Open digital lab / Makerspace	Regional (Kortrijk, Belgium)	Makers, citizens, creatives, students
Projection Mapping	Co-creation / Public digital art showcase	City-level (Kortrijk, Belgium)	Digital artists, public audience, event-goers
DIGI-ORCH	Digital platform / Metadata structuring	National (Greece)	Orchestras, cultural professionals
MOMus – Digital Museum	Digitisation / Virtual museum platform	National (Greece)	Museum visitors, educators, researchers
Digital Dragons	Ecosystem building / Networking / Capacity development	National and international (Poland)	Game developers, studios, industry professionals
Digital Regional Resources	Public grants for digital access and services	Regional (Małopolska, Poland)	Public institutions, cultural and educational bodies

Tabel 3: Overview of types and focus areas

Key Patterns and Insights – Digital CCSI Good Practices

Success Factors

→ Co-creation with the target group

Seen in *Tech à la Carte*, where topics are defined by the audience, and in *Digital Dragons*, which fosters dialogue with the gaming community.

Projection Mapping also involves co-creation with creatives and the public.

→ Public accessibility and affordability

BUDA::lab and *Digital Skills (Algebra)* make access easy and inclusive, with flexible formats and free tools.

Digital Regional Resources empowered institutions via grants without requiring large-scale infrastructure investments.

→ Strong institutional or technical partnerships

DIGI-ORCH and *MOMus* collaborated with universities and digital content experts.

Projection Mapping engaged local creatives and event organizers.

Digital Dragons thrived through international partnerships and strong branding.

→ Structured digitisation and curated experiences

MOMus and *DIGI-ORCH* stand out for offering carefully curated digital platforms, blending immersive experiences with high-quality data.

Digital Regional Resources showed how structured funding can promote systematic digitisation in smaller institutions.

→ Platform and ecosystem-building

Digital Dragons is more than an event—it's a sector ecosystem integrating training, matchmaking, and industry outreach.

BUDA::lab is a living lab that connects education, technology, and creativity.

Common Challenges

→ Data volume and digitisation complexity

MOMus and *DIGI-ORCH* faced hurdles in digitising analog content and managing metadata across collections.

→ Scaling limitations in resource-limited regions

BUDA::lab showed that regional projects need municipal support and dedicated funding to scale and stay open-access.

→ Lack of early-stage results for some initiatives

Transformation of CCI was still underway, limiting the ability to evaluate outcomes or effectiveness.

→ Institutional gaps in tech capacity

Digital Regional Resources revealed that many public institutions need both funding and technical mentoring to realize digital upgrades.

→ Balancing commercial and independent interests

Digital Dragons manages diverse stakeholders, from indie studios to major publishers, which requires careful curation and inclusivity.

Recommendations for Adaptation

1. Encourage Flexible Formats

Short, modular formats like *BUDA::lab* and *Tech à la Carte* allow broad participation and adaptability to local needs.

2. Engage Early with Stakeholders

Projects like *Algebra*, *MOMus*, and *Digital Dragons* benefited from early involvement of their user base, whether learners, curators, or game studios.

3. Invest in Digital Infrastructure and Mentorship

Ensure projects (like *DIGI-ORCH*, *Digital Regional Resources*) have both the tools and human support to manage digital transformation, especially in public institutions.

4. Combine Training with Practical Access

Blending hands-on education (*Algebra*) with access to tools and labs (*BUDA::lab*) creates long-term skill development and innovation capacity.

5. Build Ecosystems, Not Just Events

Initiatives like *Digital Dragons* show that a strong brand, continuous programming, and stakeholder collaboration can foster sustainable digital CCSI communities.

Comparative Analysis - Green cases

Comparative Matrix - Green good practice cases

Best Practice	Objectives & Goals	Implementation Strategy	Results	Impact	Transferability	Challenges & Solutions
Repair Café Kolding	Promote repair culture, reduce waste, and involve CCSI actors in sustainable practices.	Monthly public workshops led by CCSI volunteers; collaboration with Kolding Municipality; community-focused model.	Ongoing item repairs, strong community participation, development of repair skills.	Supports circular economy and builds awareness around reuse and sustainability.	High – simple, volunteer-based structure adaptable to other cities.	Volunteer coordination and tool management; addressed through local partnerships and civic support.
Celebrate Awareness – The Upcycle Project	Raise environmental awareness through creative reuse of plastic waste from festivals.	Festival-based upcycling campaign with incentives and creative recycling to produce new installations.	High engagement during Thessaloniki Street Food Festival; awareness-raising and artistic reuse of materials.	Increased public consciousness of plastic waste and circular thinking in a cultural setting.	Medium to high – depends on festival context and access to recycling tools.	Engaging the public and creating value from waste; addressed through gamification and design.
Fair Circulair	Reuse of material within exhibition world where disposable is too common	Set up of an online community where fair leftovers are shared free of charge	Decrease in fair waste; increased awareness and interest in circular principles.	Demonstrated real-world circular applications in event and spatial design.	High – exhibition principles applicable to other contexts with creative adaptation.	Managing reused materials and logistics; addressed by involving students and local businesses.
CICO HUB (Circular Co-Creation Hub)	Stimulate circular innovation through multi-stakeholder co-creation processes.	Open calls, co-creation workshops, prototyping using local waste materials with designers and producers.	New circular prototypes; engagement across sectors (design, waste, manufacturing).	Systemic impact on circular thinking and cross-sector collaboration in Kortrijk.	High – modular format adaptable in regions with design ecosystems.	Sector coordination and resource constraints; managed through phased approach and hands-on prototyping.
A Thing for Art. Design in Kraków	Support and promote design that integrates sustainability, innovation, and inclusion.	Annual month-long event series with exhibitions, lectures, and workshops tied to a clear annual theme.	80+ events held city-wide with growing public and professional engagement.	Boosted awareness, dialogue, and collaboration in sustainable and inclusive design.	High – replicable city-level format if supported by cultural institutions and authorities.	Long-term funding and stakeholder engagement; addressed through thematic focus and diverse partnerships.
Transformation of CCI	Strengthen the green and digital competitiveness of the Cultural and Creative Industries (CCI) sector.	Open public call targeting SMEs and individuals in CCI; support through funding and mentorship.	Ongoing initiative – impact data not yet available.	Expected to foster both green and digital innovation within CCI.	Moderate – depends on policy support and ecosystem readiness.	Too early to evaluate full challenges and solutions; potential complexity in addressing dual focus areas.

Digital Skills (Algebra)	Upskill adults in digital tools and sustainability.	Curriculum with micro-credentials, 12-city delivery.	1.200 participants in 1 year.	Enhanced digital workforce and CCSI innovation.	High – praised by EC as EU-wide model.	Accessibility and tech pace; flexible, hands-on formats.
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Tabel 4: Comparative Matrix_ green good Practice cases

Overview of types and focus areas of Green good practice cases

Best Practice	Type of Initiative	Geographic Area	Target Audience
Repair Café Kolding	Community repair initiative	Local (Kolding, Denmark)	Citizens, CCSI volunteers
Celebrate Awareness – The Upcycle Project	Awareness campaign / Festival action	City-level (Thessaloniki, Greece)	Youth, festival attendees
Fair Circulair	Circular fair material community	Regional (Kortrijk, Belgium)	Creative sector, exhibitors, students
CICO HUB (Circular Co-Creation Hub)	Co-creation, awareness and prototyping hub	Regional (Kortrijk, Belgium)	Designers, waste sector, SMEs
A Thing for Art. Design in Kraków	City-wide cultural program	City-level (Kraków, Poland)	Citizens, creatives, students, institutions
Transformation of CCI	Public funding call (hybrid)	National (Croatia)	SMEs and individuals in CCI
Digital Skills (Algebra)	Training and capacity-building program	National (Croatia)	Adult learners, freelancers, and CCSI professionals

Tabel 5: Overview of green ccsi good practice cases

Key Patterns and Insights – Green & Hybrid Good Practices cases

Success Factors

→ Co-Creation and Multistakeholder Engagement

Strong in *CICO HUB*, *Fair Circulair*, and *A Thing for Art*, where designers, citizens, students, and businesses are directly involved.

Celebrate Awareness involved the public in interactive sustainability games.

Transformation of CCI supports SMEs and creatives to adapt green and digital tools.

→ Public Accessibility and Civic Ownership

Repair Café Kolding is completely free and open, driven by volunteers.

Celebrate Awareness was implemented in a public festival setting, accessible to young citizens and festival-goers.

Fair Circulair turned public exhibition space into a living example of sustainable design.

→ Policy and Institutional Support

A Thing for Art is embedded within city governance.

Repair Café and *Fair Circulair* benefit from support by municipalities.

Transformation of CCI is a structured national funding call, linking green transition directly to policy.

→ Focus on Circular Economy

A clear thread across *CICO HUB*, *Fair Circulair*, *Repair Café*, and *Celebrate Awareness* is hands-on reuse and upcycling of waste materials.

These practices go beyond awareness—they deliver practical circularity in everyday or event-based contexts.

→ Event-Based Amplification

A Thing for Art and *Celebrate Awareness* use festivals or city-wide events to raise visibility and gather diverse stakeholders around sustainability topics.

Common Challenges

→ Sustaining Long-Term Engagement

Repair Café depends on volunteers; keeping momentum requires constant community engagement.

A Thing for Art needs consistent funding and partner engagement for year-on-year continuity.

→ Logistics and Resource Management

Fair Circulair and *CICO HUB* both face challenges with material logistics and coordination among designers, suppliers, and end users.

→ Balancing Dual Agendas (Hybrid Case)

Transformation of CCI addresses both green and digital priorities, which may create complexity in project scoping, evaluation, and impact measurement.

→ Scalability in Resource-Light Contexts

While models like *Repair Café* are easily replicable, they may still face scale limitations without external funding or host institutions.

Recommendations for Adaptation

1. Foster Co-Creation Across Stakeholders

Successful cases engage not just professionals, but citizens, youth, students, and local businesses (*CICO HUB, A Thing for Art*).

Shared ownership supports innovation and long-term sustainability.

2. Anchor Initiatives in Local Policy or Governance

Projects linked to municipalities (*Repair Café, Fair Circulair, A Thing for Art*) benefit from infrastructure, reach, and integration into broader strategies.

3. Use Public Events to Raise Awareness

Celebrate Awareness and *A Thing for Art* show how festivals and city events can be leveraged to reach wide audiences and embed green themes in cultural settings.

4. Create Practical, Hands-On Engagement

Tangible reuse, repair, and prototyping activities create deeper learning and foster behavioral change (*Repair Café, Fair Circulair*).

5. Plan for Continuity and Volunteer Support

Long-term success of grassroots models depends on volunteer retention, operational simplicity, and municipal or network support.

6. Clarify Hybrid Program Scopes

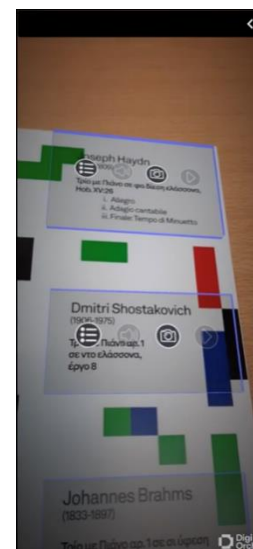
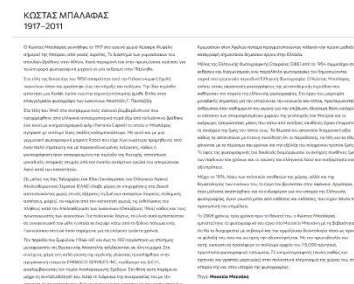
In cases like *Transformation of CCI*, clear framing and goal-setting help manage complexity when both digital and green agendas are involved.

Closing Remarks and Appendix Overview

This analysis highlights the breadth and diversity of approaches driving the green and digital transitions within the Cultural and Creative Sectors and Industries across Europe. By examining 16 good practice cases, we have identified key patterns, success factors, challenges, and recommendations that can inform future initiatives, policy design, and cross-sector collaboration.

For a more detailed understanding of each individual initiative, including context, implementation strategies, and outcomes, all cases are presented in the following appendix.

Appendix – Digital good practice cases



post
scriptum

Tech á la Carte

Information

Name of Organization:

Foreningen Business Kolding (local business union)

Country:

Denmark

Contact Person:

Tina Nikolajsen

Contact Email:

tn@businesskolding.dk

Type of Initiative (e.g., support action/program, policy, etc.):

Tech talks / support action (choose from semi-annual "menu-card")

Primary Focus (Green Transition, Digital Transition, or both):

Digital transition

The geographical focus / implementation level:

Region of Southern Denmark

Duration:

Ongoing activity with semi-annually program

Budget required:

€4,700 euro semi-annually

Funding Source(s):

Foreningen Business Kolding

Website:

<https://www.businesskolding.dk/om-os/presserum/nyheder/bliv-klogere-med-tech-%C3%A0-la-carte>

Objective and Relevance

Objective of the Initiative:

Tech à la Carte offers introductory tech talks to beginners - including creative industries and sectors. "à la Carte" refers to each talk being a light "serving" and the participating companies can create their own "menu" by choosing the "servings" that are relevant to them. The primary goal is to capacity build the target group in digital transition. The themes vary between digital solutions and tangible products. Themes include Virtual and Augmented Reality, Cybersecurity, Artificial Intelligence in Business development, Power BI, Tech terminology and Robotic Process Automization. Secondary goals are inspiring the use of new technology and increase networking between the participants.

Target Audience:

The target audience is startups, new and established SMEs and employees from bigger enterprises. The vast majority of participants are companies from the municipality of Kolding but the offer is open to anyone interested in the Region of Southern Denmark.

Relevance to CCSI:

The talks offer a great opportunity for capacity building for cultural and creative industries and sectors. They can use this knowledge to develop future products and services and improve the efficiency of existing products, services and processes.

Describe Action & Implementation

Actions Taken:

The target audience suggest themes according to their needs in their digital transition. The talks are held by local tech experts who try to provide local cases and examples as well as national and international inspiration. These experts are most often available for further questions. After each talk, participants will receive a follow-up and suggestions for further steps.

Implementation Strategy:

90 minutes talks.

Collaborations and Partnerships:

IT Kolding (the local IT network) has provided suggestions for both speakers and relevant themes. Most of the speakers are paid to deliver the talk, but some choose to do it for free to give something back to the local community. The offer is marketed on the national public promotion platform for business development and therethrough other local business development offices.

Impact and Results

Tangible Outcomes:

30 companies from the creative sectors and industries participated in the first semi-annual program. These 30 companies attended a combined total of 57 times.

Broader Impact:

The initiative impacts the participating companies, strengthening their capacity building in tech and digital transition.

It creates contact between suppliers of digital/technical solutions and companies looking to either start or boost their digitalisation, and it creates network relations between the companies where they can share questions, reservations and experiences.

The initiative made the IT Network more aware of the demand for entry-level tech information from local companies.

Tech à la Carte also creates stronger relations between the participating companies and the organizer, Foreningen Business Kolding, and it has positively impacted the participants view of the organizer.

The initiative also made other local business development offices aware of the need for local initiatives like this one.

Transferability:

It is fairly easy for other regions / organisations to replicate Tech à la Carte as long as they have access to qualified speakers, a reasonable budget and established marketing channels to companies in the creative industries and sector.

We have learned it is important emphasize that these talks are entry level because, in our experience, it makes companies who are not tech savvy less reluctant to participate.

Themes may vary according to local focuses, but many talks could be shared between regions.

Success Factors & Challenges

Key Success Factors:

- Access to qualified speakers
- A reasonable budget
- Established marketing channels
- Established relations to companies in the creative sectors and industry who can act as ambassadors and recommend the initiative to others

Main Challenges Faced:

Foreningen Business Kolding is for members only, but a ticket solution was launched so other interested can also participate.

It can be hard to discern beforehand which themes will generate interest. Some talks had 60 participants and some had 10 participants.

Lessons & Recommendations

Lessons Learned:

We have found that it is much easier to market the initiative as a collected semi-annual program with 8 talks than 8 individual activities. We call the semi-annual programs "menu cards".

Talks about AI are low hanging fruit at the moment (gathering the most participants).

This initiative was well received by both new and established companies.

The 90-minute morning format makes it easier for companies to participate and still feel like they haven't missed much time at the office.

Recommendations for Replication:

- Create open easy to access entry level talks.
 - Collect different themes in one program.
 - Make the speakers available to the companies afterwards.
-



Public Call for Encouraging the Development and Creation of New Cultural and Creative Content in the Field of Audiovisual Activities in 2024

Information

Name of Organization:

Enter Koprivnica

Country:

Croatia

Contact Person:

Vesna Vrhovec

Contact Email:

vvrhovec@enterkoprivnica.hr

Type of Initiative:

Public call

Primary Focus:

Digital transition

The geographical focus / implementation level: Croatia

Duration:

09/10/2024

Budget required:

€300,000

Funding source(s):

Croatian Audiovisual Centre

Website:

<https://www.enterkoprivnica.hr/en/>

Objective and Relevance

Objective of the Initiative:

The subject of the Public Call for Encouraging Audiovisual Activities and Creativity in 2024 in the categories of promoting the development and production of video games is the award of non-refundable funds. Non-refundable funds are granted as de minimis aid. The aim of this category within the Public Call is to encourage the development of excellence in video games of educational, cultural, and/or artistic significance that are of interest to the Republic of Croatia and Croatian and European audiovisual culture.

Target Audience:

The right to participate in the project development subcategory is granted to individuals with a residence or temporary residence in the Republic of Croatia, legal and natural persons with their seat in the Republic of Croatia, or those conducting activities in the Republic of Croatia, registered in the court or other register for audiovisual, computer, and related activities, and registered in the producers' registry maintained by the Centre; the producer, together with the main author of the video game (e.g. lead designer, creative director), with the game concept, i.e., a shortened form of the video game design document for which the copyright and related rights are regulated in accordance with the Copyright and Related Rights Act, or for which they have signed a reservation or an option with the main author for the creation of the video game project.

Relevance to CCSI:

The Public Call specifically aims to foster the development of video games that are of educational, cultural, and artistic significance. By offering non-repayable grants (which are small grants), the call facilitates the innovation

and transformation of the Croatian video game industry. The CCSI4CCSI project encourages synergies within regional ecosystems and the cross-fertilization of CCSI with other sectors. This aligns with the call's goal of supporting the Croatian audiovisual industry by stimulating connections between video game production, educational, cultural, and artistic endeavors. These types of video games could address important social issues (such as environmental sustainability, social inclusion, or cultural heritage) and contribute to the green and social transitions the CCSI4CCSI project is advocating.



Describe Action & Implementation

Actions Taken:

Publishing the call and providing financial resources for content development and creation.

Implementation Strategy:

Through this call, two subcategories are funded.

Development of the Video Game Project - Project Documentation (Content and Quality): Game concept, i.e., a condensed version of the video game design document., motivation letter from the applicant for project development, proof of copyright (statement or contract on regulated copyrights), CVs of key stakeholders in the project (main author, producer), description of the previous work of the production company, operational plan for project development.

For Production of the Video Game - Project Documentation (Content and Quality): Video game design document, motivation letter from the producer, proof of copyright (statement or contract on regulated copyrights), CVs of key stakeholders in the project (author, producer). Description of the previous work of the production company, operational plan, financing plan, declaration from the applicant about the use of de minimis aid, completed qualification test, financing plan for project development, and financial plan for project development, declaration from the applicant about the use of de minimis aid.

Collaborations and Partnerships:

(No data provided)

Impact and Results

Tangible Outcomes:

For the Public Call for the Promotion of the Development and Production of Video Games in 2024, a total of 64 projects were submitted in the project development subcategory, while 20 projects were submitted in the production subcategory. In the production subcategory, funding was approved for seven projects, with a total amount of €100,000, while in the development subcategory, 18 projects were approved with a total amount of €200,000.

Broader Impact:

The initiative helps stimulate innovation in Croatia's video game industry, supporting both the creative process and the economic development of the sector. By encouraging cooperation between creators, producers, and the wider audiovisual industry, this initiative also promotes synergies with other sectors, contributing to the overall competitiveness and sustainability of the Croatian cultural and creative industries.

Transferability:

The initiative offers a valuable framework that could be replicated or adapted. Offering non-repayable grants as small-value subsidies is an attractive model that could be adopted by other regions or countries, particularly those in the early stages of developing their creative industries. The two subcategories in the Croatian initiative—project development and video game production—represent distinct phases that require different levels of support. Some regions might have strong pre-existing capacities for video game production but lack the infrastructure for project development, while others may need help with both stages. By customizing the support to match the local needs, this initiative can be scaled to fit different levels of industry maturity.

Success Factors & Challenges

Key Success Factors:

By offering two distinct categories—project development and production—this initiative provided tailored support for both early-stage projects and those closer to realization. The initiative's eligibility requirements were well-defined, allowing a broad range of individuals and companies to apply, such as those registered in the audiovisual or related fields, and those with established copyright agreements or project options. The allocation of non-repayable grants, categorized as "small value aid," made the initiative financially accessible, especially for smaller companies or independent creators.

Main Challenges Faced:

(No data provided)

Lessons & Recommendations

Lessons Learned:

Dividing funding into development and production phases supports a wider range of projects and helps them progress effectively. Offering non-repayable funding reduces financial risk and encourages creativity, especially for small businesses. Allowing both individuals and companies to apply increases innovation and participation.

Recommendations for Replication:

Define clear goals, such as fostering cultural, educational, or artistic value, to guide project selection and align with regional priorities. Make the program accessible to a wide range of stakeholders, from individuals to small companies, to encourage diverse ideas and innovation. Provide Non-Repayable grants and promote partnership.

Transformation and Strengthening of Competitiveness of Cultural and Creative Industries

Information

Name of Organization:

ENTER KOPRIVNICA

Country:

Croatia

Contact Person:

Vesna Vrhovec

Contact Email:

vvrhovec@enterkoprivnica.hr

Type of Initiative:

Public call

Primary Focus:

Digital and Green

The geographical focus / implementation level: Croatia

Duration:

30/04/2024 – 01/07/2024

Amount of budget required:

€33,180,702.10

Funding source(s):

National Recovery and Resilience Plan 2021-2026 (hereinafter: NPRR)

Website:

<https://fondovieu.gov.hr/pozivi/105>

Objective and Relevance

Objective of the Initiative:

The aim of the call is to strengthen the capacity of cultural and creative industries to operate on the single digital market in accordance with the new regulatory and legislative framework and to develop new innovative processes, products and services that will contribute to cultural and media diversity and pluralism.

Target Audience:

Companies, crafts, artistic organizations, natural persons outside of employment who perform freelance activities and are members of one of the artistic professional associations, cultural institutions.

Relevance to CCSI:

The call will enable micro, small and medium-sized enterprises to introduce new technologies into business models and production processes, as well as to implement all activities that are a prerequisite for a quality digital transformation with the aim of optimizing, increasing the quality and thus the competitiveness of cultural, artistic and creative products and services on the global digital market.

By introducing digitalized processes into business and applying innovative solutions, the availability of cultural and creative content will increase, and the digital context will contribute to its greater reach and high level of visibility on the single digital market.

Describe Action & Implementation

Actions Taken:

Public call was open

Implementation Strategy:

This Public Call is aimed at the continuous development of new ways and models of doing business, including those designed to mitigate the negative impact of the coronavirus pandemic on the cultural and creative industries. The aim of the measures is the long-term implementation and usability of new business solutions in recovery conditions. The Call is divided into two groups. Group A: the lowest amount of grants that can be awarded to an individual entrepreneur under this Call is €40,000 per project proposal, and the highest amount of grants that can be awarded per individual proposal is €995,000. In this group, the allocation of state aid and de minimis aid for activities related to the implementation of the project is planned.

Group B: eligible applicants are: natural persons outside of employment who perform freelance activities and are members of one of the artistic professional associations, crafts, artistic organizations. The lowest amount of grants that can be awarded to an individual entrepreneur under this Call is €15,000 per project proposal, and the highest amount of de minimis grants that can be awarded per individual proposal is €300,000. In group B, it is planned to award de minimis grants for activities related to the implementation of the project.

Collaborations and Partnerships:

(No data provided)

5. Impact and Results

Tangible Outcomes:

The award procedure of the Call is extended.

The reason for the extension is the exceptionally large number of project applications from various areas of cultural and creative industries, which makes the award procedure particularly demanding and complex, and requires a longer duration of the award procedure.

Therefore, with the date of 30 January 2025, the duration of the award procedure has been extended by an additional sixty (60) calendar days.

Broader Impact:

(No data provided)

Transferability:

(No data provided)

6. Success Factors & Challenges

Key Success Factors:

(No data provided)

Main Challenges Faced:

(No data provided)

7. Lessons & Recommendations

Lessons Learned:

(No data provided)

Recommendations for Replication:

(No data provided)



Digital Skills for Creative Professionals (Digital Photography, Game Development, Digital Video, Website Design, Graphic Design, CAD)

Information

Name of Organization:

Algebra University

Country:

Croatia

Contact Person:

Igor Margan

Contact Email:

igor.margan@algebra.hr

Type of Initiative:

Training Program & Support Action

Primary Focus:

Digital Transition

The geographical focus / implementation level of the practice (country / region / city):

Croatia

Duration:

Currently running

Budget required:

Depending on the programme, it can go from €900 per participant to €3,000 per participant

Funding Source(s):

EU Regional Development Fund, National Ministry of Labour + NextGeneration EU

Website:

<https://www.algebra.hr/en/>

Objectives & Relevance

Objective of the Initiative:

To equip adult learners in the with essential digital and design skills, fostering innovation and sustainability through the integration of digital tools and environmentally responsible practices, thereby supporting the sector's transition towards a greener and more digitally advanced future.

Target Audience:

Adult learners, including creative professionals, freelancers, and industry practitioners in the Cultural and Creative Sectors and Industries.

Relevance to CCSI:

The programs equip professionals with cutting-edge digital skills and sustainable design practices, enabling them to innovate, remain competitive, and contribute to the sector's digital and green transition.

Describe Action & Implementation

Actions Taken:

Developed a curriculum on green digital practices, certified the programmes with the relevant agency for education in Croatia (micro-credentials), organised the education.

Implementation Strategy:

Programmes are being delivered both online and onsite in 12 cities across Croatia. During the education, participants have free access to all necessary digital tools.

Collaborations and Partnerships:

Partnered with Croatian Employment Services for smooth implementation and wider reach.

Impact & Results

Tangible Outcomes:

1,200 participants in one year.

Broader Impact:

The broader impact of these programs lies in enhancing the resilience and sustainability of the Cultural and Creative Sectors and Industries by fostering a digitally skilled workforce that drives innovation, supports green transformation, and contributes to the long-term competitiveness and adaptability of the sector.

Transferability:

The model has been commended by the EC's Directorate-General for Employment, Social Affairs and Inclusion as an example of good practice for all EU countries for supporting digital transition of CCSI.

Success Factors & Challenges

Key Success Factors:

A strong alignment with industry needs, hands-on learning with cutting-edge digital tools, integration of sustainability principles, accessibility for adult learners, and a focus on fostering innovation and competitiveness within the Cultural and Creative Sectors and Industries.

Main Challenges Faced:

Ensuring accessibility and affordability for adult learners, keeping pace with rapidly evolving digital technologies, integrating sustainability in a meaningful way, and addressing the diverse skill levels and professional backgrounds within the Cultural and Creative Sectors and Industries.

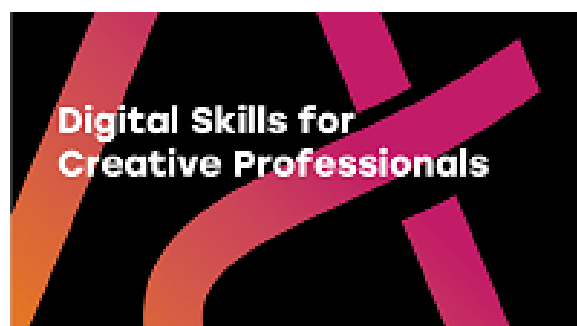
Lessons Learned & recommendations

Lessons Learned:

Flexible, industry-aligned curricula, hands-on digital training, and the integration of sustainability principles are essential for effectively upskilling creative professionals, while continuous adaptation to technological advancements and learner needs is crucial for long-term impact in the Cultural and Creative Sectors and Industries.

Recommendations for Replication:

For successful replication, programs should align with industry needs, integrate hands-on digital and sustainable practices, offer flexible learning formats for adult learners, and establish partnerships with creative sector stakeholders to ensure relevance and long-term impact in the Cultural and Creative Sectors and Industries.



BUDA::lab

Information

Name of Organization:

Designregio Kortrijk

Country:

Belgium

Contact Person:

Sébastien Hylebos

Contact Email:

sebastien@designregio-kortrijk.be

Type of Initiative:

Open facility and makerspace for creative development

Primary Focus:

Develop creativity in general including digital skills

The geographical focus / implementation level: Region level

Duration:

13 years to today

Budget required:

Roughly €350,000

Funding Source(s):

PROUD project (European funding programme) and cofinancing of the city, region, technical university and province.

Website:

<https://designregio-kortrijk.be/en/drk-for-you/budalab-open-makerspace>

Objective and Relevance

Objective of the Initiative:

BUDA::lab is a public workshop where creatives, designers, makers, children, students and schools can get creative. The aim is to turn ideas into projects, attend workshops to learn new skills and meet the community of makers.

Through a wide range of analog and digital machines, we bring together people from different sectors and disciplines to create synergies.

The lab possesses several tools, 3D printers en lasercutters, that demands digital skills. Users are assisted by skilled volunteers to help them develop the necessary skills for the use of those machines.

Target Audience:

Creatives, designers, makers, children, students, and the general public.

Relevance to CCSI:

It is a very approachable way to develop your own creative skills in an environment with like-minded people.

Within the operation of the lab, knowledge and expertise is passed between the expert volunteers and users and among the users themselves. It thus serves both the creative ecosystem and knowledge sharing.

Describe Action & Implementation

Actions Taken:

Providing Access to Digital Fabrication Tools – Budalab offers a range of digital fabrication machines, including 3D printers, CNC machines, and laser cutters, which enable makers to transition towards digital manufacturing techniques.

Workshops on Digital Skills – Organizing workshops on digital fabrication tools (e.g., laser cutting, 3D printing, CNC machining) to upskill individuals, including students, hobbyists, and professionals.

Budalab on Tour – Deployment of 3D printers to schools, fostering digital literacy and hands-on experience with digital manufacturing.

FabZero Training Program – Previously ran training programs focused on various digital fabrication technologies, helping participants acquire essential digital skills.

Support for Innovation Projects – Initiatives like the De-mining robot leverage digital tools for prototyping and development, showcasing the impact of digital fabrication on real-world problem-solving.

Implementation Strategy:

Hands-on Learning Approach – Providing an open-access makerspace where users learn by doing, fostering a culture of innovation and experimentation.

Community-Driven Model – Relying on a network of volunteers and partnerships to maintain the space, deliver training, and share expertise.

Hybrid Physical-Digital Interaction – Combining physical access to machines with digital platforms (e.g., Slack) to facilitate knowledge sharing and remote collaboration.

School and Public Engagement – Engaging schools and the broader public through structured workshops and outreach programs like Budalab on Tour.

Sustainable Growth through Membership and Partnerships – Ensuring financial sustainability via membership fees, machine rentals, and collaborations.

Collaborations and Partnerships:

Designregio Kortrijk (DRK) – Provides structural support and funding.

Educational Institutions (Howest, Vives, local schools) – Collaboration through workshops, student engagement, and skill development programs.

Creative STEM & Ingegno – Specialized partners for delivering STEM-based digital fabrication training.

Local Government & EU Projects – Initial funding from Interreg North West Europe (PROUD) and city co-financing.

Makerspaces & Private Initiatives – Coordination through OpenLAB Kortrijk to streamline the regional maker ecosystem.

Industry and Research (e.g., 7C7 Engineering, Digital.Dots) – Engaging with industry partners for advanced prototyping and knowledge exchange.



Impact and Results

Tangible Outcomes:

Active Membership Growth – Budalab currently has 100 active members utilizing the space, ensuring continuous engagement in digital fabrication.

Community Engagement on Slack – A digital community of 184 members shares expertise, collaborates, and supports each other remotely.

Workshops Conducted – Annually, 10+ workshops are organized for the public, plus specialized training for schools and organizations.

Volunteer Network Sustained – A committed group of 15 volunteers, including 4 core members, ensures the lab remains operational and accessible.

OpenLab Participation – Every Monday, around 20 participants engage in OpenLab sessions, often focused on digital and electronics projects.

School Engagement through Budalab on Tour – Multiple schools have hosted 3D printer rental programs, integrating digital manufacturing into their curriculum.

High-Impact Special Projects:

De-mining-robot: A digital prototyping success story, with international recognition (featured on national TV and at a European Commission event).

MakeAbility: Provided customized assistive devices through digital manufacturing for people with specific needs.

Broader Impact:

Education & Workforce Development: Budalab enhances digital skills among students, hobbyists, and professionals, bridging the gap between education and industry.

Innovation & Prototyping Support: Startups, artists, and engineers use Budalab's tools to prototype and test new ideas, reducing barriers to entry for innovation.

Regional Digital Transformation: By offering access to advanced digital tools, Budalab accelerates the adoption of digital fabrication in various sectors.

Collaboration Across Sectors: Partnerships with schools, businesses, and government bodies create synergies, fostering a strong regional maker ecosystem.

Social Inclusion: Open access to digital tools ensures that technology and innovation are not restricted to professionals but are available to a broader audience.

Transferability:

Replicable Model: The combination of community-driven management, accessible membership fees, and collaboration with educational institutions makes Budalab's model adaptable to other regions.

Scalable Digital Training Approach: The Budalab on Tour concept (renting 3D printers to schools) can be easily replicated by other makerspaces to promote digital literacy.

Open-Source Community Building: The use of Slack for community engagement provides a cost-effective digital platform that other organizations can adopt.

Policy & Funding Opportunities: Cities or organizations seeking to boost digital transition initiatives can leverage similar EU funding models (like Interreg) to establish comparable spaces.

Cross-Sector Application: The integration of prototyping, education, and special projects (e.g., de-mining-robot, MakeAbility) demonstrates how other regions can tailor the initiative to their specific needs.

Success Factors & Challenges

Key Success Factors:

Accessible Digital Tools – Providing a wide range of digital fabrication equipment (3D printers, CNC machines, laser cutters) allows individuals and businesses to experiment, prototype, and innovate, supporting the region's digital shift.

Community-Driven Innovation – A dedicated group of volunteers and members collaborate, share expertise, and foster digital skill-building, creating a dynamic ecosystem for digital growth.

Educational Partnerships – Collaboration with schools, universities, and educational initiatives accelerates digital skills development and encourages early exposure to advanced technologies, helping prepare future talent.

Real-World Digital Projects – High-impact projects (like robotics or assistive devices) not only demonstrate digital skills but also build credibility for digital innovation in the region, attracting interest and investment.

Hybrid Learning Approaches – The integration of online platforms with hands-on workshops fosters continuous learning and collaboration, making digital skills accessible to a broader audience.

Main Challenges Faced:

Limited Digital Infrastructure and Resources – Despite the availability of digital fabrication tools, the lack of a dedicated manager has slowed the efficient implementation of regional digital strategies.

Financial Constraints for Digital Growth – While machine rentals and membership fees sustain operations, securing consistent funding for upgrading digital tools and expanding capacity remains a challenge.

Need for Constant Tech Upgrades – Keeping up with rapid digital advancements is essential but difficult, as older equipment requires regular maintenance or replacement to meet growing digital demands.

Competition and Fragmentation – A high concentration of digital spaces in Kortrijk creates fragmentation, making it harder to capture the broader audience needed for a larger regional digital shift.

Volunteer Engagement for Digital Projects – Engaging and retaining volunteers who can lead or assist in complex digital projects is challenging, given the highly specialized skill sets needed.



Lessons Learned & Recommendations

Lessons Learned:

Driving digital transition requires accessible, community-driven innovation spaces where individuals can develop skills in digital fabrication.

Partnerships with schools accelerate early adoption of digital tools, while hybrid learning (physical workshops + online platforms) ensures continuous engagement.

Strategic collaborations with universities and businesses provide expertise and funding, while high-impact tech projects (e.g., robotics, assistive devices) showcase the region's digital potential.

Volunteer engagement remains key, as knowledge-sharing fuels local digital innovation.

Recommendations for Replication:

To support regional digital transformation, makerspaces should integrate education, industry collaboration, and open innovation. A flexible funding model combining memberships, machine rentals, and grants ensures sustainability.

Partnering with schools embeds digital skills early, while leveraging online platforms fosters knowledge exchange. Developing high-visibility digital projects strengthens credibility and attracts investment.

Adapting to local industry needs and ensuring cross-sector partnerships help scale digital innovation, making makerspaces catalysts for regional tech-driven growth.

Projection Mapping

Information

Name of Organization:

Designregio Kortrijk

Country:

Belgium

Contact Person:

Sébastien Hylebos

Contact Email:

sebastien@designregio-kortrijk.be

Type of Initiative:

Cooperation project

Primary Focus:

Digital transition

The geographical focus / implementation level: City level

Duration:

3 weeks

Budget required:

€13,000

Funding source(s):

City of Kortrijk

Website:

<https://designregio-kortrijk.be/en/drk-for-you/wonder-creativity-festival>

Objective and Relevance

Objective of the Initiative:

The aim of this project was to inspire visitors during the period of the WONDER Creativity Festival (which takes place every year for 3 weeks in Kortrijk) with an impressive and creative light and form spectacle and highlight the membership of the Kortrijk region to the UNESCO Creative Cities of Design Network.

Target Audience:

Creatives, big public.

Relevance to CCSI:

This project contributes to the development of Digital Design and Development students in Kortrijk. By linking them to cities from the UNESCO network from which the inspiration for this installation comes, they also broaden their worldview and come into contact with new insights. By working together as students on this video mapping in consultation with the Urban Mapping company, they improve their skills in this form of video mapping design. The installation also inspires passers by and other (digital) creatives in their work.

Describe Action & Implementation

Actions Taken:

In a first step, we organized an information session with the Devine students who would put together the video mapping. In doing so, we outlined to them the context and the content the mapping should contain. This included the company Urban Mapping. They provided the mapping of the building and the grid within which the students could compose the video. The possibilities and limitations were determined in consultation.

In a second step we did an open call in the UNESCO Creative Cities of Design network of which Kortrijk is a member. Cities were asked to send;

- 3 inspiring images that represent your UNESCO Creative City of Design.
- Short text to motivate this and in this way introduce your city (max 5 sentences).
- 3 colors your city feels connected to.

Then the students set to work under the guidance of the teachers and provided a few moments of feedback to deliver the video mapping. Urban Mapping then uploaded this into their system to enable projection at City Hall.

Implementation Strategy:

See above.

Collaborations and Partnerships:

This project is a collaboration between the city (funding), University of Applied Sciences Howest-KASK., Designregio Kortrijk and the UNESCO Creative Cities of Design.

Devine students provide the work for free as part of their education programme.

UNESCO Creative Cities of Design (participating cities; Berlin, Bilbao, Brasilia, Detroit, Graz, Kobe, Montreal, Muharraq, Puebla, Queretaro, Saint-Etienne, Seoul).

Impact and Results

Tangible Outcomes:

The mapping was exhibited every evening during a period of 3 weeks on the city hall in the center of Kortrijk. We registered 16,000 visitors at the main venue of the festival, which was only open 12 days in the 21 days period. A multitude of this number will have seen the video mapping project.

Broader Impact:

The project has a broad impact in several areas. On the one hand, you have the students learning new digital skills through collaboration with the tech support company. With input from the Creative Cities, they also get to process content that expands their view of the world.

The project also helps put the city and region of Kortrijk on the map as a creative region with a lot of digital expertise, both in terms of education and businesses. In this way, it also attracts visitors from outside the region to come here as students or employees in the digital sector.

The project also raises awareness among the general public about the Kortrijk region's membership in the UNESCO Creative Cities of Design network.

Transferability:

This project can be transferred quite easily given that it does not require specific hardware. If the necessary digital knowledge and expertise is available locally, a similar initiative can be set up.

Success Factors & Challenges

Key Success Factors:

Digital design expertise at the University of Applied Sciences Howest-KASK.

The region's membership within the UNESCO Creative Cities of Design network.

The general digital knowledge in the region at tech companies.

The success of the WONDER Creativity Festival.

Main Challenges Faced:

Technical complexity: Fine-tuning projectors to project seamlessly onto complex architectural structures requires advanced technical skills and equipment.
For this, we have a professional partner.

Lessons Learned & Recommendations

Lessons Learned:

Conducting environmental analysis: A thorough evaluation of the projection site helps in anticipating possible challenges such as lighting situations and implanting the technical equipment in public spaces.

Recommendations for Replication:

Collaboration with local talents: Involve local students and artists to promote cultural relevance and community participation.



DIGI-ORCH

Information

Name of Organization:

Aristotle University of Thessaloniki, KIKLO

Country:

Greece, Central Macedonia, Thessaloniki

Contact Person:

Roustanis Themistoklis

Contact Email:

roustanis@kiklo.eu

Type of Initiative:

Support Action

Primary Focus:

Digital Transition

The geographical focus / implementation level: Central Macedonia, Thessaloniki

Duration:

28/02/2020 - ongoing

Amount of Budget required:

€510,640

Funding Source(s):

Co-financed by Greece and the European Union (European Regional Development Fund) through the Operational Program Competitiveness, Entrepreneurship and Innovation 2014-2020

Website:

<https://digiorch.eu/?lang=en>

Objective and Relevance

Objective of the Initiative:

DIGI-ORCH is designed to facilitate the digital transformation of printed advertising materials for concerts and educational programs at the State Conservatory of Thessaloniki. By leveraging augmented reality (AR) through smartphones and tablets, the system enhances traditional promotional materials with additional digital content, including text, images, videos, sound, musician interviews, rehearsals, detailed composer insights, high-quality photographs, and 3D models of musical instruments in 360°.

In alignment with green and digital transition goals, the initiative significantly reduces the reliance on printed materials, ensuring that only essential analog content is produced while enriching it with immersive AR experiences. This approach not only minimizes environmental impact but also enhances audience engagement through interactive and multimedia-rich content.

Target Audience:

The project's outcome consists of a platform to manage digital content and a mobile application to enhance the traditional promotion material with the served from the platform digital content.

In this context the primary stakeholders from private and public sector are the organizations that organize events and produce supporting or promotional material to serve cultural, education and the performing arts in Greece and in Europe. Organizations such as music halls, museums, heritage support organizations as well as private sector companies creating digital content and supporting cultural events and others are the main beneficiaries of the infrastructure that DIGI-ORCH provides.

In addition, any kind of organization that organizes events is a potential stakeholder as it is provided with the possibility of the digital enrichment of the analog material.

Relevance to CCSI:

All organisations, whether public or private, when organising cultural events, plan actions, produce the relevant printed material to support the actions and at the same time produce the relevant content for promotion and dissemination.

This initiative helps these organisations to integrate the provided digital solution to provide more digital information with less analog material enriching them using digital content and several technologies like augmented reality and web platforms.

In this context stakeholders that organizes events and stakeholders which create content they can have a common digital platform to collaborate and use.

Describe Action & Implementation

Actions Taken:

The events traditionally rely on a large amount of analog material for support. Within the project's scope, we aimed to reduce the need for analog materials while enhancing stakeholder engagement through a robust content management system and integration with mobile and AR technologies. As a result, most materials are now distributed digitally, significantly minimizing the use of analog resources.

Implementation Strategy:

The available data and the data to be included in the system for the development and demonstration of the final prototype will be collected, classified and selected by TSC on the basis of specifications to be determined. Coding is based on international standards and formats. The structure and documentation of each content unit will be based on commonly accepted content types and metadata standards. The basic parts are the database, the content management system, and the content presentation system.

Collaborations and Partnerships:

Laboratory of Photogrammetry and Remote Sensing, Aristotle University of Thessaloniki, Greece.

Thessaloniki State Conservatory.

Beetroot Design Group.

Vision Business Consultants

Impact and Results

Tangible Outcomes:

More than 100 downloads on Play Store and Apple Store, along with significant interest in usage by professionals in the sector.

Broader Impact:

The project had a significant impact on professionals, organisations, and the cultural sector. DIGI-ORCH is a user-friendly resource with impressive outputs, making it attractive to users and competitors alike.

For the Thessaloniki State Conservatory (TSC), the system enables smooth communication with audiences and interaction before and after concerts or educational events. It opens new content channels and strengthens relationships with participants through interactive exchange.

From an educational and cultural perspective, the program helps TSC reach younger generations who embrace digital and augmented reality (AR) technologies, making classical music and learning more accessible and engaging.

The tech industry also benefits from AR's growing use in cultural events, fostering collaboration between developers, designers, and multimedia creators.

Moreover, it promotes sustainability by reducing printed materials and encouraging environmentally responsible practices in the cultural sector.

Transferability:

The DIGI - ORCH platform consists of the content management system, a web platform accessible on demand for the uploading and hosting of digital content. In addition, the mobile phone application that enables access to digital content and its viewing through analogue material can be adapted for each of the stakeholders and potential events following their designed visual identity.

Although in the context of the project the implementation was done in collaboration with the State Conservatory of

Thessaloniki and its main objective was to support a concert, the platform can be used for any kind of cultural and non-cultural event that produces digital and analogue content, enabling everyone to configure the final mobile application based on the needs of the event.



Success Factors & Challenges

Key Success Factors:

All events have a wealth of content that is either made available to people before the event for promotional purposes or during the event to visitors and even after the event to disseminate the results.

In this context and taking into account that for the success of an event, apart from those who organise it, those who create the respective content and the way of distribution play an important role, the respective actors with the greatest involvement in each part of the above were involved.

Thus, for the music event itself, as specified in the project, an important music provider was selected, for the content creation the respective content creation provider with high specialization as well as the respective provider for the technical implementation of the DIGI-ORCH platform. Concluding the main key success factor was the Strong partnerships with experts.

Main Challenges Faced:

The main challenges encountered focused on the delay in the production of the event content.

In addition to the content produced by content creators, a significant amount of information needs to be produced by the organisation organising the event.

Due to the great effort to organize the event, the information to be included in the system the most of the times are delayed and provided in a highly heterogeneous and unorganized way.

In this context, the digital content management platform and its mobile application allows dynamic updating of the content so that the mobile application to be available earlier than the event while having the ability of dynamic enrichment.

Lessons Learned & Recommendations

Lessons Learned:

Organising and managing analogue and digital content is one of the most important issues facing the organisations that support and organise events. The same organisations, whether cultural or other, can have information and content that is reusable but also linked to different events.

At the same time the creation of large volumes of printed content that cannot be reused is a waste both economically and environmentally.

Having this as a key example when designing and implementing the DIGI-ORCH solution, the use of digital tools such as the event content management system and the integration of technologies such as augmented reality and visual target recognition technologies in images via mobile devices is a solution that can significantly reduce the work of information management by the organisers and furthermore allow the dynamic updating of mobile device applications with new content.

Recommendations for Replication:

For institutions or organizations considering implementing a similar initiative, the following recommendations can help ensure a successful replication:

1. Understand the Needs of Your Audience and Stakeholders.
2. Design an Intuitive and User-Friendly System: The application created for DIGI-ORCH can be customised based on the target events. Prioritize intuitive navigation, accessibility, and ease of use. Ensure that AR functionalities, interactive content, and additional resources are seamlessly integrated into the interface.
3. Use of a Robust Content Management System (CMS): The well-structured CMS is crucial for managing event data, multimedia content, and printed materials dynamically. The implemented DIGI-ORCH CMS is based on a database system capable of organizing event details and other crucial information. The CMS is web based and can be accessed on demand.
4. Create Smart and Interactive Printed Materials: Based on the event traditional materials should be enhanced

with digital features without compromising their aesthetic and informative value. Maintain high-quality printed content with strategically placed AR markers that enable users to access extended digital content.

5. The Collaboration Among Key Stakeholders is crucial.



Digital Metropolitan Museum

– Organisation of the Museum of Contemporary Art – MOMus

Information

Name of Organization:

PostScriptum Information & Communication Technology Ltd

Country: Greece

Contact Person: Kostas Konstantinidis

Contact Email: kkonst@postscriptum.gr

Type of Initiative:

The Digital Metropolitan Museum – MOMus project falls under the category of a cooperation project. It involves collaboration between museum professionals, technology experts, and educators to digitally transform cultural heritage. The initiative also aligns with support actions/programmes, as it enhances accessibility, education, and audience engagement through digital innovation.

Primary Focus:

Digital Transition

The geographical focus / implementation level: Greece, Central Macedonia Region, Thessaloniki

Duration:

1 year

Amount of Budget Required:

€464,442 (VAT included)

Funding Source(s):

National Strategic Development Plan 2014-2020

Website:

<https://www.postscriptum.gr/>

Objective and Relevance

Objective of the Initiative:

The project aimed to digitally transform part of the Museum's collection to create a fully digital cultural, educational, and recreational destination. This destination is designed to offer an experiential approach to learning through the use of innovative technological tools and information and communication applications.

Target Audience:

The Digital Metropolitan Museum – MOMus project serves a diverse audience across cultural, educational, and technological sectors.

Primary beneficiaries include museum professionals, such as curators, conservators, and museologists, who gain new tools for digital documentation and exhibition design. Educators and students benefit from interactive learning resources that integrate art and history into academic curricula.

The general public, including art enthusiasts, researchers, and international audiences, can now engage with MOMus collections remotely.

Additionally, the project supports technology professionals in digital archiving, web development, and interactive media. The initiative also prioritises accessibility, reaching individuals with disabilities and ensuring inclusive cultural participation.

Relevance to CCSI:

Overall, this initiative reflects the CCSI's transition towards a digital, sustainable, and inclusive cultural landscape. It modernises cultural heritage presentation, enhances public engagement, and ensures long-term accessibility—all while embracing the sector's evolving technological and educational frameworks.

Describe Action & Implementation

Actions Taken:

The project focused on creating digital content and promoting it through a redesigned website, interpretive exhibits, and digital exhibitions.

Digitisation activities included:

- Digitisation of paintings, drawings, collages, sculptures, and installations.
- Scanning of archival material, photos, and negatives.
- 3D imaging of sculptures and installations.

A new website was launched with a refreshed layout reflecting MOMus' profile. The full digital collection is presented as a virtual museum.

Interactive applications include:

- Digital 3D platform for MOMus exhibitions.
- 360° virtual exhibitions.
- Interactive documentaries: The Work of Kostas Balafas, Fashion History through the MOMus Photographic Archive.
- Interpretive exhibit: The Life of Alex Mylona.
- Digital Museum Kit.
- Virtual tour and museum guide apps.
- Phygital installation for heritage navigation.
- Virtual MOMus exhibition on Wikipedia.

Implementation Strategy:

The Digital Metropolitan Museum – MOMus project followed a structured, multidisciplinary approach, combining advanced technologies with museum management best practices.

Artworks were digitised using high-resolution scanners, specialised photography equipment, and 3D modelling tools for sculptures and installations.

A digital asset management system (DAMS) was used to store, organise and retrieve content efficiently. The website and interactive applications were developed using modern web technologies, ensuring accessibility, user-friendliness and cross-platform compatibility. Agile methodologies supported collaboration among museologists, curators, developers and UX/UI designers, enabling iterative improvements. The project also prioritised compliance with digital heritage preservation standards and intellectual property regulations. User-centred design principles were applied, involving educators, researchers and the public in usability testing to enhance engagement and accessibility.

Collaborations and Partnerships:

Polyptychon Cultural Services.

post scriptum

Impact and Results

Tangible Outcomes:

1. Significant increase in visitor traffic to the organisation's official website, enhancing its reach and impact.
2. Substantial growth in the number of visitors to MOMus museums, reflecting a rising public interest in arts and culture.
3. Strengthened inclusivity and a B3 rise in visits from specialised groups, facilitated by strict adherence to accessibility standards and inclusive practices.
4. Strategic expansion of the organisation's social media presence, fostering greater engagement and outreach.

Broader Impact:

The Digital Metropolitan Museum – MOMus project has transformed cultural engagement by benefiting museum professionals, educators, the public, and the tech sector.

It has enhanced digital skills for curators and developers, introduced interactive learning tools for students, and expanded global access to MOMus collections, including for individuals with disabilities.

Collaboration with technology companies has driven innovation in digital archiving and exhibition design.

Additionally, the project has positioned Thessaloniki as a leader in digital culture, setting a benchmark for museums embracing digital transformation both nationally and internationally.

Transferability:

Transferring such a project to other countries requires adaptation to the cultural, technological, and institutional specificities of each context, following a strategy that ensures successful implementation and long-term sustainability.

A comprehensive needs analysis and understanding of the local cultural ecosystem are essential to adapt the MOMus model to museum collections, technological capabilities, and audience expectations.

Collaboration with local museums, universities, and tech organisations is key to fostering expertise and integrating innovative solutions.

Legal and ethical aspects concerning intellectual property rights and the use of digital heritage must also be addressed.

Technical implementation should follow internationally recognised standards and ensure content accessibility across devices and languages.

Additionally, training and educational programmes for museum staff are vital to ensure the effective use, maintenance, and evolution of digital tools and applications.



Success Factors & Challenges

Key Success Factors:

The project "Digital Metropolitan Museum - Museum Organisation of Contemporary Art of Thessaloniki (MOMus)" represents an exemplary practice, as it promotes the digital transformation of cultural heritage and makes art accessible to a wider audience. Through the digitisation of works, the creation of interactive applications, and the development of virtual exhibitions, MOMus is transformed into a modern, educational, and entertaining destination. Moreover, the use of innovative technologies, such as 3D representations and interactive documentaries, enhances experiential learning and deepens the museum experience.

Main Challenges Faced:

The project revealed technical and organisational challenges. Digitising artworks required specialised equipment, advanced software, and skilled collaborators.

A functional, interactive website needed an efficient digital asset management system for proper storage, organisation, and presentation of content.

Organisationally, collaboration among museologists, curators, UX/UI designers, developers, and digitisation experts was essential, requiring coordination and effective management.

Intellectual property issues were also crucial, ensuring legal compliance in distributing digital artworks.

Training was vital for both staff managing content and users interacting with applications.

Accessibility was a key challenge, as content had to address diverse audiences—children, educators, researchers, and people with disabilities.

The digital museum aimed to enhance—not replace—physical visits, preserving the authenticity of the museum experience and fostering a deeper connection with artworks through inclusive, user-friendly digital tools.

Lessons Learned & Recommendations

Lessons Learned:

The Digital Metropolitan Museum – MOMus project has highlighted key insights for successful digital transformation in cultural institutions.

First, cross-disciplinary collaboration is essential—bringing together curators, technologists, and educators ensures both cultural integrity and technological innovation.

Second, user-centred design enhances accessibility and engagement, making digital content more inclusive for diverse audiences.

Third, intellectual property management is crucial, requiring clear legal frameworks for digitising and sharing cultural assets.

Additionally, flexibility and adaptability are key, as evolving technologies and audience needs require continuous updates and improvements.

Finally, the project underscores that digital experiences should complement, not replace, physical visits, preserving the authenticity of in-person museum engagement while expanding global reach.

Recommendations for Replication:

The development of a digital transformation project, such as the "Digital Metropolitan Museum - MOMus," requires a strategy that includes careful planning, technological innovation, and collaboration across various specialisations.

Initially, an analysis of needs and the formation of a clear plan is necessary, which will define the objectives, timeline, and available resources.

Next, the digitisation and documentation of cultural content is carried out using advanced technologies. At the same time, an accessible and user-friendly online platform is developed, while educational and interactive tools are implemented to enhance experiential learning.

The successful implementation of the project requires continuous evaluation, collaboration between museologists, developers, and designers, as well as ensuring its long-term sustainability.



ΚΩΣΤΑΣ ΜΠΑΛΑΦΑΣ
1917–2011

Ο Κώστας Μπαλαφάς γεννήθηκε το 1917 στο χωριό Δοράνι Κορινθίας. Σπούδασε τις Ελληνικές, από γέννης, Γαλλικά, Γερμανικά και Αγγλικά, στο Γενικό Λύκειο της Αθήνας. Ακολούθησε την Παιδαγωγική Σχολή της Αθήνας και εργάστηκε ως δάσκαλος στην Αθήνα και στην Κρήτη. Το 1945 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1947 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1949 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1951 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1953 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1955 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1957 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1959 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1961 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1963 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1965 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1967 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1969 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1971 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1973 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1975 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1977 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1979 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1981 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1983 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1985 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1987 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1989 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1991 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1993 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1995 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1997 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 1999 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2001 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2003 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2005 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2007 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2009 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2011 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2013 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2015 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2017 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2019 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2021 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2023 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας. Το 2025 έγινε διευθυντής του Γενικού Λυκείου της Αθήνας.

Digital Dragons

Information

Name of Organization:

Krakow Technology Park

Country:

Poland

Contact Person:

Not specified

Contact Email:

info@digitaldragons.pl

Type of Initiative:

Capacity-building program, networking platform, and sustainability accelerator

Primary Focus:

Supporting game development companies in sustainable and digital innovation by providing knowledge, funding opportunities, and networking with key stakeholders in the gaming and creative sectors.

The geographical focus / implementation level: Poland, with international outreach through partnerships, conferences, and knowledge exchange initiatives.

Duration:

Since 2012

Budget required:

Not specified

Funding source(s):

Public and private funding, EU grants, industry sponsorships

Website:

<https://krakjam.digitaldragons.pl/en/>

Objective and Relevance

Objective of the Initiative:

Promote the adoption of sustainable practices and digital innovations within the gaming industry.

Facilitate the digital transition of creative businesses through education, training, and mentorship.

Foster innovation through cross-sector collaboration, knowledge-sharing, and international networking opportunities.

Enhance the competitiveness of Polish game developers in the global market by integrating sustainability into their business models.

Target Audience:

- Independent game development studios, particularly SMEs and startups.
- Creative entrepreneurs looking to integrate sustainability into their business practices.
- Industry professionals, researchers, and policymakers interested in sustainable and digital innovations in creative sectors.
- Investors and funding institutions looking to support eco-friendly and technologically advanced projects.

Relevance to CCSI:

Accelerates digital transformation – Supports game developers in adopting cutting-edge digital tools and technologies.

Enhances digital skills – Provides training, workshops, and mentorship to boost digital competencies in the gaming industry.

Develops digital platforms – Establishes online networking, knowledge-sharing, and funding access tools for creative businesses.

Supports innovation – Encourages the use of AI, cloud computing, and immersive technologies in game development.

Strengthens interoperability – Promotes integration between gaming, digital content platforms, and emerging tech ecosystems.

Aligns with EU digital strategies – Contributes to the broader digital transition of the cultural and creative industries.

Describe Action & Implementation

Actions Taken:

Annual Digital Dragons Conference – A key event that brings together industry professionals, startups, and investors to discuss the latest trends in sustainable game development and digital transition.

Workshops and Training Programs – Regular educational initiatives focusing on digital tools, sustainable production, and best business practices.

Support for Startups and SMEs – Tailored mentoring programs, funding support, and networking opportunities for small and medium-sized game development studios.

Industry Reports and Research – Publication of case studies, white papers, and reports on sustainability and digitalization in the gaming sector.

Collaboration with Academia – Partnering with universities and research institutions to develop innovative solutions and educational content for future industry professionals.

Implementation Strategy:

Establishing strategic partnerships with key industry players, research institutions, and policymakers to drive systemic change.

Integrating sustainability and digitalization into gaming sector policies by engaging stakeholders in policy dialogue and advocacy efforts.

Providing free and accessible educational resources, toolkits, and guidelines to encourage best practices among creative businesses.

Organizing networking events to facilitate cross-sector collaboration and international cooperation.

Collaborations and Partnerships:

Leading industry associations, such as the Polish Gamedev Association.

Universities and R&D centers specializing in digital innovation and sustainability research.

Game development studios and major publishers interested in adopting sustainable practices.

Impact and Results

Tangible Outcomes:

Digital Dragons is an annual gaming industry conference organized by Krakowski Park Technologiczny, achieving impressive results over the years:

- Participants: 2,500 attendees from 870 companies across 51 countries in 2023; over 2,600 in 2024.
- Talks & Speakers: 114 lectures by 136 speakers in 2023; 132 topics with 195 speakers in 2024.
- Indie Zone: 70+ indie studios showcased projects in 2024, with 40 competing in the Indie Showcase.
- Business Meetings: Nearly 3,000 business meetings were scheduled via the conference app in 2023.
- Awards: Best Polish Game in 2024—Cyberpunk 2077: Phantom Liberty (CD PROJEKT RED); Best Foreign Game—Baldur's Gate 3 (Larian Studios).

Broader Impact:

Enhanced international competitiveness of Polish game developers through improved sustainability and digital competencies.

Greater awareness of sustainability in the gaming industry, leading to a shift in production and business strategies.

Development of a replicable model that can be adapted to other creative industries, such as film, music, and design.

Transferability:

The initiative's structure and methodology can be adapted to other cultural and creative sector sub-industries.

The knowledge-sharing and capacity-building framework can be replicated in other European regions.

Best practices and case studies can be used to inspire similar programs in different geographical and sectoral contexts.

Success Factors & Challenges

Key Success Factors:

Strong engagement from industry stakeholders, leading to greater awareness and widespread adoption of best practices.

Availability of EU and national funding programs that support the initiative's long-term sustainability.

A high level of interest from game developers and creative professionals in adopting green and digital transformation solutions.

Effective use of networking and knowledge-sharing platforms to maximize outreach and impact.

Main Challenges Faced:

Ensuring long-term funding stability to maintain and expand the initiative.

Encouraging small and medium-sized enterprises to integrate sustainable practices despite financial and resource constraints.

Balancing commercial success with sustainability goals, ensuring that eco-friendly solutions remain financially viable.

Overcoming resistance to change within the industry and promoting awareness of sustainability benefits.

Lessons & Recommendations

Lessons Learned:

Effective industry-wide collaboration is essential for driving meaningful change in sustainable game development.

Financial incentives and funding opportunities play a crucial role in motivating game developers to adopt sustainable practices.

Digital transformation should be fully integrated into business strategies to ensure long-term competitiveness and growth.

Public awareness and education are key to promoting sustainability in the gaming industry and creative sectors.

Recommendations for Replication:

Foster stronger public-private partnerships to secure funding, expertise, and industry support.

Develop sector-specific sustainability guidelines that can be easily adopted by creative businesses.

Establish dedicated knowledge-sharing platforms to facilitate the exchange of best practices and innovative solutions.

Encourage policymakers to create supportive regulations and incentives for sustainability in the creative industries.

Expand the initiative to include other creative sub-sectors, ensuring that sustainable and digital transition efforts are applied more broadly.

Digital Regional Resources

Information

Name of Organization:

Marshal's Office of the Małopolska Region

Country:

Poland

Contact Person:

Not specified

Contact Email:

Not specified

Type of Initiative:

Non-refundable grants

Primary Focus:

Digital Transition

The geographical focus / implementation level:

Regional (Małopolska, Poland)

Duration:

2014 – 2020

Amount of Budget required:

Approx. €11,6 million

Funding Source(s):

Regional Operational Programme for Małopolska 2014-2020 (EU funding), Priority axis 2: DIGITAL MAŁOPOLSKA Action: 2.1.2 Regional digital resources.

Website:

<https://www.malopolska.pl/en/the-marshals-office/general-information>

Objective and Relevance

Objective of the Initiative:

The primary objective of the initiative is to increase the use of ICT in making public sector resources more accessible and improving the delivery of digital public services.

The program supports the digitization of data and information collected by public institutions, as well as regional cultural and heritage resources and tourism-related assets.

Key actions include the development of digital repositories, content distribution platforms, and secure data storage solutions.

By integrating digital solutions, the initiative enhances accessibility, efficiency, and interoperability of e-services, contributing to the broader digital transformation.

Additionally, it supports environmental sustainability by reducing paper-based processes and enabling secure and efficient data sharing.

Target Audience:

Potential groups of beneficiaries: Territorial Self-Government Units, higher schools, scientific units, cultural institutions, non-governmental organisations, churches and religious associations, national parks.

The main target groups of the intervention: residents, enterprises, tourists and visitors to the Małopolska region, public institutions.

Relevance to CCSI:

The initiative supports the digital transformation of cultural and creative sectors by enhancing access to digital resources, fostering innovation, and improving interoperability.

It aligns with the CCSI sector's transition by enabling cultural institutions to digitize and share heritage assets, making them more accessible to the public and industry professionals.

By reducing reliance on physical archives and paper-based processes, the initiative promotes environmental sustainability, a key goal of the CCSI transition.

Strengthened digital infrastructure and expanded e-services facilitate new business models and creative opportunities within the sector.

The initiative encourages collaboration between cultural institutions, public bodies, and private entities, fostering cross-sectoral synergies.

Improved digital literacy and cybersecurity measures ensure long-term sustainability and inclusivity of digital cultural content.

Describe Action & Implementation

Actions Taken:

The initiative included the following key actions to support the digital transition:

- Digitization processes – Conducting digitization efforts in line with existing guidelines and recommendations.
- Development of digital repositories – Creating and expanding repositories with secure data storage, integration, and access within regional digital archives.
- Digital content distribution platforms – Establishing platforms for open access to digital resources, enabling reuse and the development of new digital services, including by non-public entities.
- Unified access systems – Developing systems that provide remote, standardized access to information, catalogs, and publicly available resources, including those from libraries.

Implementation Strategy:

The implementation strategy was based on a structured selection process with obligatory and scored criteria.

Key Approaches:

- Concept & Feasibility – Ensuring eligible expenditures, accurate indicators, and realistic schedules.
- Sustainability – Assessing organizational capacity, technical feasibility, and durability of outcomes.
- Policy Alignment – Compliance with horizontal policies, interoperability, and data security.
- Needs Assessment – Addressing identified user needs and providing cross-sectoral digital solutions.
- Complementarity – Ensuring integration with existing digital resources.

Evaluation Criteria:

- Environmental Impact – Contribution to sustainability and environmental protection.
- Resource Significance & Reusability – Potential for reusing digitalized resources.
- Openness & Accessibility – Enhancing public access to digital assets.
- Scope – Regional, subregional, or local impact

- Readiness & Socioeconomic Impact – Preparedness level and economic/social influence.

Collaborations and Partnerships:

The initiative fostered partnerships exclusively among eligible beneficiaries, including: Territorial Self-Government Units, Higher education institutions, Scientific units, Cultural institutions, Non-governmental organizations, Churches and religious associations, National parks.

Partnerships were purpose-driven, ensuring joint project implementation through contributions in human, organizational, technical, or financial resources.

Collaborative efforts involved active participation in project tasks and shared responsibility for costs, including post-implementation management and infrastructure maintenance (if applicable).

Applicants were required to demonstrate the added value of each partner's involvement in achieving project objectives.

Impact and Results

Tangible Outcomes:

A total of 28 applications were submitted across two calls, requesting 117% of the available funding allocation.

17 projects received funding.

Projects were categorized based on the type of digitalized data (some projects combine more than 1 type):

- 9 projects focused on digitizing and sharing written materials (documents, books, journals).
- 5 projects involved the digitization of photographs.
- 4 projects digitized museum exhibits (e.g., sculptures, paintings).
- 2 projects focused on digitalizing historical sites.
- 3 projects covered other materials (e.g., engravings, musical content).

The majority of digital content was provided by cultural institutions such as museums, libraries, and cultural foundations.

49% of project costs were allocated to content supervision and personnel expenses for the digitization process.

Only 14% of expenses were used for acquiring fixed assets, as most beneficiaries outsourced digitization rather than establishing in-house facilities.

Broader Impact:

Increased citizen engagement in digital services.

Strengthened regional digital infrastructure, supporting broader access to e-services.

Significant expansion of public e-services, improving accessibility and efficiency.

Improved digital literacy, empowering users to navigate digital platforms.

Enhanced cybersecurity and interoperability, ensuring secure and seamless digital experiences.

Greater accessibility to cultural resources, benefiting not only museum visitors but also researchers.

Digitization of previously inaccessible collections, including archived and privately-owned items.

Extended reach of cultural institutions, allowing global access without physical constraints.

Elimination of travel and time restrictions, making cultural and academic resources more widely available.

Transferability:

The initiative can be replicated in other regions by adapting its structured approach to digitization, interoperability, and accessibility of cultural resources.

Strong coordination between public institutions, cultural organizations, and private stakeholders is key to success.

The model is scalable, allowing for both local and national implementations.

Emphasizing interoperability with existing platforms enhances long-term usability and integration.

A user-centric approach, including intuitive content organization, increases adoption and engagement.

Sustainable funding mechanisms and continuous cybersecurity improvements are essential for long-term success.

Lessons learned, such as overcoming resistance to change and addressing digital literacy gaps, can guide other regions in implementing similar projects effectively.

Success Factors & Challenges

Key Success Factors:

Strong collaboration – Effective partnerships between public institutions, cultural organizations, and private stakeholders ensured smooth implementation.

Clear policy alignment – Compliance with national and regional digital strategies supported integration and sustainability.

Interoperability focus – Ensuring compatibility with existing digital platforms improved accessibility and long-term usability.

User-centered approach – Intuitive design and thematic content organization enhanced engagement and adoption.

Structured selection process – Well-defined criteria ensured high-quality projects with measurable impact.

Sustainable funding mechanisms – Securing long-term financial support enabled continued development and maintenance.

Digital literacy support – Training and awareness efforts helped overcome resistance to change and encouraged adoption.

Cybersecurity measures – Implementing strong data protection and security policies ensured trust and system reliability.

Main Challenges Faced:

The main challenges encountered included: resistance to change among users and institutions, the need for ongoing cybersecurity enhancements, ensuring interoperability across various platforms.

Additionally, the COVID-19 pandemic significantly delayed project implementation.

Discussions with individual beneficiaries revealed that the primary cause was the labor-intensive nature of digitizing cultural institutions' resources.

Pandemic restrictions and the necessity of remote work further slowed down the digitization process, making it more challenging to meet project timelines.

Lessons & Recommendations

Lessons Learned:

Digital transformation requires both technological and cultural shifts.

High-quality user experience is essential for adoption.

Continuous improvements are necessary to keep up with technological advancements.

The digitization of cultural heritage is crucial, as many institutions lack the financial resources to undertake it independently.

Ongoing efforts in digitization and digital access should continue due to high demand and limited funding.

Future financial frameworks should emphasize the interoperability of regional and national cultural repositories. Better coordination is needed, as local beneficiaries were not always informed about national initiatives.

Most digitized objects are under conservation protection, requiring careful selection, preparation, and archiving.

Digital content must be well-described for easy searchability.

User-friendly presentation is essential, including contextual materials and thematic paths to enhance engagement.

Recommendations for Replication:

Strong coordination between local and national authorities.

Emphasis on end-user needs and digital inclusivity.

Sustainable funding mechanisms for long-term digital transformation.

Appendix - Green Good Practice Cases



Transformation and Strengthening of Competitiveness of Cultural and Creative Industries

Information

Name of Organization:

ENTER KOPRIVNICA

Country:

Croatia

Contact Person:

Vesna Vrhovec

Contact Email:

vvrhovec@enterkoprivnica.hr

Type of Initiative:

Public call

Primary Focus:

Digital and Green

The geographical focus / implementation level: Croatia**Duration:**

30/04/2024 – 01/07/2024

Amount of budget required:

€33,180,702.10

Funding source(s):

National Recovery and Resilience Plan 2021-2026 (hereinafter: NPRR)

Website:

<https://fondovieu.gov.hr/pozivi/105>

Objective and Relevance

Objective of the Initiative:

The aim of the call is to strengthen the capacity of cultural and creative industries to operate on the single digital market in accordance with the new regulatory and legislative framework and to develop new innovative processes, products and services that will contribute to cultural and media diversity and pluralism.

Target Audience:

Companies, crafts, artistic organizations, natural persons outside of employment who perform freelance activities and are members of one of the artistic professional associations, cultural institutions.

Relevance to CCSI:

The call will enable micro, small and medium-sized enterprises to introduce new technologies into business models and production processes, as well as to implement all activities that are a prerequisite for a quality digital transformation with the aim of optimizing, increasing the quality and thus the competitiveness of cultural, artistic and creative products and services on the global digital market.

By introducing digitalized processes into business and applying innovative solutions, the availability of cultural and creative content will increase, and the digital context will contribute to its greater reach and high level of visibility on the single digital market.

Describe Action & Implementation

Actions Taken:

Public call was open

Implementation Strategy:

This Public Call is aimed at the continuous development of new ways and models of doing business, including those designed to mitigate the negative impact of the coronavirus pandemic on the cultural and creative industries.

The aim of the measures is the long-term implementation and usability of new business solutions in recovery conditions. The Call is divided into two groups.

Group A: the lowest amount of grants that can be awarded to an individual entrepreneur under this Call is €40,000 per project proposal, and the highest amount of grants that can be awarded per individual proposal is €995,000. In this group, the allocation of state aid and de minimis aid for activities related to the implementation of the project is planned.

Group B: eligible applicants are: natural persons outside of employment who perform freelance activities and are members of one of the artistic professional associations, crafts, artistic organizations. The lowest amount of grants that can be awarded to an individual entrepreneur under this Call is €15,000 per project proposal, and the highest amount of de minimis grants that can be awarded per individual proposal is €300,000.

In group B, it is planned to award de minimis grants for activities related to the implementation of the project.

Collaborations and Partnerships:

(No data provided)

Impact and Results

Tangible Outcomes:

The award procedure of the Call is extended.
The reason for the extension is the exceptionally large number of project applications from various areas of cultural and creative industries, which makes the award procedure particularly demanding and complex, and requires a longer duration of the award procedure. Therefore, with the date of 30 January 2025, the duration of the award procedure has been extended by an additional sixty (60) calendar days.

Broader Impact:

(No data provided)

Transferability:

(No data provided)

Success Factors & Challenges

Key Success Factors:

(No data provided)

Main Challenges Faced:

(No data provided)

Lessons & Recommendations

Lessons Learned:

(No data provided)

Recommendations for Replication:

(No data provided)



Celebrate Awareness – The Upcycle project

Information

Name of Organization:

Soulfood Thessaloniki

Country:

Greece

Contact Person:

Dimitris Kalemis

Contact Email:

kalemis@takkt.gr

Type of Initiative:

Cooperation project

Primary Focus:

Green transition

The geographical focus / implementation level:

City of Thessaloniki

Duration:

May 2022 – ongoing

Budget required:

Around thirty thousand euros (€30,000) to cover expenses for marketing & promotion, research and constructions. The work done was on volunteer basis.

Funding Source(s):

Exclusively from sponsorships (Athenian Brewery, Heinrich Böll Stiftung, etc.)

Website:

<https://www.instagram.com/soulfoodthessaloniki/>

<https://www.facebook.com/profile.php?id=100082681714684>

<https://vimeo.com/1057597554/e705f61deb>

Objective and Relevance

Objective of the Initiative:

The amount of single-use plastic cups used by the 30,000 visitors per year and the collection of huge piles of plastic waste, led to the idea of an environmental awareness campaign. Starting in 2022, the first cycle of the action - the upcycle Project, focused on the exploitation of the Street Food Festival's waste with the aim of reusing it, applying the principles of circular economy.

Target Audience:

The initiative of Soulfood Thessaloniki, organizer of the Thessaloniki Street Food Festival and the Thessaloniki Beer Festival, to find sustainable solutions and waste management for the festivals, led to the environmental awareness action Celebrate Awareness (CA).

The CA campaign is addressed to all visitors of the festival and to all people of all ages, as we all come across the use of plastic in different situations throughout our lives.

Through the awareness-raising action, everyone can realize the impact of plastic on the environment and the possibility of reuse.

The visibility of the festival, as well as its high attendance, contributed to the creation of a celebration of awareness aimed at raising the environmental consciousness of visitors.

Relevance to CCSI:

Festivals are a part of the Cultural and Creative Sectors and Industries (CCSI). Celebrate Awareness is linked to the green transition of CCSI, promoting the circular economy in such kind of events.

Describe Action & Implementation

Actions Taken:

The volume of plastic collected at the 2022 festival was highlighted during the 2023 festival in one of the main structures, attracting the interest of visitors.

At the 2024 festival the result, was presented and decorated one of the central structures, revealing to visitors the result of the action of the past years. The collected cups were turned into pellets and then mixed with acrylic cement and resin. The prototype panels created meet the needs of the festivals (e.g. roofing, cladding material, etc.).

The density of concrete with a plastic pellet admixture is lower, so less concrete is used and the overall construction has a lower energy footprint. For aesthetic reasons, a central resin core was chosen to clearly show the plastic pieces used.

In this way there is a better understanding of the original idea by the viewer and the action takes on a primary form of social inclusion "my cup is also here; I contributed to the action".

The action and the result were also presented outside the context of the festival.

Implementation Strategy:

With reciprocal campaigns such as "Bring 10 glasses, win a free beer", visitors were confronted with the idea of reuse and supported the action by collecting the material.

The whole process followed, applied the principle of circular economy, giving a new form to a waste material, saving energy and money.

The result of the ingenuity of the designers and manufacturers is also an awareness manifesto.

The acrylic cement admixture raises awareness around the global issue of concrete manufacturing, which takes up 4-8% of total global carbon dioxide emissions.

Collaborations and Partnerships:

The main stakeholders of Celebrate Awareness are its organisers who are in close cooperation with drink suppliers, other creatives, NGOs and civil society organisations.

The beneficiaries include all the visitors of the festival and the society in general, as Celebrate Awareness brings circular economy in front and in practice.

The first cycle in 2022 was implemented with the support of Athenian Brewery and the Open University of Patras.

The architectural office TAKKT in collaboration with the industrial designer Stelios Masala, with the support of Heinrich Böll Stiftung and Athenian Brewery, created an experimental prototype material that meets the needs of the festivals and can be reused in more than one event. 'SKG makers' offered the use of the plastic shredder machine.

Other organisations, such as Creativity Platform and University of Macedonia, hosted the installation made from the recycled plastic cups, accompanied by a short video documenting all the steps of the panel creation.

Impact and Results

Tangible Outcomes:

Celebrate awareness is now an umbrella for environmental awareness actions, where Soulfood (Street Food Festival Organiser), as well as other organizations, groups etc. can present and implement tactics, methods, ideas in the context of the Thessaloniki Street Food Festival.

The high attendance with about 30,000 visitors per year is a miniature of the society and offers interesting data of applied methods for analysis.

In 2022 & 2023, about 25,000 single used plastic cups were gathered, through the collecting cups –campaign. Around 5,000 of them were reused and got implemented in the outcome material.

Broader Impact:

The impact on visitors provides the organisers with useful material for future actions and has an educational character for both sides.

With the setup of informal pavilions and interactive procedures the festival visitors are becoming part of the action without being forced to participate.

Transferability:

Having now a methodology and the necessary circle of partners, Soulfood can support other events, festivals (such as local traditional feasts), organisations, municipalities, etc. by providing the steps to implement sustainable solutions in large scale events, moving towards the idea of a "zero waste" festival.

Success Factors & Challenges

Key Success Factors:

Output Nr. 1 – Case study: The fact that the collection of plastic waste takes place during the festival allows to create a real-time case study of the idea that can be monitored, analysed and documented.

Output Nr. 2 – Construction material (panels): The festival showcases circular economy methods and examples of plastic recycling and reuse, since the created panels are being used for future installations and constructions. This reduces the cost and environmental impact since the outcome is formed by the festival's own waste.

Output Nr. 3 – Open source booklet: it collects information about plastic and its environmental impact and presents methods on how to eliminate the use of plastic from festivals and events of this scale, moving towards zero waste, and how a festival or event can meet its own needs based on the principles of the circular economy by processing the material collected.

Main Challenges Faced:

Trying to carry out the project in the Greek reality, was a big challenge, since the waste treatment methods for private operators are at a very early stage and the technological, financial and knowledge support could not facilitate actions such as Celebrate Awareness.

Since it is very difficult to find existing techniques for managing waste for big scale events, the organizers had to create their own methods and know how, which consumed a lot of time and resources, often bringing the procedures to a standstill.

The biggest challenge was to find a proper way to reuse the collected waste. The waste industry was not able to help with their standard production lines as the amount of waste, even if it was very large for the festival standards, was still very small to integrate into their production lines.

Lessons Learned & Recommendations

Lessons Learned:

The innovation of this specific project lies in the reduction of non-recyclable, single-use plastic, leading to a significant decrease in plastic consumption as well as a reduction in the amount of cement used in the mix.

The creative team concluded that the only truly sustainable approach was to stop using single-use plastic cups and switch to reusable solutions, which are still very expensive but fulfill our goal of becoming a zero-waste festival.

Celebrate Awareness project provides information and methods on how the use of plastic from festivals and events of such a scale one can be eliminated, moving towards zero waste, and how a festival or an event can meet its own needs based on the principles of circular economy, by processing the material collected.

Recommendations for Replication:

This idea is transferable to similar large events (e.g. stadiums, concerts, trade fairs, etc.). In this respect, Heinrich Boell Stiftung and Soulfood are creating an open source booklet, which documents the steps taken so far, describe the methods and show the results of the applied circular economy project.

It will serve as an inspiration for other organisers to access know-how and contacts with the people involved, so that they too can apply these steps and become more sustainable by reducing their ecological footprint.



CICO HUB (Circular Co-Creation Hub)

Information

Name of Organization:

Designregio Kortrijk

Country:

Belgium

Contact Person:

Sébastien Hylebos

Contact Email:

sebastien@designregio-kortrijk.be

Type of Initiative:

Cooperation project

Primary Focus:

Green transition

The geographical focus / implementation level:

Regional level

Duration:

4 years

Budget required:

Depending on scope of the activities. For all initiatives and projects combined, we had a budget of €400,000 in the past 4 years.

Funding Source(s):

Flemish government

Website:

<https://designregio-kortrijk.be/en/drk-for-you/circular-co-creation-hub>

Objective and Relevance

Objective of the Initiative:

A collaboration with actors from different backgrounds and with different competence often reveals surprising ideas.

This platform therefore aims to increase knowledge about waste management and circular entrepreneurship, discuss problems and barriers and create (chain) cooperation.

Target Audience:

For production companies, social enterprises, waste processing companies, service providers, companies active in the sharing economy, knowledge centres, creative enterprises,... with the central theme: waste valorisation and circular economy.

Relevance to CCSI:

We organise networking sessions, info sessions, workshops around the circular economy, ecodesign, circular design and the social economy. By doing so, we bring the necessary knowledge to creatives in the field of sustainable design and economy.

We also put these ideas into practice by setting up collaborations between companies and creatives, in which the designers critically work with residual flows from companies to investigate new opportunities.

The above initiatives ensure that creatives are better prepared and can contribute to the green transition by guiding companies in the right way.

On the other hand, with the experience from the project, companies will think more critically about their production processes and the waste streams created in the process.

Describe Action & Implementation

Actions Taken:

In a first phase of the project, we organised a large online session with companies from the region to identify what residual flows are present at manufacturing companies.

An open call was then sent out to companies to participate in a co-creation process with designers.

4 companies/organisations were selected and paired with 3 designers each. The designers mapped and analysed the companies' production processes in detail.

The aim for the designers was to develop new applications for these residual streams, so that they did not have to end up in the waste.

Through feedback moments between the companies and the different designers, nice knowledge sharing and cross-learning emerged.

In this way, the designers grew in sustainable design.

The results of these co-creation projects were shared with the big public to create awareness on the circular economy and the value of leftover materials.

Besides this co-creation process, we also organised networking events, information sessions for knowledge sharing and setting up collaborations around the circular economy.

Participants were always a mix of companies and designers.

Through workshops and short training courses, we also help companies and creatives to think critically about production processes and products in order to start designing them in a sustainable way.

Implementation Strategy:

See above.

Collaborations and Partnerships:

The CICO HUB is a partnership between several actors; Designregio Kortrijk, Howest University of applied sciences, Intercommunal Leiedal, Voka Chamber of Commerce, social enterprises WAAK and Deltagroep. A partnership with these relevant organisations was crucial to cover all the stakeholders needed to build on a circular economy.

You need all parts of the chain to make the circular economy successful.

**Impact and Results****Tangible Outcomes:**

4 companies/organisations and 12 designers participated in the co-creation projects, resulting in 10 circular solutions for leftover materials.

3 exhibitions were set up during our WONDER Creativity Festival (1 per year during the last 3 years) where we showed the results of our co-creation projects, combined with inspiring circular products from other companies. During these exhibitions we had more than 32,000 visitors that saw the installations.

We organised more than 16 network events, infomoments, inspiration sessions during the last 4 years with more than 800 participants.

Broader Impact:

With the CICO HUB, we have made a wider impact in several ways.

Through the co-creation projects, we have ensured that companies and designers think more critically about product design and production processes so that they can be implemented more sustainably.

We realised a broad awareness among companies, organisations, creatives and the general public around circular economy, sustainable design, waste management, ...

Through the info and networking session, we brought parties together, made links and set up collaborations. New activities may also arise from this in the longer term.

Transferability:

The possibility of transferring the various activities depends on the existing ecosystem in the region. What kind of businesses are present in the region? What knowledge is already present in terms of circular economy and sustainable design? - So that this knowledge can be transferred to companies and designers. Is the social economy present in the region to support companies in

circular activities? Are there already best practices?

Success Factors & Challenges

Key Success Factors:

The collaboration and interaction between the companies and designers and between the designers themselves was crucial within the co-creation processes. In this way, the different parties learned from each other and achieved better results.

A large part of the production companies in Belgium are located in the region around Kortrijk, allowing us to involve the right stakeholders from the economy.

Having the right partners on board, who pull together on the initiative and communicate to and involve their constituencies.

Linking initiatives to existing successful activities such as linking the showcase moment with the results to the WONDER Creativity Festival, allowing us to reach the wider public.

Main Challenges Faced:

The aim of the co-creation processes was initially to work with residual streams from companies to develop new products. However, this proved to be a huge challenge to develop a new, marketable product with.

Too little budget was provided to set up a full product development process.

The prototypes that were developed were in most cases not marketable.

The process itself was most important and brought new insights to the companies and designers.

We noticed a concern among the designers that it would be more interesting to work on the start of the problem (where the waste streams arise) than on solutions to the waste streams. We therefore responded to this by putting extra effort into workshops and training on eco-design.

For many companies, circular economy is not yet a priority due to the challenging economic situation. So, it is not easy to get them on board with the hub's story. By keeping

sessions accessible and short, we try to involve them anyway.

Lessons Learned & Recommendations

Lessons Learned:

Focus on the cause of the problem and address it; look for opportunities to avoid waste instead of looking for new uses for waste (only at a second stage).

Bringing people together to share knowledge and enable collaboration. Circular initiatives are only possible by involving the entire value chain.

Learn and inspire from best practices shared in inspiration sessions or physical visits.

Recommendations for Replication:

Address the root cause of the problem first —prioritize waste prevention before looking for ways to repurpose waste.

Foster collaboration by bringing stakeholders together to share knowledge and co-create solutions.

Engage the entire value chain to ensure the circular initiative is effective and scalable.

Learn from successful case studies and best practices to refine your approach.

Organize inspiration sessions or site visits to encourage practical learning and motivation.

Maintain flexibility and adaptability, as circular initiatives require continuous improvement and innovation.



Fair Circulair

Information

Name of Organization:

Designregio Kortrijk

Country:

Belgium

Contact Person:

Sébastien Hylebos

Contact Email:

sebastien@designregio-kortrijk.be

Type of Initiative:

Cooperation project

Primary Focus:

Green Transition

The geographical focus / implementation level:

Regional level

Duration:

6 years – present

Budget required:

€126,000

Funding Source(s):

OVAM (Public Flemish Waste Company)

Website:

<https://designregio-kortrijk.be/en/drk-for-you/fair-circulair>

Objective and Relevance

Objective of the Initiative:

Within the world of trade fairs and exhibitions, there is still a huge problem of material waste worldwide.

With the project Fair Circulair and the support of Flanders Circular, Designregio Kortrijk and KortrijkXpo wanted to test a solution in a local context to drastically reduce and reuse waste after an exhibition or fair.

Target Audience:

Exhibition exhibitors, companies, creative community of scenographers, designers, artists, schools, students, academies, making labs,...

Relevance to CCSI:

With this project, we aim to make usable materials available in a low-threshold (free) way to the creative and cultural sector, among others.

Within this project, we also organised our Creativity Week (annual city festival where we showcase innovation and design to the general public) with the aim of creating as little waste as possible.

This way, we get creatives (scenographers, product designers) to think creatively about working with reusable, rentable, etc. materials to leave the smallest possible footprint after the festival.

Describe Action & Implementation

Actions Taken:

Kortrijk Creativity Week (2019)

- Organized a circular event with 4,700 visitors.
- 3 exhibitions and 18 installations built using circular principles; modular and demountable exhibition scenography to facilitate reuse, with focus on ecological design and sustainable materials.
- A thematic day on the circular economy with events and workshops.

Fair Circulair – Reusing Trade Show Waste

- Created a second-hand marketplace for reusable trade show materials.
- Established a closed Facebook group (485 members) for creatives to access materials.
- Hosted regular collection moments for creatives, designers, schools, and event organizers.
- Collaborated with suppliers and expo organizers to integrate material reuse structurally.

Exhibition "We Are the Next Generation" (2020-2021)

- Sustainability was a selection criterion for exhibited projects.
- Exhibition design followed circular principles.
- Materials (honeycomb cardboard) were reused and later recycled or repurposed (e.g., by Swop & Go, a clothing exchange shop).

Creativity Streaming (2021)

- Online inspiration and networking event on circularity and sustainability.
- 3 sessions featuring talks with designers, entrepreneurs, and researchers; topics included

- circular business models, sustainable materials, and circular exhibition practices.
- Expansion and Scaling Efforts

Sustainability Awareness and Sensitization

- Encouraged partners to use sustainable materials and work with local producers.
- Integrated sustainability requirements for suppliers (e.g., catering services avoiding single-use plastics).
- Organized masterclasses and talks on circular economy during events.
- Provided event visitors with informational materials on sustainability efforts.

All above actions contributed to building a creative community around circular practices and promoting material reuse within exhibitions and trade shows.

Implementation Strategy:

The Fair Circulair project implemented a structured approach using community engagement, circular design principles, and digital tools to support sustainable transitions in the creative sector.

Approach & Methodology:

- Circular Event Design – Events such as Kortrijk Creativity Week followed circular principles, using modular, reusable materials and minimizing waste.
- Trade Show Waste Repurposing – A closed Facebook group (485 members) was created to redistribute reusable exhibition materials to creatives, schools, and designers.
- Community Building – Designers, event organizers, and suppliers were engaged through networking events, online platforms, and collaborations.
- Marketplace Creation – Systematic material recovery was integrated into event clean-up schedules, with designated collection times and storage areas.

- Sustainability Awareness – Educational events, masterclasses, and thematic talks spread knowledge on circular economy principles.

Tools & Implementation:

- Facebook Group – Served as a digital marketplace for material redistribution.
- Logistics Manual – A structured guide was developed to standardize collection and reuse processes.
- Collaboration with Suppliers – Partnerships with event suppliers ensured continuous material availability.
- Data Collection & Evaluation – Challenges and opportunities were documented to refine processes.

Fair Circular 2.0 – Plans for scaling up to a broader Flemish level were explored through new funding proposals.

This structured methodology ensured waste reduction, community participation, and long-term sustainability in creative industries.

Collaborations and Partnerships:

A structural partnership was established with Kortrijk Xpo for the project. Thanks to their link with companies and exhibitors and our link with creatives, makers, schools, ... we were able to link the two target groups to enable the exchange of leftover exhibition material.

To this day, material is still being offered in the facebook community from our fair partner Kortrijk Xpo to its more than 900 members.

Impact and Results

Tangible Outcomes:

2019:

- I. Organisation of a circular event: 'Kortrijk Creativity Week' 23-27.10.19.
 - 4,700 visitors.
 - 3 exhibitions, 18 installations built according to circular principles.
 - Circular economy theme day with events and workshops.
- II. Trade fair waste becomes second-hand marketplace 'Fair Circular'.
 - Usable fair 'waste' is systematically made available to a creative community after each fair via a closed facebook group (485 members in 2021, 912 in 2025).

2020 - 2021:

- I. Continuation of 'Fair Circular'.
- II. Organisation of exhibition WE ARE THE NEXT GENERATION 15-25.10.20 and 12.12.20-24.01.21.
 - 'Sustainability' as a criterion for project selection
 - Exhibition design built according to circular principles
 - 1,400 visitors despite corona
- III. Organisation of inspiration event Creativity Streaming 15.01, 29.01 and 12.02.21.
 - Online inspiration and networking event on the theme 'circular and sustainability.'
 - 10 talks region Kortrijk, Flanders and international UNESCO Creative Cities Network.
 - 355 registrations- Online reach via facebook.

Broader Impact:

Companies; it prompts companies to think about how to use materials more sparingly and to give materials that are left behind after exhibition participation a better use than the landfill.

Creatives; creatives get access to free material to which they can give a useful second life if they make a creative effort. On the other hand, within the context of Creativity Week, they are challenged to deal very consciously with material for scenography.

General public; via the various exhibitions, information moments, workshops, ... both creatives, companies, students, the general public are involved and made aware of the use of materials within the fair and exhibition sector.

Transferability:

For the exhibition component, the necessary knowledge and experience within the project can certainly be transferred to other regions where exhibition halls are present.

The Facebook platform is available everywhere and can therefore be easily deployed in other locations.

Also, for the actions around scenography, the necessary knowledge can be shared to partners and cities that organise show moments.



Success Factors & Challenges

Key Success Factors:

Online Facebook community:

- Active participation of the fair partner; if they don't post available materials, there won't be any activity within the online community
- Flexibility in logistics

Minimum waste Creativity Festival:

- Partners that are open in collaborating and "lending" material that can be reused after the exhibition period
- Creative partners with the right mindset on zero waste

Main Challenges Faced:

The Fair Circular project faced several key challenges:

Time Constraints – Allocating time in event clean-up schedules for material recovery was difficult.

Standholder Awareness – Exhibitors often took back reusable materials due to lack of prior awareness.

Logistical Coordination – Ensuring proper storage, transport, and collection points required careful planning.

Unclaimed Materials – If materials were not picked up, there was a risk of them ending up in waste.

Team Communication – All event staff needed to be informed to prevent reserved materials from being discarded.

Data Tracking – Measuring the environmental impact (e.g., kg of waste saved) was complex.

Scalability – Expanding beyond Kortrijk required additional funding and partnerships.

Community Engagement – Maintaining an active and growing network of interested creatives required ongoing effort.

Despite these challenges, the project successfully minimized waste and fostered a circular design mindset.

Lessons Learned & Recommendations

Lessons Learned:

The project highlighted key lessons:

Early engagement; informing exhibitors and suppliers in advance improves material recovery.

Efficient logistics planning; dedicated time slots and clear coordination prevent reusable materials from being discarded.

Strong community networks; a well-managed online platform (Facebook group) fosters active participation.

Scalability needs structure; expanding requires stable funding, clear methodologies, and strong partnerships.

Awareness drives change; sustainability education and engagement events encourage long-term circular practices.

Recommendations for Replication:

See above.

Repair Café Kolding

Information

Name of Organization:

Repair Café Kolding

Country:

Denmark

Contact Person:

Tina Klemmensen

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info@tina-klemmensen.dk

Contact Phone:

+45 2982 0451

Type of Initiative:

Community-driven repair workshops

Primary Focus:

Green Transition

Geographical Focus / Implementation Level:

Local (Kolding Municipality)

Website:

<https://www.oplevkolding.dk/aktivitet/repair-cafe-kolding>

Objective and Relevance

Objective of the Initiative:

Repair Café Kolding aims to reduce waste and promote sustainable living by encouraging the repair and reuse of items, thereby extending their lifespan and minimizing environmental impact.

Target Audience:

All residents of Kolding Municipality, including individuals interested in learning repair skills and those seeking assistance with fixing their belongings.

Relevance to CCSI:

The initiative draws directly on the skills of Cultural and Creative Sector and Industries (CCSI) actors, who serve as volunteer repair experts. By applying design thinking, craftsmanship, and sustainable creativity, the initiative builds public awareness while empowering professionals to contribute to the green transition.

Describe Action & Implementation

Actions Taken:

- **Monthly Repair Workshops:** Held every third Thursday at Pakhuset, Kolding Havn.
- **Volunteer-Led Repairs:** Visitors collaborate with volunteers—many of them designers, artists, and other creative professionals.
- **Public Outreach:** Uses social media and event platforms to promote repair culture.
- **Event Participation:** Engages with local green festivals and educational programs.

Implementation Strategy:

Operates as a volunteer-driven initiative, primarily staffed by creative professionals who help locals extend the life of household items and clothing.

Collaborations and Partnerships:

Kolding Municipality – Offers visibility and ties the initiative to wider sustainability efforts.

Local Creative Networks – Artists and designers are crucial to hands-on repair activities.

Impact and Results

Tangible Outcomes:

- Reduced waste through repair of clothing, electronics, furniture, and more.
- Empowered citizens with basic repair knowledge and sustainable practices.
- Engaged CCSI professionals in climate-conscious civic action.

Broader Impact:

Repair Café Kolding promotes a local circular economy and inspires sustainable behavior change. It also highlights the value of creative skills in solving practical, everyday environmental challenges.

Transferability:

The model is easily transferable to other cities or municipalities. The use of CCSI actors as a core resource adds both visibility and quality.

Success Factors & Challenges

Key Success Factors:

- Highly engaged creative volunteers with hands-on skills.
- Strong community spirit and openness to learning.
- Integration with local cultural and environmental events.

Main Challenges Faced:

- Recruiting enough skilled volunteers on a regular basis.
 - Storage and workspace logistics for tools and repair materials.
 - Balancing awareness-raising with practical coordination and repairs.
-

Lessons Learned & Recommendations

Lessons Learned:

Volunteers from the creative sector bring not only repair skills but also storytelling, aesthetic awareness, and a sense of community identity.

Sustainable practices are easier to adopt when they're social and hands-on.

Municipal support helps institutionalize small-scale grassroots initiatives.

Recommendations for Replication:

Engage local CCSI actors early—they offer a unique and often untapped skillset.

Choose a visible, central venue to attract a wider audience.

Frame the café as both a service and a social experience.

Build links to schools, makerspaces, and local sustainability policies.

A Thing for Art. Design in Kraków

Information

Name of Organization:

City of Kraków

Country:

Poland

Contact Person:

Not specified

Contact Email:

design@um.krakow.pl

Type of Initiative:

Cultural and educational program

Primary Focus:

Raising awareness about sustainable design and its role in urban space and everyday life

Geographical Focus / Implementation Level:

City-level (Kraków)

Duration:

Ongoing since 2018

Budget required:

Annually: €100,000 - €200,000 (for institution/per year - €14,000)

Funding Source(s):

Public funding, municipal grants, sponsorships, EU cultural and sustainability programs

Website:

<https://www.facebook.com/sztukadorzeczy>

Objective and Relevance

Objective of the Initiative:

Umbrella project supporting and promoting initiatives related to design.

- Promote sustainable design and innovation in creative industries.
- Raise awareness about eco-friendly design and support local designers.
- Integrate circular economy principles into artistic and design processes.
- Highlight the role of design in circular economy and green urban development

Target Audience:

Professionals in creative and cultural industries: designers, artists, architects, artisans.

Local businesses, educational institutions, and the general public.

NGOs in culture, businesses in creative sectors, and cultural institutions.

General public interested in culture, design, and sustainability.

Relevance to CCSI:

Promotes sustainability, innovation, and circular economy principles in creative industries.

Raises awareness about eco-friendly design through exhibitions, workshops, and lectures.

Encourages green practices in applied arts and contemporary crafts.

Fosters cross-sector collaboration between designers, businesses, educational institutions, and cultural organizations.

Strengthens local creative ecosystems and supports emerging talents committed to sustainable design.

Aligns with CCSI's green and digital transition goals through annual thematic focuses (e.g., sustainability, adaptation, relations).

Enhances Kraków's reputation as a hub for responsible design and innovation.

Provides a replicable framework for other regions to integrate sustainability into cultural and creative sectors.

Describe Action & Implementation

Actions Taken:

Annual event lasting about a month, including fairs, exhibitions, vernissages, workshops, lectures, and debates.

Organized by partners submitting proposals to the Department of Culture of Kraków.

Focus on small-scale, local initiatives.

Open-call process (not a competition); selection based on cultural and educational value, audience engagement potential, and alignment with annual themes.

Organization of exhibitions showcasing sustainable and eco-friendly design

Educational workshops and lectures on green design trends and circular economy

Networking events connecting designers, businesses, and environmental organizations

Digital promotion of sustainable design projects through online platforms and social media.

Implementation Strategy:

Thematic approach each year:

- 2022: "Sustainability" – focused on zero waste, reuse, and eco-conscious design.
- 2023: "Agency" – explored design's role in shaping reality and social/environmental impact.
- 2024: "Adaptations" – examined innovative recycling, upcycling, and resource use.
- 2025: "Relations" – explores how applied arts foster communities and sustainable lifestyles.

Multi-faceted strategy including exhibitions, educational programs, and public engagement.

Practical application of sustainability concepts in design.

Close collaboration with local designers, institutions, and businesses promoting sustainability.

Multi-channel promotion to reach diverse audiences.

Integration of eco-friendly practices in event organization and materials.

Continuous expansion of program scope and partnerships to enhance impact.

Collaborations and Partnerships:

Local government agencies, cultural institutions, universities, and design studios.

Partners include the Academy of Fine Arts in Kraków, the Kraków Festival Office, and independent creators.

Several dozen organizations involved yearly, contributing to exhibitions, workshops, and networking.

Impact and Results

Tangible Outcomes:

2024: Nearly 80 events (fairs, lectures, workshops, guided tours).

Number of participants: 2023: 19,280 participants, 2022: 7,800 participants, 2021: 25,000 participants.

Maximum support per institution: €14,000 (2024).

Broader Impact:

Positive influence on emerging designers, businesses, and cultural institutions.

Strengthened Kraków's reputation as a hub for innovative, sustainable design.

Growing network of designers committed to sustainability.

Knowledge transfer through hands-on workshops and public engagement.

Strengthened local green economy through eco-friendly design initiatives.

Transferability:

Adaptable for other cities using a collaborative and educational model.

Core elements (sustainability, circular economy, community involvement) customizable to local needs.

Flexible, non-competitive application process supports diverse creative initiatives.

Framework and partnerships can be replicated in different urban contexts.

Success Factors & Challenges

Key Success Factors:

Strong institutional support from the city and cultural organizations

Collaboration between different sectors (culture, business, sustainability)

Balanced mix of education, exhibitions, and networking.

Public platforms for outreach and engagement.

Inclusive, accessible approach to cultural participation.

Main Challenges Faced:

Ensuring long-term financial sustainability

Engaging the public in a way that fosters ongoing interest in sustainability

Adapting to evolving trends in green design and eco-conscious innovation

Lessons & Recommendations

Lessons Learned:

Cross-sector partnerships are crucial for program success

Hands-on workshops and practical applications are highly effective.

Community involvement is crucial for promoting eco-friendly practices.

A decentralized approach fosters a diverse, vibrant cultural scene.

Recommendations for Replication:

Partner with local institutions and businesses for sustainability.

Prioritize hands-on experiences to engage stakeholders.

Encourage participation across different design disciplines.

Develop outreach strategies for long-term public engagement.

Maintain a flexible, open-ended application process for inclusivity.

Digital Skills for Creative Professionals (Digital Photography, Game Development, Digital Video, Website Design, Graphic Design, CAD)

Information

Name of Organization:

Algebra University

Country: Croatia**Contact Person:** Igor Margan**Contact Email:** igor.margan@algebra.hr**Type of Initiative:**

Training Program & Support Action

Primary Focus:

Digital Transition

The geographical focus / implementation level of the practice (country / region / city):

Croatia

Duration: Currently running**Budget required:**

Depending on the programme, it can go from €900 per participant to €3,000 per participant

Funding Source(s):

EU Regional Development Fund, National Ministry of Labour + NextGeneration EU

Website: <https://www.algebra.hr/en/>

Objectives & Relevance

Objective of the Initiative:

To equip adult learners in the with essential digital and design skills, fostering innovation and sustainability through the integration of digital tools and environmentally responsible practices, thereby supporting the sector's transition towards a greener and more digitally advanced future.

Target Audience:

Adult learners, including creative professionals, freelancers, and industry practitioners in the Cultural and Creative Sectors and Industries.

Relevance to CCSI:

The programs equip professionals with cutting-edge digital skills and sustainable design practices, enabling them to innovate, remain competitive, and contribute to the sector's digital and green transition.

Describe Action & Implementation

Actions Taken:

Developed a curriculum on green digital practices, certified the programmes with the relevant agency for education in Croatia (micro-credentials), organised the education.

Implementation Strategy:

Programmes are being delivered both online and onsite in 12 cities across Croatia. During the education, participants have free access to all necessary digital tools.

Collaborations and Partnerships:

Partnered with Croatian Employment Services for smooth implementation and wider reach.

Impact & Results

Tangible Outcomes:

1,200 participants in one year.

Broader Impact:

The broader impact of these programs lies in enhancing the resilience and sustainability of the Cultural and Creative Sectors and Industries by fostering a digitally skilled workforce that drives innovation, supports green transformation, and contributes to the long-term competitiveness and adaptability of the sector.

Transferability:

The model has been commended by the EC's Directorate-General for Employment, Social Affairs and Inclusion as an example of good practice for all EU countries for supporting digital transition of CCSI.

Success Factors & Challenges

Key Success Factors:

A strong alignment with industry needs, hands-on learning with cutting-edge digital tools, integration of sustainability principles, accessibility for adult learners, and a focus on fostering innovation and competitiveness within the Cultural and Creative Sectors and Industries.

Main Challenges Faced:

Ensuring accessibility and affordability for adult learners, keeping pace with rapidly evolving digital technologies, integrating sustainability in a meaningful way, and addressing the diverse skill levels and professional backgrounds within the Cultural and Creative Sectors and Industries.

Lessons Learned & recommendations

Lessons Learned:

Flexible, industry-aligned curricula, hands-on digital training, and the integration of sustainability principles are essential for effectively upskilling creative professionals, while continuous adaptation to technological advancements and learner needs is crucial for long-term impact in the Cultural and Creative Sectors and Industries.

Recommendations for Replication:

For successful replication, programs should align with industry needs, integrate hands-on digital and sustainable practices, offer flexible learning formats for adult learners, and establish partnerships with creative sector stakeholders to ensure relevance and long-term impact in the Cultural and Creative Sectors and Industries.

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 need 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 projects 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.

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