

Management models
for multifunctional

CULTURAL CENTRES

2023



FUNCTIONAL AREAS IN THE EU

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INTRO

EVERYONE HAS THE RIGHT FREELY TO PARTICIPATE IN THE CULTURAL LIFE OF THE COMMUNITY, TO ENJOY THE ARTS AND TO SHARE IN SCIENTIFIC ADVANCEMENT AND ITS BENEFITS

Article 27 of the Universal Declaration of Human Rights

A city, area or region is as attractive as its quality of life is. The development of cultural venues and facilities enables the local community to experience art directly, cultivate an aesthetic and intellectual taste, and improve creative skills and psychological well-being. In this context, cultural centres can become a catalyst for social transformation, by developing a stronger sense of community, while offering a space for arts and other intellectual activities to flourish. Moreover, cultural, and creative industries generate spill over effects in other economic sectors, creating new jobs and driving innovation.

At the policy level, the **New European Agenda for Culture** (2018) places cities and regions “at the forefront of culture-led development thanks to greater local autonomy, the attraction they exert on high-talent individuals, and their proximity to their inhabitants’ needs and potential”. The European Commission has three main roles in implementing the agenda: providing financial support for local and regional administrations, increasing the understanding of the potential of the cultural and creative industries for local and regional development, and assisting regional and local agencies in developing coordinated strategies.

As featured in the most comprehensive benchmarking tool for cultural vitality developed by the Joint Research Centre (JRC) - *Cultural and Creative Cities Monitor*, access to cultural venues and facilities is one of the nine key dimensions assessed.

The study structures cultural vitality in three domains (cultural vibrancy, the creative economy and enabling environment), highlighting that participation in cultural activities can promote active citizenship and social inclusion, fostering a sense of belonging to a community. The study undertook a spatial analysis of cultural venues and facilities in 190 cities, to assess how easy it is for citizens to access them by public transport, by bike or by foot. While mostly located in urban areas, there is a growing understanding of the need to improve access to cultural facilities in non-urban areas and foster mutual benefits of urban-rural links in this sense.



Source: *Cultural and Creative Cities Monitor*, 2019

Harnessing the potential of culture-led development was the main impetus for establishing the **European Capital of Culture** program in 1985. Since its inception, the title was awarded to over 60 cities. By applying for this title, cities are encouraged to expand their cultural activity, reach out to new audiences, and incorporate culture into their long-term development plans. The process of preparing applications and delivering the envisioned cultural program creates a bounty of opportunities for rethinking the role of existing cultural centres and creating new ones, to increase cultural participation and access to such facilities.

Cultural centres play a crucial role in promoting cultural diversity and community engagement. With the increasing demand for cultural activities, there has been a growing need for effective management of these centres to ensure their sustainability and success. Multifunctional cultural centres are designed to host a wide range of cultural, social, and educational activities, providing access to cultural resources and opportunities for individuals of all ages and backgrounds.

These centres serve as a platform for local artists and community organizations to showcase their talents and ideas and fostering creativity and learning.

The management of the multifunctional cultural centres is a complex task, requiring a clear understanding of the needs and interests of the surrounding community, as well as effective planning and implementation strategies. The design and programming of these centres should reflect the needs and interests of the community, creating a space that is inclusive, accessible, and culturally rich.

The effective management of multifunctional cultural centres requires a multi-disciplinary approach, involving stakeholders from different sectors, including government, non-profit organizations, private sector, and the community.

The purpose of this guide is to provide a brief understanding of a multifunctional cultural centre, as well as an overview of the management models for multifunctional cultural centres, with a focus on case studies and examples of successful cultural centre management.

To support local and regional authorities involved in the process of developing new cultural centres or rethinking the roles of existing ones, various multifunctional cultural centres across the EU have been reviewed to better understand how they were developed, why they exist, what they offer, what their organisational model is, and how they stay financially viable.

Wherever relevant, innovative approaches are pinpointed, to provide inspiration for entities looking to replicate them.

Also, the guide looks briefly at the European Capitals of Culture initiative and presents its advantages for the cities holding the title, options for applying and examples of previous culture capitals.

The last section of the guide presents a series of cultural and creative funding programmes opportunities identified, along with a brief objective of the programme, eligible expenditure, eligible beneficiary, and open calls.

**UNDERSTANDING
MULTIFUNCTIONAL
CULTURAL CENTRES**

WHAT EXACTLY DOES “CULTURE” MEAN?

The word culture has evolved continually and is used in slightly varying senses. Its etymology derives from the latin verb *colere* (to tend, guard; to till, cultivate), revealing an active dimension - culture was understood primarily as a process, and was limited to the realm of agricultural activity. According to the Century Dictionary, it was rarely used in its figurative, intellectual sense before the 19th century, “except with strong consciousness of the metaphor involved”. In the work *Keywords - a vocabulary of culture and society* by Raymond Williams, published in 1976, the author provides three understandings of the word:

1. “A general process of intellectual, spiritual and aesthetic development” (since the 18th century).
2. “A particular way of life, whether of a people, a period, a group, or humanity in general”. This sense is often used when referring to customs, traditions, and intellectual development of different peoples (for example, the Western culture, the Eastern culture, or the Native American culture).
3. Finally, the word refers to the “works and practices of intellectual and especially artistic activity”.

When referring to cultural centres, the third sense is most often applied, understood as spaces of artistic creation and performance.

Cultural centres are unique organizations that have specific needs and requirements when it comes to management. These organizations must balance the demands of artistic expression, audience engagement, and financial sustainability, making the choice of management model a critical factor in their success.

WHAT IS A MULTIFUNCTIONAL CULTURAL CENTRE?

A “multifunctional” cultural centre adds a dimension of flexibility in using resources and venues - for example, a theatre hall may host plays performed by professional actors, but may also be rented for school theatre groups, business events, galas, public debates etc. In fact, a study of non-governmental arts/cultural centres undertaken by Trans Europe Halles (a network of grassroots cultural centres with members in 40 European countries) revealed that renting out spaces is the largest source of income for sustaining their activity (Paul Bogen, *Business Models Profiling of Cultural Centres & Performing Arts Organisations*, Trans Europe Halles, 2018). The study was part of the Creative Lenses project, co-funded by the Creative Europe Programme, which aimed to increase the resilience and sustainability of arts and cultural organisations by improving their business models and strategic and innovation capacities.

Multifunctional cultural centres are facilities designed to host a wide range of cultural, social, and educational activities, promoting community engagement and cultural diversity. They typically include spaces for visual and performing arts, music, dance, theatre, exhibitions, workshops, classrooms, libraries, and community meeting rooms. The aim is to provide access to cultural activities and resources for individuals of all ages and backgrounds, fostering creativity, learning, and social interaction. Multifunctional cultural centres can also serve as hubs for cultural and community events, providing a platform for local artists and community organizations to showcase their talents and ideas. The design and programming of these centres should reflect the needs and interests of the surrounding community, creating a space that is inclusive, accessible, and culturally rich.

**BUILDING A
MULTIFUNCTIONAL
CULTURAL
MANAGEMENT MODEL**

Developing cultural centres has been a common task for public authorities, particularly since the 1950s, but there is a wide variation in models and approaches. For example, Houses of Culture in Eastern bloc countries were built and managed by the state and had a strong ideological dimension, while contemporary approaches focus on partnership, participation, flexibility of use and revenue generation. Moreover, as a result of social and economic changes, brownfield sites may be found in many cities and peri-urban areas (e.g., former industrial, commercial or military sites), prompting public authorities to give these spaces back to the community, in the form of multifunctional cultural centres. While commonly referred to in opposition to citizen/artists-led approaches, it is important to note that publicly driven initiatives should not compromise the independence of the artistic practice, form, and content, and they may complement centres established as a result of bottom-up actions.

When starting a project to develop a new cultural centre, there are a few principles to keep in mind.

Engage the cultural-artistic community and citizens early in the conception phase. This process should inform the focus of the cultural programme (performing arts such as theatre, music, dance, or visual arts) and identify what type of facilities would be most useful to integrate. Projects readily delivered fail to respond to the needs and aspirations of the local community and are less likely to create value for their audience.

Define the organisational structure of the future entity. What form of organisation will the centre have? (for example non-profit organisation, association, foundation, or company). Will it be managed by a public entity, a private one, or through a public-private partnership? What would the core responsibilities look like within the team and what are the skills required to fulfil them? Generally, centres will fall under one of the following types of organisational structures:

- a. Public: managed by municipalities directly, by public companies owned by municipalities or by the state
- b. Community-led or Private Model: managed by NGOs, private companies, foundations, private citizens, or church
- c. Public-Private Partnership or Hybrid Model: a civil-public partnership

Multifunctional cultural centres serve a wide range of cultural and educational needs, offering a variety of programs and activities for the local community.

THE PUBLIC MODEL

The public centres are organizations that are funded and managed by government entities. They can be managed directly by municipalities, through public companies owned by municipalities, or by the state. Public centres often provide essential services and programs to the community, such as education, healthcare, social services, and cultural activities.

The main objective of public centres is to serve the public interest, and they are held accountable to the public through government oversight and regulation. Public centres are typically funded through taxes, government grants, and other public funding sources. They may also generate revenue through fees for services or activities they offer. The operations and decisions of public centres are usually guided by laws, regulations, and policies established by the government. The management and staffing of public centres are also subject to government regulations and policies.

An advantage of the public model is represented by accessibility. Public centres are usually accessible to all members of the community, regardless of income, social status, or other factors. This ensures that essential services and programs are available to all members of society.

Also, because public centres are funded by the government, they often offer services and programs at lower cost or for free, making them more affordable for people with limited financial resources. Furthermore, public centres are accountable to the public through government oversight and regulation. This helps to ensure that they operate in a transparent and responsible manner.

A disadvantage may be represented by the bureaucracy, as public centres are often subject to complex bureaucratic procedures, regulations, and policies, which can lead to slow decision-making and implementation. Likewise, public centres may be constrained by government regulations and policies, making it difficult for them to adapt quickly to changing needs and circumstances. Finally, public centres are heavily dependent on government funding, which can be subject to budget cuts, changes in priorities, and economic instability. This can make it difficult for public centres to plan for the long-term and provide stable, high-quality services and programs.

THE COMMUNITY-LED MODEL (PRIVATE MODEL)

In this model, the management of the cultural centre is led by the local community, with a focus on community engagement and collaboration. This model emphasizes the importance of community involvement in the planning and implementation of cultural centre initiatives and seeks to ensure that the centre is responsive to the needs and interests of the local community. This approach emphasizes community engagement and involvement and seeks to promote the cultural traditions and heritage of the local community.

An advantage of the Community-Led Model can be an increased community involvement. By putting the local community in charge of the management of the cultural centre, this model encourages increased community involvement and engagement in the centre's programs and activities.

Another advantage is represented by community empowerment. This model empowers the local community to play a leading role in shaping the cultural life of the community, and to have a voice in the planning and implementation of cultural centre initiatives.

Moreover, the Community-Led Model can better respond to community needs. With the local community in charge of the management of the cultural centre, the centre is more likely to be responsive to the changing needs and interests of the local community over time.

Some of the disadvantages of the Community-Led Model are represented by the potential lack of expertise from the local community needed to effectively manage a cultural centre. The local community may also face challenges in securing adequate funding and resources to support the cultural centre, particularly if the centre relies heavily on community volunteers and donations.

Despite these challenges, the Community-Led Model can be an effective approach for cultural centres in communities where there is a strong tradition of community involvement and collaboration, and where there is a well-organized and engaged local community. By involving the local community in the management of the cultural centre, this model can help to promote cultural development, increase community engagement, and ensure the long-term sustainability and success of the centre.

THE PUBLIC-PRIVATE PARTNERSHIP (HYBRID MODEL)

The Public-Private Partnership (PPP) Model is a management approach for cultural centres that involves a partnership between a government agency and a private organization or local community. The goal of this model is to maximize resources and expertise to achieve common goals.

This model involves community engagement and involvement, as well as the support of government agencies and private organizations.

With the government agency providing public funding and support, and the private organization providing additional resources and expertise, this model can help to ensure that cultural centres have the resources they need to thrive and succeed.

By partnering with a private organization, government agencies can increase community engagement and support for cultural centre initiatives, helping to build stronger relationships between the cultural centre and the local community.

As this model may also depend on government funding, if the government agency is unable or unwilling to provide adequate funding and support, the cultural centre may be at risk of closing or facing other challenges. Also, the collaboration between the local community, government agency, and private organization can be complex and challenging, requiring effective communication and decision-making processes.

Despite these challenges, the Public-Private Partnership Model can be an effective approach for cultural centres in communities where there is a strong tradition of government support for cultural initiatives, and where there is a well-established private sector with the resources and expertise needed to support cultural centres. By combining the resources and expertise of the government and private sectors, this model can help to ensure the long-term success and sustainability of cultural centres and their programs and activities.

Each of these management models has its own strengths and weaknesses, and the best model for a given cultural centre will depend on a variety of factors, including the local community and its cultural needs, the resources and expertise available, and the goals and objectives of the centre. Ultimately, the most effective management model for a multifunctional cultural centre will be one that effectively balances the needs and interests of the local community with the resources and expertise available to support cultural centre initiatives.

**IMPLEMENTATION
AND INNOVATIVE
APPROACHES**

This section presents an overview of best practices in the implementation of cultural centre management, and it presents the importance of continuous improvement and adaptation in the ever-changing cultural centre environment.

The implementation of a management model for a multifunctional cultural centre involves several key considerations that are critical to the success of the centre. The implementation process should be well-planned and carefully managed to ensure that the centre's goals and objectives are met, and that the cultural management model is effective and sustainable over time.

Effective cultural centre management requires a range of skills and knowledge, as well as a commitment to serving the local community. Some of the best practices for cultural centre management include:

STRATEGIC PLANNING AND STAFFING

Cultural centres should have a clear and well-defined strategic plan that outlines the goals, objectives, and strategies for the centre. This plan should be regularly reviewed and updated to ensure it remains relevant and responsive to the changing needs of the community. Adequate staffing is essential to the success of a cultural centre. Staff members should be trained and qualified to perform the tasks required to run the centre, including program development, marketing and outreach, financial management, and community engagement.

COMMUNITY ENGAGEMENT AND PARTNERSHIP DEVELOPMENT

Community engagement is an important part of the implementation process and should be a key consideration throughout the development of the cultural management model. Community members should be involved in the centre's planning and programming, and the centre should be

designed to meet the needs and interests of the local community.

Building strong partnerships with government agencies, private organizations, artists, and other stakeholders is essential to the success of a cultural centre. These partnerships can provide additional funding, resources, and expertise, as well as help to promote the centre and its programs.

FINANCIAL VIABILITY PLAN

Effective financial management is essential for the sustainability and success of cultural centres. This involves developing a budget that accurately reflects the centre's expenses and revenue, as well as implementing effective fundraising and grant-seeking strategies. A sustainable funding model is critical to the long-term success of a cultural centre.

Any organisation, whether for-profit or non-profit, public, or private, operates based on a business model, which maps out how the organisation creates and captures value to ensure its economic sustainability. As stated by Saul Kaplan in *Business Models Aren't Just for Businesses*, "the idea that business models are just for business is just wrong. Any organisation that wants to be relevant, to deliver value at scale, and to sustain itself must clearly articulate and evolve its business model. (...). It may be, however, that the model is implicit rather than explicit". However, there is a general reluctance from cultural centre representatives to apply the phrase "business model" and similar terminologies from the management research literature, which reveals the need for translating ideas to the art and culture sector in a "mindful" way.

There are several ways in which a cultural centre can secure funding and generate revenues, starting from public funding (local/national/EU funding), private sponsors, revenues from ticket sales, artwork sales, to renting out spaces and delivering services such as catering or training.

A framework of the most common business models in arts and cultural organisations was developed by Lucy Kimbell, Professor of Contemporary Design Practices at the University of the Arts London. Most often, these models are combined (involving revenues from performances, products, funders, space rentals, and delivering services at the same time), as reflected in the case studies.

Business model	Description	Revenues
Performer model	Initiating cultural performances	Artist fees, ticket sales
Product model	Creating physical artwork	Artist fees, licensing intellectual property, product sales
Commissioner model	Commissioning events, matchmaking between artists and audience	Ticket sales and/or funders
Landlord model	Renting out office, co-working space, accommodation	Incomes from renting
Hub model	Running a venue, platform, or festival with many intersecting activities	Income from funders and/or ticket sales
Service model	Delivering services: cafeteria, bar, restaurant, training services	Incomes from delivering services

INNOVATIVE APPROACHES

In recent years, there has been a growing recognition of the need for innovative approaches to cultural centre management. This is due to the evolving cultural landscape, increased competition for funding and audiences, and the need to adapt to changing cultural and social trends.

As a result, several innovative models and approaches have emerged to help cultural centres stay relevant and effective.

One of the most significant innovations is the use of technology and digital platforms. Cultural centres are increasingly using digital tools and platforms to reach new audiences, provide online access to content, and streamline administrative processes. For example, the Stoa Cultural Centre in Finland has introduced a loyalty programme for regular customers to get discounts and special offers and to be the first to hear the latest news from the centre. Entering the program simply requires signing up for the newsletter of the centre.

Collaboration and partnerships are also important innovations in cultural centre management. Cultural centres are recognizing the benefits of working together to share resources, leverage funding, and tap into new networks.

Finally, there is a growing emphasis on sustainability and social responsibility in cultural centre management. Cultural centres are exploring new ways to reduce their environmental footprint, support local communities, and promote social equality. For example, the Stavros Niarchos Foundation Cultural Centre in Greece is the first large-scale cultural project in Europe to get the LEED platinum certification. Also, all its facilities are accessible for people with disabilities. The Centre de Cultura Contemporània de Barcelona is another example that ensured its accessibility through documents in Braille, hearing loop in conferences, free entry with a disabled ID card, wheelchairs, and allowing guide dogs into the building and exhibition spaces.

In conclusion, there are several innovative approaches to cultural centre management that are helping to keep these organizations relevant and effective in today's fast-changing cultural landscape. These approaches include community-led models, the use of technology and digital platforms, collaboration and partnerships, and a focus on sustainability and social responsibility. By embracing these innovations, cultural centres can continue to play a vital role in shaping the cultural and social fabric of their communities.

THE EUROPEAN CAPITALS OF CULTURE INITIATIVE

Approximately 40% of all tourists visiting Europe choose their destination based on the cultural offerings and activities, according to the European Commission.

The European Capitals of Culture initiative aims to showcase the abundance and diversity of cultures in Europe, honour the cultural similarities among Europeans, boost a sense of unity among European citizens through culture, and emphasize the role of culture in city development.

Moreover, the event has been demonstrated to revitalize cities, raise their international profile and visibility, increase the civic pride and sense of community, revitalise the city culture through new opportunities for local artists, and increase tourism and cultural-related investments.

The initiative began in 1985 with Athens, Greece, and has been awarded to over 60 cities in the European Union and beyond until now. The first designated cities have been all big, traditional, cultural cities: Athens, Florence, Amsterdam, West Berlin, Paris. After 1990, the initiative shifted its focus from the national capitals to the regional cities and facilitated the urban regeneration of the industrial cities.

The selection process for the European Capital of Culture starts six years prior to the designated year, with host Member States publishing a call for applications through their Ministry of Culture. Cities interested in participating must submit a proposal that is reviewed by a panel of independent experts in the field of culture or city development. Based on established criteria, the panel shortlists cities and asks for more detailed applications, then recommends one city per host country for the title, which is then officially designated by the relevant authority in the Member State.

Cities in EU candidate countries, potential candidates, or members of the European Free Trade Association party to the Agreement on

the European Economic Area can also participate in the competition through an open competition, with a similar selection procedure, but the call is published, and recommendations validated by the European Commission.

The formal designation of a European Capital of Culture occurs four years prior to the actual event. This time is needed to plan the event, as well as to engage citizens, establish European connections, and ensure the necessary infrastructure is in place. During this time, the panel, overseen by the European Commission, provides ongoing support and guidance to the designated European Capital of Culture and evaluates their preparations.

At the end of this monitoring period, the panel determines whether to recommend that the European Commission award the Melina Mercouri Prize, currently funded by the EU Creative Europe program with €1.5 million.

The 2023 European Capitals of Culture are Elefsina (Greece), Veszprém (Hungary), and Timisoara (Romania).



Source: European Commission, available at <https://culture.ec.europa.eu/policies/culture-in-cities-and-regions/european-capitals-of-culture>

The European Capitals of Culture have already been designated until the title year 2027 and they are as follows:

- 2024: Bad Ischl (Austria), Tartu (Estonia), and Bodø (Norway)
- 2025: Chemnitz (Germany) and Nova Gorica (Slovenia)
- 2026: Oulu (Finland) and Trenčín (Slovakia)
- 2027: Liepāja (Latvia), Évora (Portugal, pending final endorsement by national authorities)

Currently, there are ongoing competitions for future Capitals of Culture for title-years 2028 and 2029.

Cities interested in becoming a European Capital of Culture should wait for the announcement of a competition in their own country and then submit a bid in response to the published call for applications.

Below are presented shortly several of the previous European Capitals of Culture with the benefits and impact of them holding the title.

Galway in the Republic of Ireland held the European Capital of Culture title in 2020 and the lasting impact can be seen in the city even though, due to the COVID-19 outbreak and subsequent government restrictions, plans for festivals, exhibitions, concerts, and workshops had to be postponed. The €18 million budgeted event program was adapted and reimagined, with many events occurring online or at venues where social distancing measures could be maintained.

Even so, the delivery of digital activities and events during Galway's European Capital of Culture year provided a chance for global audiences to participate alongside local audiences. Examples include Macnas' Gilgamesh and Music for Galway's Cellissimo series. The full participation audience and engagement is presented in the figure below:



Source: Galway 2020 European Capital of Culture, Evaluation Report

Matera in Italy held the title in 2019. The programme had five major themes (Ancient future, Continuity and Disruptions, Reflections and Connections, Utopias and Dystopias, Roots and Routes), two pillar projects (I-DEA and Open Design School) and hosted a total of 2447 events.

The projects and events were created for groups that sometimes may not be able, have difficulties or are not welcome to participate in events, such as people with disabilities, ethnic minorities, LGBTQ+ communities, inmates. Since Matera lacked traditional cultural spaces, events were held across the city and region: garden, prisons, private homes, hospitals, shopping mall, call centre, and spaces repurposed and/or reopened.

As the Capital of Culture, Matera saw an increase in its international presence. 493 international artists from all continents were brought to Matera and numerous delegations visited the area for best practices exchanges and for creating collaborations at different levels.

Compared to 2014, the number of tourists in Matera increased by 198.3% (730,434 in 2019 compared to 244,847 in 2014). The number of days a tourist stayed in the city increased by 19%, from an average of 1.6 in 2014 to 1.9 in 2019. The hospitality sector developed not only in the city, but also in the province of Matera and region of Basilicata. The number of accommodation options increased by 112.3% in the city, and by 47.2% in the region.

Košice in Slovakia was chosen in 2008 and held the title in 2013. Košice made a significant effort to shift its tourism development towards both traditional and modern forms of culture. Over €70 million was invested in 18 cultural infrastructure projects to improve cultural facilities. The city focused on revamping and repurposing various buildings and spaces for cultural use, such as turning an unused swimming pool into Kunsthalle, a former military warehouse into Kulturpark, and outdated heat exchange stations into neighbourhood cultural centres. The improved public spaces are expected to reinforce the city's identity and promote social and cultural activities.

Moreover, the city has been considering its impact beyond its local borders and has won the title of European City of Sports in 2016, became a part of the UNESCO Creative Cities Network, and is currently competing for the title of European Green Capital 2023.

Sibiu in Romania, held the title in 2007 and represented a significant moment as it was the first European Capital of Culture event in a post-2004 EU accession country, held just as Romania was joining the EU.

The title had a significant impact on the city's cultural sector, leading to an increase in cultural visitation, which has continued to grow in the years following the event. The major cultural attractions in the city saw attendance triple in 2009.

During the 2007, more than 2,000 of the most varied events took place in Sibiu. Performing arts, film, photography, architecture, visual arts, literature, music, heritage, conferences. The biggest festival of the city, the Sibiu International Theatre Festival, brought together over 2,500 guests from 70 countries, with concerts held by Scala from Milan, Vienna State Opera, Goran Bregovic, and Julio Iglesias.

The economic impact of tourism can also be seen in the growth of tourism tax revenues, which increased by over 70% between 2006 and 2007 and remained high in the following years. This suggests that the event successfully stimulated the development of the tourism industry in the city. The event also had an impact on the surrounding areas, leading to a 116% increase in the number of accommodation units and a 98.4% increase in the number of beds between 2006 and 2009.

Glasgow, United Kingdom became in 1990 the first city from the UK to hold the title of European Capital of Culture. This title meant a real transformation of the city, boosting its fuel regeneration, sense of community within the locals and status as the tourist destination, both in the UK and international level.

The program of Glasgow – European Capital of Culture focused on museum exhibitions, music, and theatre events.

Venues across cities were transformed into exhibitions and theatres, the most known being the Tramway which became a world-class exhibition space. Cultural spaces were also renovated (e.g., McLellan Galleries) which boosted the cultural image of the city.



Source: <https://www.scotsman.com/heritage-and-retro/heritage/20-photos-taking-you-back-to-glasgow-during-capital-of-culture-year-in-1990-2549350>

Some of the most important events held during that year were: the first edition of Glasgow International Jazz Festival and Folk Festival, the Glasgow's Glasgow exhibition and the Dome of Discovery, Kite Festival, Glasgow's Big Day festival - Europe's biggest free street festival at the time. Notable artists that were part of the musical programme throughout the year were Frank Sinatra, The Rolling Stones, Luciano Pavarotti.

The total number of participants in the programme of Glasgow – European Capital of Culture was 8,3 million, with a 32% increase in theatre and concert attendance, compared to 1989, and a 40% increase in theatre plays attendance, halls, galleries, and museum visits, compared to 1989. The city hosted 3961 performances, 429 exhibitions, 1399 community events and 195 sport events. The estimated total number of tourists that visited Glasgow in 1990 is 1.5 million.

CASE STUDIES

**LOCATION:**

Urban

Syggrou Avenue 364, 17674
Kallithea, Athens, Greece**SITE:**

New building

**ORGANIZATION STRUCTURE
OF THE CENTRE:**

Public-Private Partnership

OFFICIAL WEBSITE:<https://www.snfcc.org/en>

STAVROS NIARCHOS FOUNDATION CULTURAL CENTER

Stavros Niarchos Foundation Cultural Centre (SNFCC) is in the Kallithea neighbourhood of Athens, Greece. The centre includes the 21-hectare Stavros Niarchos Park, the National Opera, and the National Library of Greece.

The idea of SNFCC was first launched in 1998, when Stavros Niarchos Foundation (SNF) decided to finance the construction of the centre and the development of the surrounding area (Stavros Niarchos Park).

Almost a decade later, in 2007, a memorandum of collaboration was signed between SNF and the Greek Government, with the location in Kallithea municipality, on an abandoned site, near to the Faliro Bay and one of the Olympic stadiums used for the 2004's Olympic Games.

An international competition for the design of the centre was held in 2008, and won by Renzo Piano Building Workshop, an international architectural company with offices in Genoa and Paris. A large number of experts and companies were involved in the development of the construction:

- Expedition Engineering and OMETTE for the structure
- Arup & LDK Consultants for MEP, sustainability, acoustics, lightning, security, and IT
- Theatre Project Consultants for theatre equipment

- Theatre Project Consultants for theatre equipment
- Deborah Nevins & Associates and H. Pangalou for the landscaping
- Front for façade engineering
- C&G Partners, M. Harle and J. Cottencin for the signage
- Faithful + Gould for the project and cost management
- AMA Alexi Marmot Associates for the library and learning space.

Following the competition, the contractual agreement between SNF and the Government was signed. From the Government part, the agreement was signed by the Ministry of Economy and Finance, Ministry of Environment, Planning and Public Works, Ministry of Education and Religious Affairs, and Ministry of Culture. Besides these, the agreement was also signed by the President of the Board of Trustees of the National Library of Greece, the CEO of Olympic Properties S.A., the CEO of the Public Properties Company, and the Chairman of the Board of Directors of the Greek National Opera.

In 2009, the law for the construction of SNFCC was adopted with the effective construction of the centre starting in 2012. In August 2016, SNFCC was put into operation, and officially delivered to the Greek State in February 2017, in a public ceremony.

Organization structure of the centre

Stavros Niarchos Foundation Cultural Centre was developed through a unique PPP between Stavros Niarchos Foundation and the Greek Government.

SNF financed the entire construction of SNFCC, which represented their largest grant offered so far – 618 million dollars. Moreover, SNF financed the operational and programming costs of the first five years of the centre (2017-2022), the total financial support, including the construction, reaching to 739 million dollars. In February 2022, SNF offered a one-year grant of 11.2 million dollars to cover the operational and programming costs.

The board of directors of SNFCC consists of:

- 1 Chairperson & Managing Director
- 1 member of the Supervisory Council of the National Library of Greece
- the Mayor of Kallithea
- the Artistic Director of the Greek National Opera
- 3 independent members.

The full organigram of the centre can be consulted at: www.snfcc.org/en/snfcc/the-people/team.

Facilities

- The Greek National Opera with 1400 seats, and an alternative stage with 450 seats
- The National Library of Greece, which comprises over 2 million volumes of books
- The Lighthouse Terrace, located at 32m high, with a view of Athens, the sea, and the Acropolis
- The Stavros Niarchos Park, covering 20 ha with Mediterranean vegetation and flora and including playgrounds, a running track and a training ground, a chess board, and a vegetable garden used for gardening classes
- A 400m long canal along the building, used for kayaking and sailing courses and for water games
- Cafes and restaurants
- Co-working spaces

Programme and activities

The SNFCC offers spaces for cultural, athletic, environmental, educational, and entrepreneurial activities.

The cultural activities consist of music, cinema, dance, theatre, and performing arts, as well as the events of the Greek National Opera and the National Library of Greece. The music events focus on various genres and styles, some of the most important events being SNFCC Sessions, Microclimata, Parklife, Cosmos, Jazz Chronicles, Music Escapadas.

Open-air movie screenings are held in the park, the Stavros Niarchos Hall, or the Lighthouse. Two of the most important movie events are Park Your Cinema and Park Your Cinema Kids.

Social ballroom, classic ballet and contemporary dance performances are regular events at SNFCC. Exhibitions and theatre plays are also an important part of the cultural events within SNFCC.

The athletic activities comprise various sports & wellness programs, offering classes such as yoga, qigong, pétanque.

Furthermore, SNFCC sports facilities include a running track, outdoor gym, bike lane, water canal (designed for kayaking, sail boating), and an outdoor games area (for football, basketball, tennis).

The environmental activities focus on three main programs available for schools:

- Nature Power, which promotes green solutions through different games for children
- Solar Energy – A World in Motion, which explains engineering construction models to pupils
- The Park's Little Gardeners, which offers children to opportunity to learn about the flora of the Stavros Niarchos Park, and concepts regarding sustainability, gardening.

The educational activities are split into two categories:

- School programs and courses for children on subjects like architecture, nature, arts, science, and technology
- Adult and lifelong learning with courses and workshops on architecture, nature, arts, science, and technology.

According to the SNFCC 2022 Impact Study, in the first five years of activity (2017-2021), the centre hosted over 16,000 events (excluding the ones organized by the National Opera and the National Library). The following figure offers an overview of events and activities organized by SNFCC between 2017-2021.

Between 2017-2021, SNFCC had over 20 million visitors, 110,000 participants in guided tours, and more than 340,000 organized student visits.

Business model and funding

Stavros Niarchos Foundation entirely financed the construction and the operational and programming costs for the first five years of the SNFCC, with a total grant of 749 million dollars. In February 2022, SNF offered another grant of 11.2 million dollars to cover one year of operational and programming costs.

Besides the operational and programming costs, the Foundation funded the development of infrastructure projects, such as the Dancing Fountains in the Canal and the Delta restaurant. Furthermore, it supported the paid internship program of SNFCC – 900 young people completed the internship program between 2017-2022.

Innovative approaches

Sustainability

- SNFCC is the first large-scale cultural project in Europe to get the LEED platinum certification.
- The architectural element of the construction is unique in Greece.

- The operational activities of SNFCC take into consideration the environmental footprint. The following figure further explains how SNFCC minimizes its environmental footprint.



Source: SNFCC 2022 Impact Study. Available at: <https://www.snfcc.org/en/reports>

Accessibility

All the SNFCC facilities are accessible for people with disabilities such as:

- automatic doors are installed at the entrances to facilitate wheelchair access
- the park offers paths with ceramic floors that are non-slip, thus being accessible for people with mobility disabilities and parents with strollers
- visually impaired people have access to over 540 audiobooks
- elevators feature Braille markings and voice warnings
- accessible restrooms which feature emergency buttons
- wheelchair rental services
- map of SNFCC in Braille

Further information

Official website of SNFCC:

<https://www.snfcc.org/en>

Official website of Stavros Niarchos

Foundation: www.snf.org

Financial Statements of SNFCC:

<https://www.snfcc.org/en/financial-statements>

Report on the sustainability of SNFCC:

<https://www.snfcc.org/en/sustainability-hub>

SNFCC 2022 Impact Study:

<https://www.snfcc.org/en/reports>

**LOCATION:**

Urban

Turunlinnantie 1, 00900

Helsinki, Finland

SITE:

New building

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<http://www.stoa.fi/>

STOA CULTURAL CENTER

The Stoa centre is situated in East Helsinki, close to a metro station and shopping centre, and it was designed to act as a venue for cultural activities for the whole eastern part of the city.

The centre was built following a design competition in 1977, and the centre's construction lasted from 1983 to 1984. While primarily targeting residents from the area, visitors of all ages come to Stoa from across Helsinki because of the excellent quality of events. The program at Stoa mainly features contemporary dance, circus, theatre, music, children's shows, and exhibitions from Finland and throughout the world. According to the Stoa website, the auditorium of the centre is considered one of Helsinki's top locations for contemporary dance.

Facilities

A main hall (which includes the entrance lobby, a café, and an exhibition area), a theatre hall for 231 people, a smaller music hall for 74 people, and premises for screening films, two galleries for exhibitions, a clubroom, meeting rooms and classrooms, library.

Accessibility is fully ensured (easy access, lift, even passageways, parking spaces for persons with disabilities, toilets, free admission for wheelchair customer's assistant).

Organization structure of the centre

The centre is operated by the Municipality of Helsinki, through its Culture and Leisure Division (it is one of the 8 cultural centres operated by the municipality).

The building hosts the Helsinki City Cultural Office, as well as several other public community centres (Public Library, Youth Activity Centre, Swedish Adult Education Centre, Art & Culture Bistro).

The **organigram** of the centre:

- Director
- Cultural Producer (responsible for the cultural programme and venue hire)
- Cultural Producer (responsible for multicultural programme and exhibitions)
- Producer (art education, culture courses)
- Production coordinator
- Production Assistant
- Stage Manager
- Sound Manager
- Lighting Manager
- Communications Specialist (Communication and marketing of cultural centres)
- Communications Planner (Media inquiries and contact)

Mission and vision

„Stoa and the Stoa square form a cultural living room in the east of the city that is open to everyone, where residents of Helsinki can participate in making works of art and events happen.”

Programme and activities

The programme includes international contemporary dance and circus, theatre performances, concerts, events for children and art education for people of all ages. Adults are welcome to take part in public workshops, preparing collaborative artworks, and urban farming activities.

Business model and funding

The funding for the activity of the Stoa centre comes from **public funding** from the Municipality of Helsinki, which is complemented by revenues from **ticket sales** (for own performances), **renting venues** (theatre hall, music hall, clubroom, meeting rooms and classrooms, gallery spaces, cafeteria) and **catering services**.

The renting of venues is promoted on the centre's website through a dedicated page for organizing events. The venues available for rent are grouped into three categories:

- cultural events (dance, theatre and circus performances, concerts, film screenings)
- exhibitions
- seminars, meetings, and training sessions

Rental charges include the services of technical staff and event organizers can also order catering from the centre's cafe, which is licenced to also serve alcoholic beverages. Facilities available for rent are presented in detail, including 360 panoramic images from various angles, floor plans and technical specifications.

A particular aspect is that prices are differentiated based on the purpose of the hiring (cultural and art events, trainings, celebrations) and on the full/partial use of the infrastructure. An example is provided below, for renting the Theatre Hall of the centre, which can seat up to 231 people.

Cultural and art events: € 100 / hour
Celebrations and meetings: € 175 / hour
Other events: € 250 / hour
Training and building: € 40 / hour
Use for professional dance training and basic art education: € 10 / hour (excludes the services of theatre technical staff)
Grand piano: € 150 / instance of use (includes tuning)
Piano: € 80 / instance of use (includes tuning)
The prices include value added tax (24%).



Source: <http://www.stoa.fi/>

Innovative approaches

Loyalty programme: „Regular Customers get discounts and special offers and are the first to hear the latest Stoa news.” Entering the program simply requires signing up for the newsletter of the centre.

Further information

Official website: <http://www.stoa.fi/>

**LOCATION:**

Rural

Ulica Ivana Danila 9, 23207

Sv. Filip i Jakov, Croatia

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public-Private Partnership

OFFICIAL WEBSITE:<https://www.cccb.org/>

SOCIAL-CULTURAL CENTRE DKC KINO

DKC Kino was founded through the K.I.N.O. - Centre for Culture, Innovation and Education project, co-financed by Ministry of Culture in Croatia and the European Social Fund. The project involved the transformation of the former cinema from Sveti Filip i Jakov, built in 1978, into a cultural centre. The development of the centre took two year (2018-2020).

Facilities

The centre has an interior space of 497 m² with a digitized cinema hall of 200 seats and a stage, a foyer (Tinel), with a living room, club cafe, gallery, and workspace, open for the community every day for three hours. It also offers a courtyard of 134 m².

Organization structure of the centre

DKC Kino is the first socio-cultural centre developed through a civil-public partnership in a rural municipality in Croatia. Sveti Filip i Jakov municipality owns the building, while K.I.N.O. platform manages the cultural centre.

K.I.N.O. platform is formed by civil society organizations and individuals who benefits and use the cultural centre. The platform is currently formed by six NGOs (Pokretu Association, Irida Art Organization, Super 8 Association, Jeremije Association, SKUD Kreativac and Klapa Karmel Association), 37 individual members, and two coordinators.

Pokretu Association is the coordinator of the platform and is responsible for building the strategic thinking capacity participatory planning of the KINO platform members; offer recommendations for the development of the centre, taking into consideration the model of participatory management and public-civic partnerships; measure the impact of the centre on the quality of life for the local community; develop volunteer programs; and establish the cultural program of the centre.

Mission and vision

“The main goal of the project was to strengthen the capacity of civil and public sector stakeholders, to create a joint model of participatory management in culture and involve citizens in the creation of a greater number of cultural and artistic projects in the local community, along with the parallel transformation of the old cinema in the Municipality of Sv. Filip and Jakov in K.I.N.O. – Center for Culture, Innovation and Education.”

Programme and activities

- the cinema – with 2D and 3D screenings twice a week
- the “Kinoteka” – with screenings of non-commercial films once a month

- “FiJuzika” program – music education program and events on different genres
- “Imaš ideju? Ostvari je!” program (Got an idea? Make it happen!) – providing financial and organizational support to young people interested in contemporary art and culture
- photography club – with regular meetings, photography workshops and exhibitions
- gymnastics program – rhythmic and medical (corrective) gymnastic trainings are held twice a week by expert trainers
- different cultural events, socializing events, community meetings held in the Tinel.

Business model and funding

The centre was developed through K.I.N.O. - The Centre for Culture, Innovation and Education project. The budget of the project was 2,099,720.06 Croatian Kruna and was co-financed by the Ministry of Culture and the European Social Fund. The coordinator of the project was U Pokretu Association and implemented in partnership with Sveti Filip i Jakov municipality and the Centre of Independent Culture Associations.

Further information

Official website: www.dkckino.com
 European Network of Cultural Centres:
<https://encc.eu/index.php/network/members/socio-cultural-centre-kino>

**LOCATION:**

Urban

Strada Fluierasului 3, 410230

Cluj-Napoca, Romania

SITE:

Administrative headquarters

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<https://cccluj.ro/home/>

CLUJ CULTURAL CENTRE

The Cluj Cultural Centre was established to prepare the application of Cluj-Napoca for the European Capital of Culture 2021 title, involving over 200 institutions, organisations, and cultural operators. While the city was not selected for the title, the City Hall and cultural community decided to implement the ambitious program developed regardless of the result.

The centre's main objectives include the development of Cluj-Napoca as a reference European city in the field of art and culture, facilitating local community cohesion and vitality and contributing to local and regional development through culture.

Facilities

Currently, the Cluj Cultural Centre does not operate as a physical location (with dedicated facilities and venues for cultural events), but as an organisation implementing several projects across multiple locations. The CCC was established as an NGO dedicated to culture and sustainable development and brings together 116 members (cultural organisations and institutions, universities, business and civil society associations, and local and regional administrations). The centre has assumed the role of a platform that brings together a wide range of actors who contribute to delivering a rich cultural program, aiming to create a

thriving environment for the cultivation of artistic and intellectual forms of expression, benefitting the members of the local and metropolitan community

Organization structure of the centre

The Cluj Cultural Centre was established in 2010 to guide the concept development and cultural programming process for the candidature as European Capital of Culture 2021.

In 2018, the Urban Innovation Division was established by the Cluj Cultural Centre, in partnership with the Centre for Civic Imagination and Innovation of the City Hall, with the aim of addressing the development challenges of the city by bringing together the academic, cultural, and business sectors. In 2022, the Urban Innovation Division was formalized as a department within the City Hall, as planned at its inception. The Association's Board of Directors includes the Mayor of Cluj-Napoca, as well as representatives of the academia and cultural institutions.

Mission and vision

"We believe in a city that culture makes present and human. We mobilize culture for social transformation and sustainable development."

Programme and activities

The Cluj Cultural Centre has structured its programme on four dimensions, corresponding to its broad understanding of culture as a catalyst for change.

Culture inspires: under this dimension, the CCC is implementing three major projects - such as the European Centre for Contemporary Art (ECCA) dedicated to the research and promotion of visual arts, performing arts and media arts, the Academy of Change (training and mentorship for artists and cultural workers, collaborations between the business and cultural sectors, artistic residencies, cultural voucher), as well as cultural education programmes in schools across the Metropolitan Area.

Culture connects: the sub-programme includes a project to develop a network of localities that recognize the role of heritage and culture for rural and regional development, a project dedicated to Roma culture and Roma artists, as well as an initiative to develop a think-tank for art and wellbeing.

Culture works: deepening the connection of culture with the future of work has also been a landmark project of the Cluj Cultural Centre. One of the first projects developed was the Cultural Innovation Fund, established through a partnership between local administrations in the Cluj Metropolitan Area and the private sector. More recently, the Culturepreneurs program implemented as part of an Urban Innovative Actions project was dedicated to professionals in the cultural and creative sectors interested in developing a business. Another key project ("Quantum" has resulted in the development of a STEAM (science, technology, engineering, arts, and mathematics) educational program.

Culture matters: the fourth dimension is reflected in the active advocacy and policy development role of the CCC and its involvement in projects such as Culture Next - a network of current and former European Capital of Culture candidate cities, focusing on the capacity of members to implement culture-led urban development programmes and policies, through various exchanges and collaborations. The CCC has also initiated

various research studies on the impact of culture in society, the diagnosis of the cultural sector and a methodology for cultural participation.

Business model and funding

As stated earlier, the Cluj Cultural Centre currently operates on a project-based logic (including research and policymaking) and is not generating revenue from typical activities such as renting out spaces, ticket sales, selling physical artwork or commissioning events. The Centre best reflects the Hub model, which is defined as "Running a venue, platform or festival with many intersecting activities" (Kimbell, 2018).

The Centre's activity is financed from non-reimbursable funds granted by the City Hall of Cluj-Napoca and EU-funded projects. A major EU project was Cluj Future of Work, prepared in partnership with the City Hall, in a consortium with eight other local organizations: the Cluj Metropolitan Area Intercommunity Development Association, the Transilvania Creative Industries Cluster, the Transilvan Furniture Cluster, Cluj IT Cluster, the Transilvania IT Cluster, the Transilvania International Film Festival, the University of Art and Design in Cluj-Napoca and ZAIN Festival of Creativity of Transylvania. Through this project, Cluj-Napoca was the first city in Eastern Europe to receive funding through Urban Innovative Actions, in the amount of 5.6 million euros.

Innovative approaches

Several innovative approaches have been included in the projects implemented by the Cluj Cultural Centre. A particular focus of the CCC, in the context of the pandemic, was the exploration of the connection between culture and psychological well-being. The centre has been involved as a project partner in an EU project dedicated to this topic - CultureForHealth and has assumed the role of an expertise pole in this area.

Further information

Official website: <https://cccluj.ro/home/>

**LOCATION:**

Urban

Presslova 14, 30100

Pilsen, Czech Republic

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<https://www.depo2015.cz/>

DEPO2015 CULTURAL CENTRE

The DEPO2015 cultural centre was a result of the Pilsen - European Capital of Culture 2015 project, through the reconversion of a former bus depot. The facilities of the DEPO 2015 cultural centre have a unique layout, as the renovation works have maintained the industrial design and the peculiarities of the former bus depot. The centre hosts exhibitions, concerts, conferences, theatre shows, combining art, culture business and even sports events.

Facilities

The „bus hall” has a capacity of up to 1,000 guests, with a total area of 760 m², the „Greenhouse” can host from 250 to 400 people (total area: 680 m²), which can be delimited using mobile slats, and includes a single multifunctional room made of glass, which can be used as a room for meetings, workshops, or relaxing.

The two large halls provide facilities to ensure accessibility. Besides a few smaller rooms, the centre also includes a café, with a capacity of 100 people, art studios, a large parking lot (also used for events), and a community garden.

Organization structure of the centre

The organizational model of the DEPO2015 cultural centre is a public structure, managed by the local municipality.

Mission and vision

“The DEPO2015 Creative Zone is a lively place for both the consumption and the creation of art and culture. Our vision is a place where people work, get educated, learn a craft, meet their business targets and at the same time enjoy art, concerts, lectures, exhibitions, and gastronomy, simply a cultural environment.”

Programme and activities

The DEPO2015 cultural centre has structured its programme into exhibitions, events, and workshops and courses.

The current programme can be consulted here:

<https://www.depo2015.cz/en/program/2023>.

Business model and funding

Currently, the DEPO15 cultural centre offers its facilities for hire, for various events and users (from entrepreneurs, artists, and NGOs to private individuals). Moreover, it also offers additional services and technical support for setting up necessary equipment, at an extra rate.

Besides the existing construction, 14 modular containers were placed around it, which can be rented by companies active in the creative industry. Another container works as a shop, selling different products of young artists and

designers in collaboration with art colleges and universities from the region and beyond. All the modular containers are heated, benefit from power connection and high-speed internet.



Source: <https://www.depo2015.cz/>

The DEPO15 centre also sells tickets for performances and exhibitions (particularly focusing on interactive ones) organized at the venue and has set up an underground escape room.

Innovative approaches

The DEPO15 centre focuses on interactive exhibitions and introduces a digital dimension to its cultural program.

Further information

Official website: <https://www.depo2015.cz/>



LOCATION:

Urban
Splaiul Peneş Curcanul 4, 300124
Timisoara, Romania

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Community-Led Model

OFFICIAL WEBSITE:

<https://faber.ro>

FABER CULTURAL CENTRE

FABER is an initiative that connects the creative community and those that support it as it transforms Timisoara and sustains its objectives during the 2023 European Capital of Culture program.

Facilities

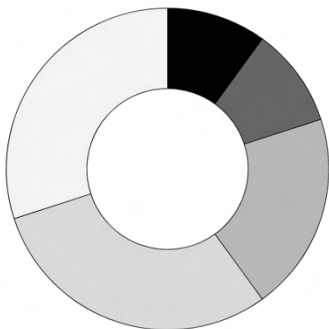
In a structure that was formerly home to the United Oil and Soap Factory in 1844, the Light Factory in 1948, and most recently the Azur Factory, FABER provides meeting and event rooms, modern workplaces, a prototype workshop, and a restaurant.

Organization structure of the centre

The quest for a location that might be revived by numerous organizations working in Timisoara's cultural market gave rise to the Faber initiative. The first group included representatives from initiatives including the Timișoara Community Foundation and Alergotura, the FOR team (consisting of 9 architects working on UpgradeMyCity, undelocuiesc.eu, and BETA) and the creators of Ambasada cultural centre, the PLAI festival and the JazzTM festival. They were all seeking a new location to conduct their existing business. The project is implemented by the entities listed above through the commercial company Project Faber, whose activity is the renting and subletting of own or rented real estate. The company's turnover has gradually

increased and stands at EUR 73 thousand in 2021, with fixed assets worth EUR 1.53 million and equity worth EUR 125 thousand invested by the project team.

- - FOR
Architecture and urban planning
Teaching and training in architecture
Strategic thinking
Concept design
- - Ambasada / Faber Cultural Center
Project planning, pre-production and management
Concept design
Event production
Living Lab Approach
- - Adrian Erimescu
Entrepreneurship
Management
Angel investing
Real estate ro
- - Cristina Potra Muresan
Community development
Financial management
Events organisation
Timisoara Community Foundation
- - Valentin Muresan
Project/product management
High-tech team design
Smart City
Mondius



Source: <https://faber.ro/wp-content/uploads/2021/08/sala-multifunctionala.jpeg>

As stated on their presentation website, the Faber story began with a fantasy named Timisoara and a glimmer of optimism regarding its community. The name Faber comes from the philosophical idea of "Homo Faber," or "the creative man," which was put forth by Hannah Arendt and Max Scheler. According to this idea, a man is capable of altering his surroundings via the use of tools. The community around the cultural centre thinks they are moving closer to realizing this idea, using technologies as platforms for connecting the city's creative and cultural community. The name Faber is also a connection to the location that was destined

to reinvent: the name is linked to the illustrious local Farber family, whose members were prominent figures in the city at the turn of the 20th century, and to whom the structures on the Azur industrial platform belonged.

Following an open European public vote, Faber was one of the three finalists in the "Renovated Buildings in the Spirit of Circularity" category of the first New European Bauhaus Awards less than a year after it first opened its doors. The Faber building and its designers, the FOR team, were almost simultaneously nominated for the renowned Mies Van Der Rohe European Prize for Architecture. This shows both the excellent caliber of the work and the significance of Faber in bridging local communities to European strategies.

Programme and activities

Faber nowadays thus signifies Ambasada, FOR, open places for events, gatherings, official or informal, that support creativity at the level of the community and city. Faber has so far held conferences, film screenings, parties, concerts, parties, fairs with regional artists and crafters, contemporary dance, live performance, and it is still open to risky ideas. Creativa, an interactive tool that attempts to provide users a taste of Timisoara's cultural and creative potential, is another project developed by Faber. The portal is intended to be a resource for everyone who needs creative inspiration for their projects as well as a platform for creatives to gain visibility. Faber is an ecosystem, a source of inspiration, creativity, and development, with significance via the changes it makes, both for its members and for the outside world.

Events showcasing the efforts of regional business owners and creatives are frequently organized by the cultural center. The Faberland Festival - Alternative Christmas Festival is one such instance. The purpose of the event is to showcase Timisoara's artistic abilities and encourage innovation in holiday presents, providing kids with age-appropriate activities, games, and environments where they may play and learn. The Faber courtyard and structure served as the setting for the

Christmas Festival. The majority of the artistic and family-friendly events took place within the interior space, while two art installations and food trucks are located in the Faber courtyard.

Business model and funding

Access to the activities is partly for a fee, and those exhibiting at the stand also pay a fee for displaying products and objects. The activities thus contribute to the centre's self-sufficiency and provide a budget for future projects.

On top of that, the centre operates on rent. Faber's premises can be rented for various events and activities. There are the following options:

- The multipurpose room is a sizable area that encourages innovation and welcomes all endeavours, even the most outlandish. The largest room in FABER, this 160 sqm multifunctional indoor space is ideal for holding events, seminars, and exhibits. The hall, which is accessible to those with impairments, may be accessed from the courtyard as well as through a lobby measuring around 50 square meters. Photography, painting, live performances, conferences, and movie screenings have all been displayed at this location. There is a 144-person maximum capacity, and rentals are available by the hour (EUR 80 per hour) or by the day (EUR 630 per day).



Source: Faber Multifunctional room, <https://faber.ro/wp-content/uploads/2021/08/sala-multifunctionala.jpeg>

- The meeting room, a place that fosters creative thinking and teamwork. Its 37 square meters of interior area may accommodate micro-events for up to 20 people or small meetings for up to 12. The conference space is prepared to hold brainstorming sessions, creative workshops, business meetings, or team meetings and opens to a wide patio. Here have been held the Animest creative workshops, team meetings, and mini exhibitions. Rent for the area is available by the day or by the hour (EUR 21 per hour) (EUR 157 per day).
- The courtyard is a public, open-access green area that promotes freedom and enjoyment. The Faber courtyard is perhaps the most well-known portion of the space in Timisoara, with more than 1500 sqm of usable surface, a maximum capacity of 2000 people, an entirely unique atmosphere, and equipment for all sorts of events. The courtyard maintains the ideal environment that draws people together in lovely projects, whether it's for a performance, a fair, or a conference. Here, it is a good place to attend gatherings, concerts, fairs, conferences, film screenings, and performances of modern dance. Bookings cost EUR 1300 per day and are made according to the required number of days.
- There is room for team meetings of up to 20 persons in the Flex Ideation Room. As a component of the Ambasada project, the Flex Ideation Room, a 30-square-meter area, is designed to serve as a resource site for work, meetings, and co-creation. Here, workshops and trainings on various subjects of interest to organizations and the non-profit sector, as well as team sessions with up to 20 seats and specialized courses provided by experts in various sectors, took place. The area was also used for unofficial after-work gatherings while benefiting from an outside extension. In this space, offered for rent independently by the Embassy, coaching sessions and consultations are organized and offered free of charge to NGOs and the creative community by the specialists involved.
- The FOR-Meeting room is a quiet location for brief gatherings. The maximum capacity is 10 people, and the useable space is 16 square meters. Meeting rooms and general gathering areas are available to the FOR team. With huge windows looking out into the Bega on one side and the Faber courtyard on the other, the conference room is a private yet open area - a room with lots of light that can be seen from the outside. A wide outdoor patio is connected to the area for smaller group meetings (2–8 people), which is situated in the centre of the Faber building and has a TV. Its management is carried out independently by the FOR, which offers it for rent according to its own procedures.



Source: Faber courtyard, https://faber.ro/wp-content/uploads/2021/09/236916049_383634329794853_886037675346301606_n.jpg

Further information

Official website: <https://faber.ro/en/>

**LOCATION:**

Urban

Avenida Juan Carlos I, 40005

Segovia, Spain

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<http://www.lacarceldesegovia.com/>

LA CÁRCEL CULTURAL CENTER

The former provincial prison is in the new city centre of Segovia. This building is currently used as a multi-purpose space focused on fostering artistic expression, supporting the creative industries in Segovia, and encouraging personal development through creativity. The centre started its activity without completely transforming all its spaces.

Facilities

The cultural centre, the former prison of the city, is undergoing a rehabilitation project that preserves its original structure while repurposing the spaces. The cultural centre has 3,800 m² of usable space, including two floors of corridors, wings, galleries, cells and two entrance pavilions. There are also four courtyards that add another 2,000 m², planned to be transformed into workshops, laboratories, residences, workspaces, classrooms, an auditorium, exhibition spaces, meeting spaces, and outdoor event spaces.

The project, known as "La Cárcel" functions even though not all its spaces were rehabilitated. The already inaugurated auditorium and exhibition space will host programs and activities such as galleries.

Organization structure of the centre

The cultural centre is managed by the Municipality of Segovia. Since the former prison had been out of

use for a decade, the Segovia City Council requested the management of the site from the relevant authorities, and it was brought back into operation in 2011.

Mission and vision

"The former prison will be a crucial part of Segovia's cultural landscape in the future. Its purpose is to make Segovia a hub for creativity by promoting creativity throughout the city and surrounding areas in society, culture, and economy."

Programme and activities

La Cárcel operates Citizen's Creativity Laboratories (LABCCs) and organises artistic competitions, cultural events, festivals, meetings about cultural industries, and artistic and educational projects.

The goal of the building is to primarily focus on contemporary art, encourage citizens' participation in the creative process, and decentralise the cultural offerings from the historic city centre to a new area where a traditionally underprivileged neighbourhood and the new growth axis of Segovia come together.

Further information

Official website:

<http://www.lacarceldesegovia.com/>



LOCATION:
Urban
Krowji, West Park, TR15 3GE
Redruth, United Kingdom

SITE:
New building

ORGANIZATION STRUCTURE OF THE CENTRE:
Public-Private Partnership

OFFICIAL WEBSITE:
<https://www.krowji.org.uk>

CREATIVE KERNOW

The former Redruth Grammar School is the biggest creative and cultural hub in Cornwall County, known as Krowji. The building is located in Redruth, a town in Cornwall County.

In 2002, Creative Kernow started to collaborate with Cornwall Council, Cornwall Development Company, Arts Council England, Redruth Town Council, and the European Regional Development Fund to build a creative hub on the site of the former Redruth Grammar School (the building is known as Krowji). The project created a home for a community of around 100 artists and makers.

Facilities

In 2015, 50 additional studios opened, doubling the capacity to accommodate over 200 people. Currently, the centre is a thriving creative hub, hosting painters, jewellers, furniture makers, ceramicists, textile artists, web designers, theatre companies, and musicians.

The facilities include studios, workspaces, meeting rooms, a café, and other services for a diverse range of creative businesses.

Organization structure of the centre

Creative Kernow is a charitable company limited by guarantee with a board of unpaid trustees.

The board of trustees has a chair, a vice-chair, and various stakeholders representing the local creative industry.

Mission and vision

The centre's mission is “to enrich and energise creative communities through the production, distribution and promotion of artistic work”. While its vision is “to develop Krowji (the centre’s building) as the leading creative hub and a destination for professional practice and informal learning with an annual programme of residencies, research projects, networking, showcasing, and retail events.”

Programme and activities

The Creative Kernow program is divided into three main areas: communities, economy and skills, and hub development. The centre offers the community an affordable managed workspace, a hub for creativity, skill building, and business growth, and a rural tour program. It invests in the creative sector to bring the community and artists together, foster collaboration between tourism and culture, support emerging artists, and pursue international partnerships.

Business model and funding

The funding for the activity of Creative Kernow partly comes from Arts Council England and

Cornwall Council, which is completed by revenues from events, renting spaces and services such as a coffee shop and catering.

The studios are “unfurnished workspaces for artists, makers and organisations”, and renting requests are accepted from people that work in the creative industries: advertising and marketing, architecture, crafts, design: product, graphic and fashion, film, TV, video, radio and photography, IT, software and computer services, publishing, museums, galleries and libraries, music and performing arts, and visual arts”. Additionally, the centre has a public coffee shop, Stones Krowji café, which serves “breakfast and lunch specials, coffee and hot drinks, and cakes and pastries”. Due to this service, the centre also provides catering options when renting their meeting spaces.

Innovative approaches

Creative Kernow's efforts to foster creativity in the region go beyond just one location. The hub implements the FEAST program with the aid of the FEAST Advisory Group, which is funded by Arts Council England in collaboration with Cornwall Council.

[FEAST](#) is a community-based arts program in Cornwall, established in 2008 after Cornwall Council's Creative Unit presented a proposal to Arts Council England, which was accepted. FEAST invests in innovative, community and artist-led projects and events. The goal is to leave a lasting impact through skills and resource sharing and promoting ideas and inventive thinking. An open application process allows for the best ideas and people to be drawn from across Cornwall. The program seeks to bring the arts to new communities and bring people together by partnering with organisations working for social, environmental, or economic change. The goal is to make communities more lively, generous, and confident. FEAST works to connect artists, projects, and communities across the program to create a greater impact.

Further information

Official website: <https://creativekernow.org.uk>

Krowji redevelopment:

<https://krowji.org.uk/about/redevelopment/>

FEAST Cornwall: <https://feastcornwall.org>

**LOCATION:**

Urban

Strada Lipscani 84-90, 030037

Bucharest, Romania

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<https://arcub.ro/>

CENTER FOR CULTURAL PROJECTS OF THE MUNICIPALITY OF BUCHAREST (ARCUB)

The ARCUB has established its headquarters in a historical building situated in the Old City Centre, [ARCUB GABROVENI](#), and also has an additional building, one of the few 19th-century noble houses in the city, [CASA ELIAD](#), situated in district 3 of Bucharest.

Facilities

ARCUB has set up its base in a renovated 19th-century inn located in the heart of the old city, which serves as a hub for Bucharest's creative and professional community. The building combines traditional architecture with modern amenities, offering 1,431 square metres of space that can be used for artistic, educational, corporate, technological, and business events. The space can accommodate over 1,000 visitors and provides an alternative to traditional exhibition and performance venues.

The facilities include different types of multifunctional spaces and has the capacity to receive over 1,000 visitors, naming Sala Studio (small events), Sala Atelier (dance hall), Sala Arcelor (expositions), Sala Mare (conferences and performances), Foaier (conferences and expositions), Gabroveni Creativ (creative room), Sala Coloanelor (conferences, exhibitions, and performances), Sala Gabroveni (expositions), Sala Lipscani (expositions), Sala Bolților, Sala Cafenea

(conferences, workshops and expositions), and Sala Librărie (meeting, fairs, conferences, or expositions).

Another building owned by ARCUB is Casa Eliad, one of the few 19th-century noble houses in the city. The house offers a versatile open space, which can be utilised by professionals and organisations from various fields, such as culture, education, business, and corporate.

The building has two performance halls, two conference spaces, and a small outdoor amphitheatre. It has a total capacity of approximately 450 people.

Organization structure of the centre

The Centre for Cultural Projects of Bucharest, also known as ARCUB, is a public service organisation run by the Municipality of Bucharest and overseen by the Directorate of Culture, Education, and Tourism within the Mayor's office.

The ARCUB management structure includes:

The management of the institution

- Board of Directors
- Executive management:
- Director
- Deputy director
- Chief Accountant

Consult the Body

- Coordination Committee

The specialized and functional device

- Compartmental Internal Public Audit
- Legal Service, Human Resources, Payroll
- Cultural Projects and Program Service
- Public Relations Service
- Public Procurement Service
- Administrative Service
- Service Compartment
- Financial Department - Accounting.

Mission and vision

The centre's vision is to transform the city through culture. "Bucharest is a city with immense creative potential, both at the level of cultural heritage and human capital. ARCUB's role in this context is to transform the face of the city and build a receptive environment for all means of artistic expression". Hence, its mission is "to cultivate the innovative and artistic capabilities of the city as an engine of sustainable urban development".

Programme and activities

The program offered by the Centre for Cultural Projects of Bucharest encompasses a variety of cultural activities, including festivals, music, theatre, visual arts, dance, conferences, movies, literature, cultural education, strategic partnership, and the Cultural strategy of Bucharest. Additionally, the centre periodically provides financial support for cultural projects through a competitive grant application process.

Business model and funding

ARCUB's activity is financed through a combination of subsidies from the local budget of the Municipality of Bucharest, its revenues, sponsorships, and donations.

The centre's website promotes its activity, grant application and spaces. Moreover, it provides several details such as legislation, programmes, and career opportunities.

Further information

Official website: <https://arcub.ro>



LOCATION:

Urban

Via Camillo Casarini 19, 40131

Bologna, Italy

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

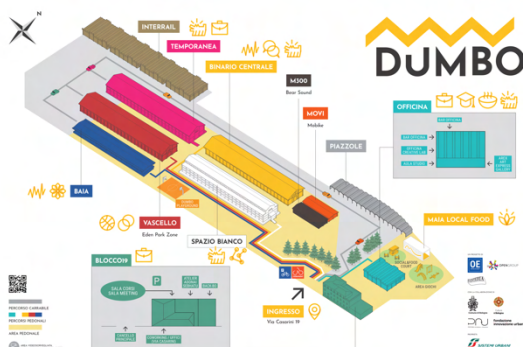
Public-Private Partnership

OFFICIAL WEBSITE:

<https://dumbospace.it/>

DISTRETTO URBANO MULTIFUNZIONALE DI BOLOGNA (DUMBO)

The DumBO project is a collaborative effort involving various companies, organizations, and associations aimed at envisioning a new future for a specific area of the city by establishing a temporary, multi-functional space with strong ties to the local community.



Source: <https://dumbospace.it/>

Facilities

DumBO represents a Creative Shared Regeneration project and includes a temporary, multifunctional space that fosters and supports new ideas and artistic expression. The space is open to the public and aims to promote social integration, entertainment, culture, experimentation, sustainability, and collaboration between different groups.

The area encompasses six buildings with a total area of over 18,000m², along with 20,000m² of outdoor space.

Organization structure of the centre

The rail yard, which is owned by FS Sistemi Urbani (Gruppo FS Italiane), has been temporarily leased for four years and is managed by Open Event srl, a joint venture between Open Group and Eventeria. A Scientific Committee has been created to support the co-design of activities and use of the space. The Committee includes the managing entity, Open Event, as well as the Comune di Bologna's Department of Culture and City Promotion, the Foundation for Urban Innovation, Legacoop Bologna, and Performa Architecture + Urbanism.

Business model and funding

DumBO offers its multi-purpose spaces for rent, ideal as original locations for events, exhibitions, concerts, fairs, workshops, conferences, and parties.

Besides the renting of the spaces, DumBO offers a series of services that complete its offer, including technical services, bar and catering services, audio/video/lighting system service and installation, cloakroom service, security, valets, and cleaning and waste disposal.

Further information

Official website: <https://dumbospace.it/>

**LOCATION:**

Urban

Táborállás park 1, H8200

Veszprém, Hungary

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<https://agoraveszprem.hu/>

AGÓRA VESZPRÉM CULTURAL CENTRE

Agóra Veszprém Cultural Centre is located Veszprém, a small and historical town in the Lake Balaton Area, Western Hungary.

Facilities

The building of the formerly named Agóra Veszprém City Cultural Centre was renovated in 2015 through the project "Agóra Veszprém", funded by the Government of Hungary and the European Union. The project supported the modernization of the building into a multifunctional cultural centre that can represent the cultural life of the community.

Besides the main building, the Agóra has two other branches in the city centre: the Gyulafirátót Cultural House and the Community House in Kádártai.

The centre has a modern theatre, with a capacity of 290 seats, community spaces, with a capacity of 20-70 people, and community rooms, with a capacity of 80-150 people. The centre also has a café for its visitors.

The building is equipped with professional lighting and sound, exhibition equipment, and is fully wheelchair accessible.

Organization structure of the centre

The Municipality of the City of Veszprém is responsible for the maintenance and the budget of the centre.

Thus, according to the Hungarian law, the municipality is responsible for:

- facilitating the establishment of cultural communities, support their operation and development, and provide a place for their activities
- encouraging community participation
- facilitating the conditions of lifelong learning of the community
- facilitating the transmission of traditional community cultural values
- facilitating the conditions for creative and performing arts activities
- facilitating the conditions for talent management and development
- economic development based on cultural activities.

Programme and activities

Agóra Veszprém Cultural Centre hosts and supports over 70 associations, clubs, and groups from the local community. Some of the clubs, groups and organizations which carry out their activity at the centre are the table tennis club, the bridge club, Etka yoga classes, Lung C'uan Tao Kung Fu School, the Veszprém Women's Round Table Association, Gerence Dance Group, the Bakony Photography Club, the TIT Váci Mihály Literary Stage, the Veszprém-Bakony Dance Ensemble, the Kis

Bakony Dance Ensemble, the Veszprém Senior Dance Ensemble.

The full list of the clubs, organizations and groups hosted by the centre is available here: <https://agoraveszprem.hu/eng/muveszeti-csoportok/>, <https://agoraveszprem.hu/eng/klubok-szakkorok/>.

Every year, the centre can host around 30 fine arts, crafts, folk art, and photography exhibitions. The community spaces and rooms host concerts, meetings, sport activities, conferences and workshops, public and private events, such as balls.

Furthermore, outdoor activities and events are hosted during the summer. Some of the most notable outdoor events are:

- "The Family Day", usually, held at the beginning and the end of summer
- "Musical Courtyard in the courtyard of Dubniczay Palace", a 3-day event
- "World Java Nights in the Old Town Square" concert series, usually, held in July
- the International Folklore Evenings in the Old Town Square, usually, held in August
- "Come to the park! - end of summer evenings", usually, held at the end of the summer.

In 2023, Agóra Veszprém Cultural Centre is one of the partner institutions of the Veszprém-Balaton 2023 European Capital of Culture programme.

Business model and funding

Agóra Veszprém Cultural Centre offers services on technical management of events (conferences, meetings, private events) and tool hire.

The technical management services include the room rental in either the main building (Agóra), either in one of the two branches (Gyulafirátót House and Kádártai house).

The tool hire includes the facilities and equipment of the centre: mobile outdoor stage, audio technology, lighting, shipping.

Further information

Official website of Agóra Veszprém Cultural Centre: <https://agoraveszprem.hu/eng/>

Budget reports, work plans, statistics - <https://agoraveszprem.hu/eng/kozerdeku-adatok/>

**LOCATION:**

Urban

Montalegre, 5, 08001

Barcelona, Spain

SITE:

Reconversion

ORGANIZATION STRUCTURE OF THE CENTRE:

Public Model

OFFICIAL WEBSITE:<https://www.cccb.org/>

CENTRE DE CULTURA CONTEMPORÀNIA DE BARCELONA

The Centre de Cultura Contemporània de Barcelona (CCCB) is an arts centre located in the Raval neighbourhood of the Ciutat Vella district in Barcelona, Spain. As one of the former suburbs of the city, with a strong multicultural profile, but also marked by structural social challenges, the neighbourhood benefits from targeted measures to reduce inequalities and co-create its future. The success of CCCB can also be attributed, in part, to its location, as it enables easy accessibility for a wide range of visitors and proximity to the local community.

Over the years, the CCCB building dating back to the XII century has been used for various purposes, naming a church, a monastery, a military barracks and correctional facility, and a charitable establishment (Casa de Caritat). The former Casa de Caritat was transformed into the current complex of contemporary culture through a rehabilitation project in the Raval neighbourhood. The creation of the centre was approved by a consortium formed by the Diputació de Barcelona and Ajuntament de Barcelona in 1989, and the works were finalised in 1994.

According to the CCCB webpage, the arts centre covers “the original structure of the former Casa de Caritat, with three wings arranged in a U-shape around a large central

courtyard (The Pati de les Dones) and the former theatre of the Casa de Caritat”. The Casa de Caritat underwent a remodelling project in 1991, which included the addition of a glass façade as a lookout point over the city. While beautiful, the glass façade is not a sustainable solution today due to its high energy cost. The external facades also feature the original graffiti and majolica decorations from the 1920s, as well as construction elements characteristic of the original buildings. Furthermore, the open space between the buildings (The Pati de les Dones) is open to the public, which provides the feeling that the cultural centre is integrated within the city and neighbourhood, establishing a strong connection between the cultural centre and its citizens. Another addition to CCCB is the former Casa de Caritat theatre, which became the Teatre CCCB in 2011.

Facilities

A large open-air venue (The Pati de les Dones) with an audience capacity of 360 people, a space for functions (The Hall) with a capacity for 340 people, a space for 150 people with a foyer and a hall (the Mirador), two lecturer rooms used or training with a capacity of 170 and 60 people, an auditorium (186 people), a multi-purpose hall with an audience capacity of 500 people (Sala Teater), Sala Raval

Conference Room (110 people), and a reception and catering area for the Sala Teatre or the Sala Raval.

Organization structure of the centre

The "Centre de Cultura Contemporània de Barcelona" is governed in the form of a consortium by the Diputació de Barcelona (DIBA) and the Ajuntament de Barcelona (AB), which annually contribute a respective sum amounting to 75% and 25% of the operating costs. In addition, the CCCB's management structure is divided into two parts, one for cultural programming and one for administration. The management team has both cultural and management experience, which are incremental for the success of the centre. The General Council / Board of Trustees is the highest governing body of the CCCB, composed of representatives from the consortium and members of the Centre's management team.

The governance and organizational models of the CCCB may serve as a blueprint for other public and private entities looking to create major cultural facilities and can be adapted according to the local contexts.

Governing bodies and management

- The General Council approves the general lines of programming, regulations and orders, the annual budget, the ways of managing services, the workforce, and the organisational chart, among other functions. The following entities make up the Board: a) Presidency: DIBA President; b) Vice-presidency: Mayor of Barcelona City Council c) 12 members (3 from the AB and 9 from the DIBA) d) The CCCB's General Director.
- The Presidency represents the consortium on an institutional level, calls, presides over, suspends, and adjourns the General Council sessions, approves the settlement of the budget, appoints the General Director and the Treasurer, among other functions.
- The Special Accounts Committee has the functions assigned to it by the laws on Local Government and local finance. Its

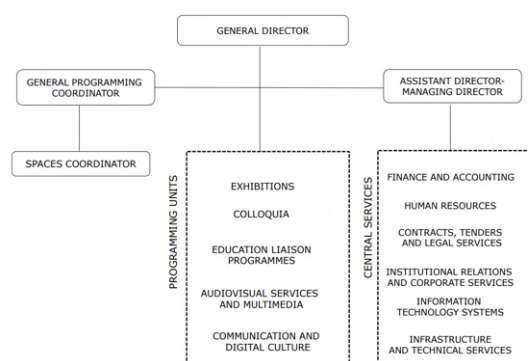
objective is to approve the annual accounts and reflect the same criteria of representation as the Board of Trustees.

- General Management include organising and supervising services, producing cultural and management programmes, assuming the official representation of the Centre, exercising direct command in personnel matters and financial management of the Centre, among others.

The Management governance entities are threefold:

- Strategic Management Committee deals with strategic issues and meets weekly. It is formed by the General Director, Management Director, Programming Coordinator.
- Management Committee deals with operation and general management issues, short-term planning, and programming, and meets fortnightly. Its competence is: General Director, Management Director, Programming Coordinator and Heads of Programming areas.
- Planning Committee deals with long-term planning and programming and meets monthly. It is formed by the General Director, Management Director, Programming Coordinator and Heads of Programming areas. Monthly meeting.

Organisational chart of the CCCB



Source: CCCB

The CCCB has the autonomy to handle its regulatory affairs, internal organization, financial matters, programming, and planning, among others, and carries out its services

according to the laws and regulations outlined in the Local Regime legislation. The organisational chart below highlights the main departments of the CCCB, with a clear separation between the programming activities (exhibitions, colloquia, education liaison, audio-visual services and multimedia, communication, and digital culture) and the supporting services that bring these programs to life.

Overall, the centre employs a total of 92 individuals, encompassing various departments including the marketing team. Additionally, it collaborates with external companies to handle essential services such as cleaning and security.

Mission and vision

Barcelona is a civic capital, with a rich architectural and industrial tradition - as such, a the CCCB was designed to build on pre-existing assets, values, and realities and to work as a place for public debates. For example, the city's history and knowledge on urbanism and architecture informs the Centre's function of reflecting on cities and public space. It successfully works with universities, NGOs, citizens and has both local and international projects. Besides, the process of reflecting on public spaces contributes to shaping new ideas and involves children and their families. Being a space of citizens, it is not limited in terms of topics of discussions. Overall, "the CCCB deals with the key challenges of contemporary society through different languages and formats, with an extensive programme that includes major thematic exhibitions, series of conferences and literary meetups, film screenings and festivals."

Programme and activities

The CCCB's program is split into four departments: thematic exhibitions, film, debates, and education & mediation. The centre's activities are organized around four key areas: "cities, words, bodies, and technosphere". Additionally, it prioritizes inclusivity and accessibility through programs such as the Alzheimer and Apropa Cultura. For

example, accessibility is ensured through "accessible documents in Braille, large print and/or Easy Read, hearing loop in conferences, free entry with a disabled ID card, wheelchairs, guide dogs are allowed into the building and exhibition spaces, and adapted toilets".

For 2023, the institution aims to become a hub for intellectual and artistic exploration by focusing on creativity, experimentation, and critical examination of the world. The program is designed around timeless philosophical questions and the future of humanity in an age of algorithms. Other topics of interest are the future of cities and the power of water and oceans. To successfully implement the 2023 program, the CCCB plans to strengthen international partnerships and work with the cultural and educational community at local and regional levels.

Business model and funding

The funding for the activity of the CCCB comes from public funding from the Consortium members (Diputació de Barcelona and Ajuntament de Barcelona) and is complemented by revenues from admission charges and fees, income from services, and grants and other public or private income (patronage and sponsorships). Public contributions and other public entities make up about 95% of the CCCB's budget, followed by own income (tickets, memberships, touring exhibitions, space hire, sponsorships, co-production, publications) and income from assets (restaurant and bookstore concessions).

Spaces	Commercial organisation		Non-profit organisation	
	1 Jornada	1/2 Jornada	1 Jornada	1/2 Jornada
Hall	3.950,00 €	2.600,00 €	2.175,00 €	1.430,00 €
The Mirador	2.100,00 €	1.410,00 €	1.155,00 €	775,00 €
The Auditorium	1.950,00 €	1.310,00 €	1.075,00 €	720,00 €
Lecture room 1	1.000,00 €	680,00 €	550,00 €	375,00 €
Lecture room 2 *	525,00 €	365,00 €	290,00 €	200,00 €
The Pati de les Dones	3.780,00 €	2.500,00 €	2.080,00 €	1.375,00 €
Sala Teatre	5.500,00 €	3.000,00 €	4.000,00 €	2.200,00 €
Sala Raval Conference Room	1.100,00 €	700,00 €	650,00 €	450,00 €
Foyer Setting-up	1.000,00 €	600,00 €	600,00 €	400,00 €
Foyer Catering	500,00 €	300,00 €	350,00 €	250,00 €
Photographic session	2.050,00 €	1.000,00 €		
Filmin session	3.950,00 €	2.050,00 €		

*Please, note that VAT is not included.
*The use of this area is linked with the hire of others spaces of the CCCB. It is not possible to use it independently.

Source: CCCB, available at https://www.cccb.org/rcs_gene/tarifjes-espais_en.pdf

The centre has a web page which promotes its activities and venues. In terms of venue hire for events, there is a [price list](#) for each space. It is worth mentioning that the COVID-19 pandemic has had a significant impact on the centre's rental revenues, with a 37% decrease in the number of visitors from 2019 to 2022.

Looking at expenditures, salaries represent a large part of the total current expenditure, followed by structural costs and activity costs. The salary costs include costs for new staff, temporary contracts, insurances, salary increases and contingencies. In terms of structural costs, in 2023, 75% are represented by big structural external contracts (security, cleaning, maintenance, IT systems and utilities). Due to the recent rise in the cost of energy, most of the total sum is represented by electricity costs, followed by security and access control. Lastly, activity expenditure covers the activities of the Exhibition, Mediation, Colloquium and Audio-visual departments, External resources and production and Communication.

In terms of capital expenditures, the Diputació de Barcelona finances 100% of the investment budget, which is split into three categories: activities (materials and equipment), general services (security, office furniture, IT equipment and licences) and building (renovation, modernisation)

Innovative approaches

The CCCB stands out through several innovative approaches, which represent important lessons, such as:

- While it is an institution of culture, it doesn't belong to elites but to all citizens. As such, this approach places the centre as an agora where locals can express their opinions.

- The management understood that culture and education must be linked. Hence, it created a bridge between the two parts within the centre. For example, they work on education inside the Raval neighbourhood, with a diverse immigrant community (more than 50% of the population was born abroad). This linkage also supports the continuity of activities throughout the day, as educational activities can be programmed in the first part of the day (as opposed visitor time peak, in the afternoon)
- The centre gives partners spaces for exhibitions and offers them a budget. For example, partners can use spaces for thematic exhibitions, book releases, etc.
- Their communication is mostly online, with very few printed elements. Additionally, the marketing team invests and pays attention to aspects that make their content inclusive and accessible (e.g., subtitles for videos)
- The IT department is governed by three principles: flexibility, security, and maintainability. Therefore, they are flexible enough to offer different solutions in terms of technical aspects, while also being prepared for cybersecurity threats, ticketing, procurement, and for communicating and being transparent (e.g., video streaming events through Zoom or YouTube).
- In 1999, the CCCB created the European Prize for Urban Public Space, a biennial initiative that works as a permanent observatory of European cities (publicspace.org). The scope of this competition is to focus on and highlight initiatives and projects that improve public spaces in terms of design and functionality. In return, this event created a big international network for the centre and a global visibility.

Sustainable Success Unveiled: CCCB's insights for cultivating local initiatives with cultural, social and educational impact

TIPS & TRICKS	RATIONALE
THE STRATEGIC DIMENSION	
HAVE A CLEAR PATHWAY	The cornerstone of long-term success lies in a well-defined idea that shapes the trajectory of the long-term cultural programs organized within the centre. This approach allows the creation of a clear profile for the cultural centre, mitigating the risk of it becoming a mere exhibition space. By adhering to the established development direction, the risks of community/ecosystem dissatisfaction are mitigated, and resource distribution becomes more efficient. In this regard, maintaining focus on the initial idea is paramount. Often, projects exceed the available funds, but rather than being an obstacle, this should serve as a motivating force to seek innovative solutions for transforming the core idea into reality.
CHOOSE THE PILLARS ON WHICH TO BUILD THEMATIC ASPECTS	After formulating the core idea of the centre, it is important to establish the main pillars that will serve as the bedrock for thematic elements. The thematic aspects will furtherly provide the framework for organizing cultural programs over extended periods. For instance, at the beginning of each year, CCCB unveils a yearly cultural program (with 3-4 major exhibitions), that is aligned with its core vision. This program serves as the foundation for all the events and activities scheduled throughout the year.
PROJECTS SHOULD BE DIVIDED INTO MULTIPLE LEVELS	Within the CCCB, cultural diversity is ensured through a three-tier project division approach. The first level encompasses projects initiated and executed solely by the CCCB, with own resources. The second level comprises initiatives proposed by external actors that align with the CCCB's profile, for which the CCCB provides free space. The third level encompasses projects that fall outside the CCCB's profile, and for these, rental services are offered only if they adhere to the CCCB's values.
ENSURE CULTURAL INDEPENDENCE AND FREEDOM	Cultural centres need to prioritize independence and freedom in cultural matters. The management team should have the liberty to make decisions aligned with the vision / pathway they have established from the very beginning.
BE OPEN TO OTHER INSTITUTIONS, BUT KEEP YOUR AMBITION	Fostering partnerships with other local institutions or initiatives, such as film festivals, is vital to ensure a lively atmosphere within the centre throughout the year. CCCB, for instance, offers support to local initiatives that align with its values by providing spaces and even funding. These local initiatives, in turn, bring content and audiences, playing a crucial role in maintaining the CCCB's distinctive profile. However, it is essential that these initiatives align with CCCB's overall vision and direction. Additionally, co-production plays a crucial role. In certain instances, CCCB collaborates with other producers, even in external spaces beyond the centre, to present its exhibitions.
LOOK BEYOND THE INDIVIDUAL	The CCCB restrains from organising monographic exhibitions, focused on the work of individual artists, but rather places their works into a broader historical or thematic narrative. Through this approach, cultural centres can create a space where towering figures of iconic artists do not overpower the program - when they are featured solely, the approach is focused on showcasing their work as a lens on a larger topic (e.g.,

	<i>Pasolini's Rome</i> exhibition). By embracing larger thematic contexts, cultural centres can avoid fostering an unhealthy atmosphere of competition (particularly among local artists) and instead nurture an environment that celebrates the collective growth and interconnectedness of artists.
CULTURE IS HARD TO BE SUSTAINABLE, BUT FAITH IS WHAT MAKES THE DIFFERENCE	By truly believing in the potential of the cultural centre (which demands substantial investment in terms of effort), it becomes possible to give it a distinct political and cultural profile. This, in turn, will help in transforming the centre in a pivotal landmark for local development.
FINANCIAL SUSTAINABILITY DEPENDS ON EXTERNAL FACTORS	Income streams are subject to fluctuations influenced by external factors. To ensure financial sustainability during times of crisis, such as the pandemic or the economic recessions, CCCB strategically adjusts the number of activities offered through negotiations, while maintaining its renowned cultural offerings without significant compromise.
THE OPERATIONAL DIMENSION	
BUILD THE MANAGING TEAM BEFORE BUILDING THE CENTER	To ensure a well-defined trajectory for the cultural centre's development, it is crucial to establish a cultural management team prior to its construction. This team will be responsible for shaping the centre's vision, devising the development plan, and organizing the programs to be offered. A useful approach in this regard involves forming a local consortium comprising cultural experts from diverse yet complementary fields.
THE QUALITY OF THE HUMAN CAPITAL IS INFLUENCED BY THE TEAM'S FLEXIBILITY	Cultural centres should be mindful of the potential changes within their teams and consider them when designing the organizational structure and employment contracts. Furthermore, providing training is crucial for staff members, both in terms of general topics applicable to the entire team and specific expertise required for individual roles.
CULTURAL CENTERS NEED BRAINS AND HANDS BOTH INSIDE AND OUTSIDE THE ORGANIZATION	The effective functioning of a cultural centre can be achieved through a harmonious collaboration between an internal team (the one responsible for managing the centre, for instance its cultural programs), and an external one (that offers support through outsourced activities, such as technical production, maintenance, cleaning, and security services). Such a combination of expertise can ensure the well-rounded operation of the centre. Nevertheless, sensitive aspects and those closely tied to preserving the values of the cultural centre should not be outsourced to subcontractors.
VIGILANCE SHOULD DICTATE RELATIONS WITH SUPPLIERS	From the very first stage of conceptualization, it is necessary to ensure a vigilant oversight in supplier relationships, to ensure compliance to pre-established criteria. For instance, when engaging with architects, it is important to ensure their compliance with the essential functional requirements of the space.
BUILDING SPACES WITH SUSTAINABILITY AS THE UTMOST PRIORITY	When constructing cultural centres, it is essential to utilize materials that foster self-sustainability, regarding both the financial and the environmental perspectives.
PUBLIC FUNDING MATTERS	Active support from the public administration, backed by dedicated funds, is of utmost importance for cultural centres. However, it is imperative that public financing be supplemented with additional sources of income, such as the provision of facility rentals, to ensure financial sustainability.

MICROFUNDING HOLDS EQUAL SIGNIFICANCE TO MAJOR FINANCING	It is important for every member of the institution's staff to actively seek micro-financing (to be proactive in fundraising) for specific projects. Such contributions can serve as valuable complements to the primary sources of financing, bolstering the financial sustainability of the cultural centre.
IT IS ESSENTIAL TO HAVE DIVERSE COMMUNICATION CHANNELS	Ensuring audience engagement involves the use of diverse communication channels, specifically those that are universal and cater to different generations. This remains a challenging task for institutions like the CCCB, as the discussion surrounding audience outreach is a complex topic.
EQUIPMENT MAKES THE DIFFERENCE	CCCB consistently and continuously invests in equipping its spaces appropriately. As a result, most of the essential equipment for cultural productions is supplied by CCCB. Naturally, these technical resources are supplemented by specialized facilities from partners, based on the specific nature of the cultural events being organized.
THE LOCAL DIMENSION	
CULTURAL CENTERS SHOULD REFLECT A PRE-EXISTING ITEM OR VALUE	Cultural centres should embody and reflect a pre-existing element or value of significance. For instance, CCCB effectively captures and transposes the pivotal role that architecture has in shaping the identity of Barcelona.
INFUSE THE SPACE WITH A STRONG LOCAL ESSENCE AND ROOTEDNESS	To garner acceptance from the local community, cultural centres must integrate themselves into local networks through proactive projects (both as response to various local actions and as their own initiatives). However, it is equally important to not overlook the connection with the international sphere, as it enables the optimal integration of the global dimension of art. Therefore, projects must be conceived on a dual level, encompassing both the local and international dimensions.
COLLABORATING WITH THE PUBLIC ADMINISTRATION IS ESSENTIAL	As an example, CCCB collaborates with the City Council on the project 'Open City': The Biennial of Thought. Through this partnership, the two institutions join forces to provide Barcelona with a dedicated space that fosters intellectual discourse and the exchange of ideas.
THE CONNECTION WITH THE EDUCATIONAL SPACE IS THE KEY	To become locally rooted, cultural centres should engage in collaborations with educational institutions such as kindergartens, schools, and universities. This collaboration could, for instance, ensure the utilization of available spaces during morning hours when visitor traffic is typically low, for instance through workshops and activities involving students and teachers. By feeding the need for culture to the youth, the centre nurtures its future audience for the years to come. This principle is founded on the genuine necessity of disseminating knowledge among young individuals to achieve a lasting social impact.
THE CONNECTIVITY DIMENSION	
LOCATION MATTERS	The strategic positioning of CCCB in the heart of the city brings significant advantages. As a prominent landmark, CCCB attracts a steady stream of individuals traversing through the city centre. When people see the opportunities presented by CCCB, it leads them to spontaneously engage with the cultural offerings and avail themselves of the provided amenities.
THE BUILDING'S ACCESSIBILITY CAN FOSTER SEAMLESS PASSAGE	When the cultural centre becomes an integral part of the city, it transcends its mere spatial function and thrives as a vibrant component of the community. For the CCCB, this aspect is pivotal as it has a significant local audience, comprising over 70% of its visitors, including

	residents from the metropolitan area. In this context, the challenge is to avoid repetition while striving to provide diverse exhibitions that cater to the local public. The satisfaction derived from effectively serving the local audience justifies the efforts made in offering a wide range of exhibitions.
CREATE THE ESSENCE OF A PUBLIC SPACE	Cultural centres should evoke the essence of a public space, creating a genuine sense of community engagement. Such an example refers to incorporating moderate commercial spaces, such as cafes or shops featuring local producers and artists, on the ground floor. These establishments not only draw people in but also provide a valuable amenity for residents, ensuring the continuous liveliness of the space beyond cultural events.
THE DIGITAL DIMENSION	
IT FLEXIBILITY, SECURITY AND MAINTAINABILITY	Flexibility, security, and maintainability of IT processes and tools are the three guiding principles that determine the successful operation of a cultural centre, from the digital solutions' perspective. Consider, for instance, the aspect of flexibility when procuring digital solutions: IT experts must assess the ease of changing, replacing, or relocating the solutions if necessary; in some cases, aesthetics may even need to be compromised to ensure durability. Furthermore, these three principles should be compiled into versatility, as there may be instances where digital solutions need to be combined with one another: thus, the advice is to procure tech tools that have extensive functionalities.
THE TENSION BETWEEN THE DIGITAL AND PHYSICAL ENVIRONMENTS SHOULD NOT BE UNDERESTIMATED	While heavily immersed in the latest digitization trends, the CCCB places significant emphasis on physical experiences. The centre achieves it by prioritizing its role of being a physical space.
LESS CAN BE MORE EFFICIENT	An example about how CCCB strives to enhance its efficiency is the adoption of a unified digital ticketing solution, in collaboration with various local institutions. This aspect holds significant importance in fostering audience connection and engagement, by simplifying the ticketing process for cultural exhibitions. The ease of use of digital solutions by the public directly impacts the success of cultural activities. Additionally, this model facilitates seamless monitoring of data that measures the events' success.
DON'T OVERLOOK CYBERSECURITY	Given the substantial data managed by cultural centres, cyber security holds great significance. To mitigate any potential risks, a significant portion of the CCCB's IT budget is dedicated to cyber protection tools. As stated by CCCB experts, ensuring security is not just a question of how, but also a matter of when.
INNOVATE BY ACQUIRING SOFTWARE	Software plays a vital role in improving both internal and external processes. The CCCB actively seeks innovative solutions daily, procuring the latest licenses and digital services to improve its overall functionality.
NEWSLETTERS REMAIN AN EFFECTIVE COMMUNICATION METHOD	Newsletters serve as an important solution for event announcements, particularly for those individuals who are not at ease with social media and social networking.

Lessons learned

- Establishing a cultural centre may be straightforward, yet the crucial challenge lies in its sustainability. In response, CCCB places emphasis on several key factors, including securing massive cultural funding from the local budget, establishing robust internal management practices within the institution, and providing an inclusive and attracting environment for the locals.
 - One invaluable piece of advice is to have a well-defined understanding of the additional offerings the space can provide beyond its primary functions, such as a public library or exhibition area. From its very inception, CCCB focuses its philosophy on the city and the public spaces, with a deliberate intention to integrate a traditional element - in the case of CCCB, it is the architecture of Barcelona.
 - By investing sufficiently in the quality of the content, visibility will naturally follow. Therefore, giving attention to each promoted cultural product is crucial, as it enhances the overall image of the cultural centre.
 - Thriving cultural centres seamlessly blend into the local ecosystem. CCCB does it by ensuring they do not duplicate or overlap with existing local initiatives. Additionally, it is crucial to integrate the institution within the local community by fostering genuine exchanges with the residents.
 - To maximize options and optimize data utilization, it is crucial to employ digital solutions. For instance, the CCCB uses artificial intelligence to identify speakers in the archived videos. CCCB experts recommend cultural centres to adopt software solutions that evolve alongside society, ensuring the flexibility mentioned earlier.
 - Cultural centres are advised to have multiple digital solutions available to cater to different scenarios. For instance, it is important to acquire necessary solutions in preparation for adverse situations like a pandemic, including VPN tools, online communication platforms, and others.
- The hiring processes should prioritize transparency, openness, and meritocracy. An effective recruitment process can involve independent juries composed of both local and international representatives, for unbiased selection.
 - Renting arrangements should be thoughtful and well-balanced. CCCB caters to the needs of renters by providing spaces with complementary functionalities, including areas for hosting receptions, congresses, seminars, and social events, as well as halls with suitable capacity for festivals and major presentations, alongside exhibition spaces. Diversity is crucial in this regard, as the spaces should offer options for concerts, screenings, events, seminars, courses, work sessions, and more.

As a result of the aforementioned factors, the CCCB is widely recognized, not only by citizens and the local ecosystem but also by the public administration, as an exemplar of successful neighbourhood regeneration in Raval, a vibrant part of Ciutat Vella. The centre's accomplishment is largely attributed to its strong connection with the local community, as the CCCB consistently emphasizes its role in the city and its mission to serve the people. Remaining inclusive and accessible, the centre continuously engages with individuals of all ages and proactively seeks to understand the needs, challenges, perspectives, and opportunities of both the city and its residents.

Further information

Official website: <https://www.cccb.org/en>

Additional photos:

<https://www.cccb.org/en/services/venue-hire>



**CULTURAL AND
CREATIVE FUNDING
OPPORTUNITIES**

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
<p><u>INTERREG CENTRAL</u></p>	<p>Interreg Central funding contribute to a more united central Europe that cooperates - to become smarter, greener, more integrated, and better connected.</p> <ol style="list-style-type: none"> 1. Smart: 1.1 Strengthening innovation capacities in central Europe 1.2 Strengthening skills for smart specialisation, industrial transition, and entrepreneurship in central Europe 2. Green: 2.1 Supporting the energy transition to a climate-neutral central Europe 2.2 Increasing the resilience to climate change risks in central Europe 2.3 Taking circular economy forward in central Europe 2.4 Safeguarding the environment in central Europe 2.5 Greening urban mobility in central Europe 3. More Integrated: 3.1 Strengthening governance for integrated territorial development in central Europe 	<p>Interreg CE covers regions and cities from nine EU Member States: Austria, Croatia, Czech Republic, Germany, Hungary, Italy, Poland, Slovakia, and Slovenia.</p> <p>The programme's total budget amounts to EUR 280.779.751, out of which EUR 224.623.801 are cofinanced by the European Regional Development Fund (ERDF). The ERDF co-financing rate is 80 %.</p> <p>Priority 4: Improving governance for cooperation in central Europe: SO 4.1 Strengthening governance for integrated territorial development in central Europe</p> <p>Potential fields to be addressed in transnational actions (non-exhaustive list):</p> <ul style="list-style-type: none"> • Reduction of administrative barriers, better policymaking, and cooperation beyond borders 	<p>Eligible applicants:</p> <ul style="list-style-type: none"> • National, regional, and local public bodies • Private institutions, including private companies, having legal personality • International organisations acting under the national law of an EU Member State • International organisations acting under international law, with restrictions <p>Transnationality of Partnerships: the partnership must involve:</p> <ul style="list-style-type: none"> • At least three financing partners; • From at least three countries; and • At least two of the partners located in Interreg CE regions 	<p>First call for Proposals was in 2022.</p> <p><u>Second Call for Proposals Opens in March 2023</u></p>

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
<p>INTERREG DANUBE</p>	<p>4. Better Connected: 4.1 Improving transport connections of rural and peripheral regions in central Europe</p>	<ul style="list-style-type: none"> • Participatory decision-making processes (e.g. citizen involvement) • Multi-level and multi-sector governance among areas with functional ties beyond borders • Integrated territorial development strategies, e.g. addressing demographic change, public services of general interest (such as health, education, social services) and tourism and culture • Digital governance 	<p>The participation of partners from outside the programme area is only allowed if it brings clear benefits to central European regions.</p>	
	<p>Priority 1 – A smarter Danube Region SO 1.2 Developing skills for smart specialisation, industrial transition and entrepreneurship</p> <p>Priority 2 - A greener, low-carbon Danube Region SO 2.1 Promoting renewable energy SO 2.2 Promoting climate change adaptation capacities in the Danube Region and disaster management on transnational</p>	<p>In the EU Member States, the programme area covers Austria, Bulgaria, Croatia, Czech Republic, Germany, Hungary, Romania, Slovakia, and Slovenia. The neighbouring countries that belong to the programme area are Bosnia and Herzegovina, Moldova, Montenegro, Serbia, and Ukraine.</p>	<p>Each project has to involve at least 3 partners from 3 different countries of the Danube Region programme area, with at least one partner being from an EU Member State of the programme area.</p> <p>Partners can be local, regional, national public bodies/bodies governed by public law, international organisations and</p>	<p><u>First call</u> was organised in 2 steps: First step with the expression of interest and second step with the submission of the completed application form.</p>

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
	<p>level in relation to environmental risks, taking into account ecosystem-based approaches</p> <p>SO 2.3 Sustainable, integrated, transnational water and sediment management in the Danube River Basin ensuring good quality and quantity of waters and sediment balance</p> <p>SO 2.4 Protecting and preserving the biodiversity in ecological corridors and eco-regions of transnational relevance in the Danube Region</p> <p>Priority 3 – A more social Danube Region</p> <p>SO 3.1 Accessible, inclusive and effective labour markets</p> <p>SO 3.2 Accessible and inclusive quality services in education, training and lifelong learning</p> <p>SO 3.3 Enhancing the role of culture and sustainable tourism in economic development, social inclusion and social innovation</p> <p>Valorisation of joint natural and cultural heritage and cultural activities through the elaboration of new or improved thematic initiatives for example cultural, hiking, cycling or other thematic routes and initiatives across the macro-region with a</p>	<p>The new programme will co-finance projects to up to 80%.</p> <p>Types of activities supported by the programme include the development and implementation of strategies, tools and services with transnational relevance, preparation of transnational investments to be subsequently financed through other sources, pilot activities of testing and demonstration nature as well as training and capacity building measures.</p> <p>In the Danube Region Programme <u>Project expenditure</u> is eligible under the following six cost categories:</p> <ul style="list-style-type: none"> ● Staff costs ● Office and administrative expenditure ● Travel and accommodation costs ● External expertise and service costs ● Equipment expenditure ● Infrastructure and works (pilot) 	<p>private bodies having legal personality.</p>	

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
	special focus on rural or less visited areas; Priority 4 – A better cooperation governance in Danube Region SO 4.2 Increased institutional capacities for territorial and macro-regional governance			
<u>CREATIVE EUROPE</u> <u>-CULTURE STRAND</u>	<p>The Culture strand of the Creative Europe programme supports a wide range of cultural and creative sectors including among others:</p> <ul style="list-style-type: none"> ● architecture ● cultural heritage ● design ● literature and publishing ● music ● performing arts <p>The Culture strand encourages cooperation and exchanges among cultural organisations and artists within Europe and beyond. Creative Europe aims to:</p> <ul style="list-style-type: none"> ● foster artistic creation and innovation ● support the promotion and the distribution of European content across Europe and beyond 	<p>General conditions</p> <p>A. Personnel costs</p> <ul style="list-style-type: none"> ● A.1 Employees ● A.2 Natural persons under direct contract, ● A.3 Seconded persons ● A.4 SME owners and natural person beneficiaries ● A.5 Volunteers <p>B. Subcontracting costs</p> <p>C. Purchase costs</p> <ul style="list-style-type: none"> ● C.1 Travel and subsistence ● C.2 Equipment ● C.3 Other goods, works and services <p>D. Other cost categories</p> <ul style="list-style-type: none"> ● D.1 Financial support to third parties 	<p>In order to be eligible, the applicants (beneficiaries and affiliated entities) must:</p> <ul style="list-style-type: none"> ● be legal entities (public or private bodies) ● be established in one of the eligible countries ● Respect the call specific conditions (different according to each call) 	<p>Open calls - available here.</p>

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
<p><u>NORDIC CULTURE FUND</u> <u>- GLOBUS CALL</u></p>	<ul style="list-style-type: none"> ● help artists find creation and performance opportunities across borders, ● stimulate the digital and environmental transition of the European Culture and Creative Sectors <p>The Nordic Culture Fund’s new programme Globus Call aims to encourage artists and cultural actors to engage in wide transnational collaborations and long-term networks that extend beyond the Nordic region.</p> <p>The ambition is to meet the increasing need for artists to act across borders and to foster genuine exchange in complex and rapidly changing global environments.</p> <p>The Globus programme will support artistic and cultural collaborations and projects that aim in their practice to transcend cultural, social, historical, geographical, and disciplinary boundaries. The programme hereby encourages the building of cross-cutting collaborations and networks, which seek new perspectives</p>	<p>E. Indirect costs</p> <p>! The eligibility of expenses depends on the conditions applied in each funding call - check the guide according to the call.</p> <p>We must wait until the call is open in order to see the eligible expenses.</p>	<p>In general, in both funding programmes, there are no particular regulations or limitations regarding the countries, nations or nationalities. Still, anyone is eligible to apply for the grant from the Nordic Culture Fund. In the Globus projects, there still needs to be a clear anchoring/relevance to the Nordic countries. Still, it is up to the applicant to decide how to interpret the Nordic in the context of an application and project idea.</p> <p>The programme is open to projects that work experimentally in its approaches and methods and strive to explore interactions between the</p>	<p>Dates for the next application round will be announced in early spring 2023.</p> <p>Grants up to DKK 700.000 (USD 98.000) can be applied for and awarded through the programme.</p> <p>Applications are submitted through the Fund’s digital platform My Page.</p>

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	<p>through transcultural and local exchange and develop dialogue across different contexts.</p>		<p>local and the global. The intention is to meet artists where they are and support them with trust and willingness to take risks.</p> <p>Projects must be grounded in artistic and/or cultural practices but are welcome to include other professional fields and traditions.</p> <p>The project should have a clear link and/or relation to the Nordic region in terms of partners, themes or activities, but must not be able to be developed in the Nordic Region alone.</p> <p>Applicants located both in the Global South and Global North can apply. The applicants may be individuals, groups, associations, companies, public or private sector organisations, or institutions.</p>	

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
<p><u>NORDIC CULTURE FUND</u></p> <p><u>-GLOBUS OPSTART</u></p>	<p>Globus Opstart supports the establishment and research phases in mutual global collaborations and projects involving artists and cultural practitioners from the Nordic region and other parts of the world.</p> <p>We encourage applicants with the projects to investigate and establish clear structures and project organizations, which can lead to the formation of global networks, characterized by deep relations and duration.</p>	<p>There is no requirement for co-financing of Globus Opstart. You can apply for max. DKK 50,000. Fees may comprise 80% (though no more than DKK 30,000) of the applied Globus Opstart grant.</p> <p>There is no requirement for co-financing, but there must be a clear purpose for the project's use of support. The budget in the application must be detailed and, for example, specify travel, the travellers, visa, and what materials are needed.</p>	<p>In general, in both funding programmes, there are no particular regulations or limitations regarding the countries, nations or nationalities. Still, anyone is eligible to apply for the grant from the Nordic Culture Fund. In the Globus projects, there still needs to be a clear anchoring/relevance to the Nordic countries. Still, it is up to the applicant to decide, how to interpret the Nordic in the context of an application and project idea.</p> <p>The programme focuses in particular on projects that operate with an exploratory approach in building collaborations and seeking new knowledge in order to develop and strengthen their practice in a global framework.</p> <p>We welcome projects that work with both the Global South and the Global North. The projects can both include physical meetings and/or be developed by using digital platforms and tools.</p>	<p>There is an ongoing application deadline, and you can apply for max. DKK 50,000 (7.300 USD). There is no requirement for co-financing of Globus Opstart.</p> <p>In 2023 you can apply for Globus Opstart followingly:</p> <ul style="list-style-type: none"> ● 9 January – 26 May ● 7 August – 17 November <p>You will get a response to your application within 20 workdays.</p> <p><i>Regarding Globus Opstart, you need to take into consideration the following when planning the economy (read more here: https://www.nordiskkulturfond.org/en/globus-opstart/):</i></p>

PROGRAMME	OBJECTIVE AND FUNDED ACTIONS	ELIGIBLE EXPENDITURE	ELIGIBLE BENEFICIARIES	OPEN CALLS AND OTHER OBSERVATIONS
			<p>The projects must be clearly linked to artistic and/or cultural environments. The Nordic Culture Fund does not fund projects that focus primarily on, for example, sporting events, business development, technological development and innovation, the social area, journalism, or social science.</p>	<p><i>There is an ongoing application deadline, and you can apply for max. DKK 50,000. There is no requirement for co-financing of Globus Opstart.</i></p> <p><i>You can apply for max. DKK 50,000. Fees may comprise 80% (though no more than DKK 30,000) of the applied Globus Opstart grant.</i></p> <p><i>There is no requirement for co-financing, but there must be a clear purpose for the project's use of support. The budget in the application must be detailed and, for example, specify travel, the travellers, visa and what materials are needed.</i></p>