

STAKEHOLDERS CONSULTATIVE SURVEY REPORT

A Horizon 2020 project by:



Co-funded by the Horizon 2020 programme
of the European Union

STAKEHOLDERS CONSULTATIVE SURVEY REPORT

Deliverable number :	D6.4
Deliverable name :	Online surveys to stakeholders
Version :	1
Work package :	WP 6
Lead partner :	CUMEDIAE
Type :	Websites, patents filling, etc
Due date :	Original: Month 20, revised Month 28
Dissemination level :	Public

To be cited: Developing Inclusive and Sustainable Creative Economies (2021) Stakeholders Consultative Survey Report. DISCE Publications. Published Online: <https://disce.eu/wp-content/uploads/2021/06/DISCE-Consultative-Survey-Report.pdf>

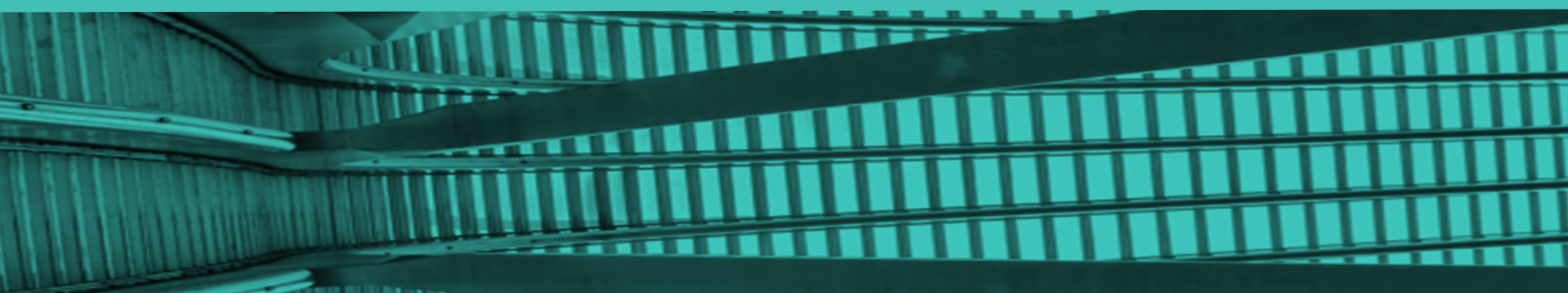


TABLE OF CONTENTS

1. Introduction	5
2. Information about the respondents	7
Respondents information: Part A	7
General information on the respondents to Part A of the Survey	7
Geographical distribution of the respondents	10
Represented fields of activities	11
Respondents information: Part B	12
General information on the respondents to Part B of the Survey	12
Geographical Distribution of the respondents	15
Represented fields of activities	16
3. Answers to the survey questions	18
CONCLUSIONS	32
Annex 1: The organisations participating in Part A	35
Annex 2: The organisations participating in Part B	41

1. Introduction

In the context of WP6 Task 4.1 of the Grant Agreement, Culture and Media Agency Europe aisbl and Trans Europe Halles co-developed the **DISCE Stakeholders Consultative Survey**, reaching out firstly to the voices of relevant and highly representative organisations active in the cultural and creative sector at a European, national and local level. The Survey was not developed for scientific research purposes but to stimulate stakeholder engagement and discussions, especially from a policy engagement perspective.

The main objectives of the Survey are to :

- Engage stakeholders, and make them aware of the DISCE project and its activities;
- Provide stakeholders with the possibility to comment/have a say on DISCE's research work.

The Survey was launched in alignment with the first national workshop on December 10th. During **Part A** of the dissemination, and before December 31st, the Survey was sent to **863** email addresses and/or through internal Google and Facebook groups.

The main source for contacts is the DISCE External Common Dissemination Database, and in particular the categories CCIs Stakeholders EU and CCIs Stakeholders National/Local. Organisations/individuals were contacted by email, while others were also reached through internal Google and Facebook groups.

This was followed by **Part B** whose target audience was participants to the DISCE P2P Recovery Programme (a parallel activity within the stakeholder engagement, communication and dissemination Work Package). The focus of Part B was on the Mediterranean countries, namely Cyprus, Greece, Italy and Spain. The Survey was filled in by 14 representatives of 12 organisations out of 23 invited.

2. Information about the respondents

Respondents information: Part A

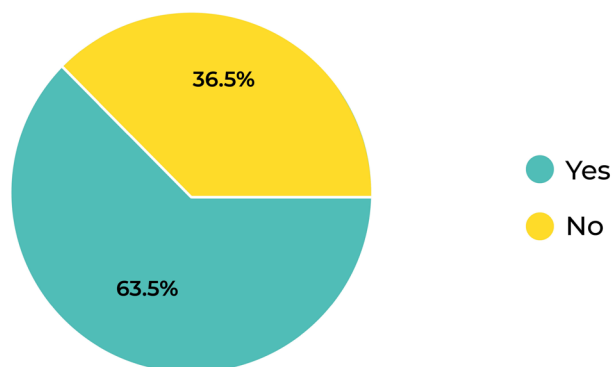
General information on the respondents to Part A of the Survey

During the first round of the dissemination, and before December 31st, the Survey was sent to **863** CCI stakeholder email addresses.

We received **52** responses. 10 respondents replied in their personal capacity. 42 of those replies were made on behalf of the respective **CCI organisations** of the respondents. In a preliminary estimate, those replies represent a total amount of over 1450 member organisations, representing tens of thousands of individuals working in cultural and creative industries. Based on this membership analysis, as well on other indicators, we consider this a significant response. (This qualitative approach is not very different, all distances saved, from what the Commission does every time it opens a public consultation before a relevant legislative or policy proposal).

36.5% of the respondents have never heard about the DISCE project before.

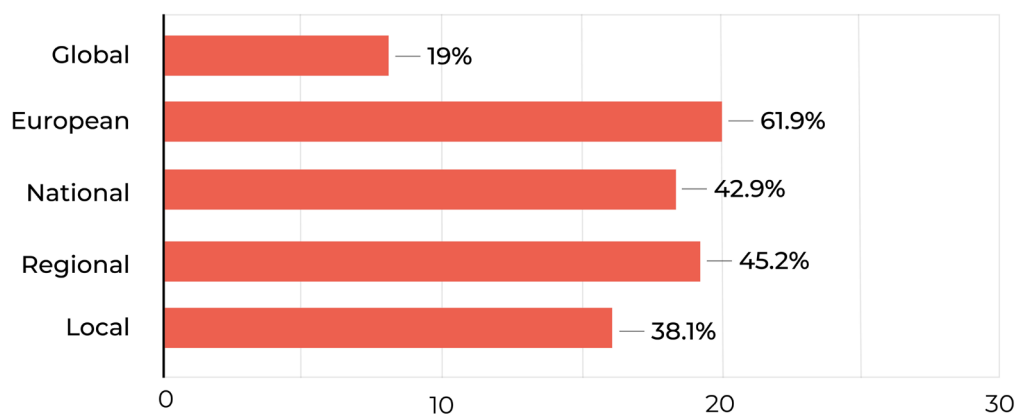
Before today, have you ever heard about the Project DISCE ?
(Developing Inclusive and Sustainable Creative Economies)





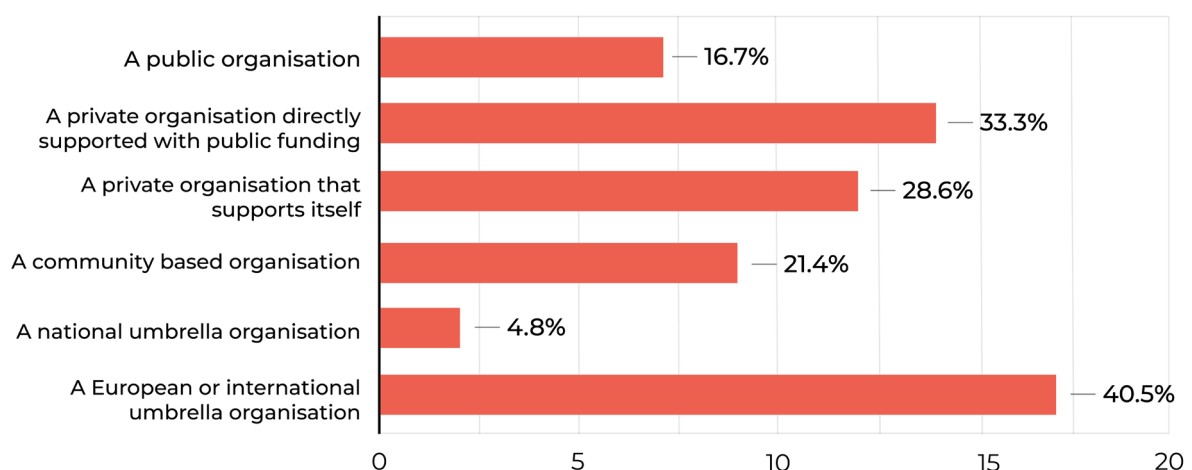
19% of the respondents indicated that their organisation operates on the Global scale; 61,9% selected European scale; 42,9% selected National scale, 45,2% selected Regional scale and 38,1% Local scale.

On which scale does your organisation operate?



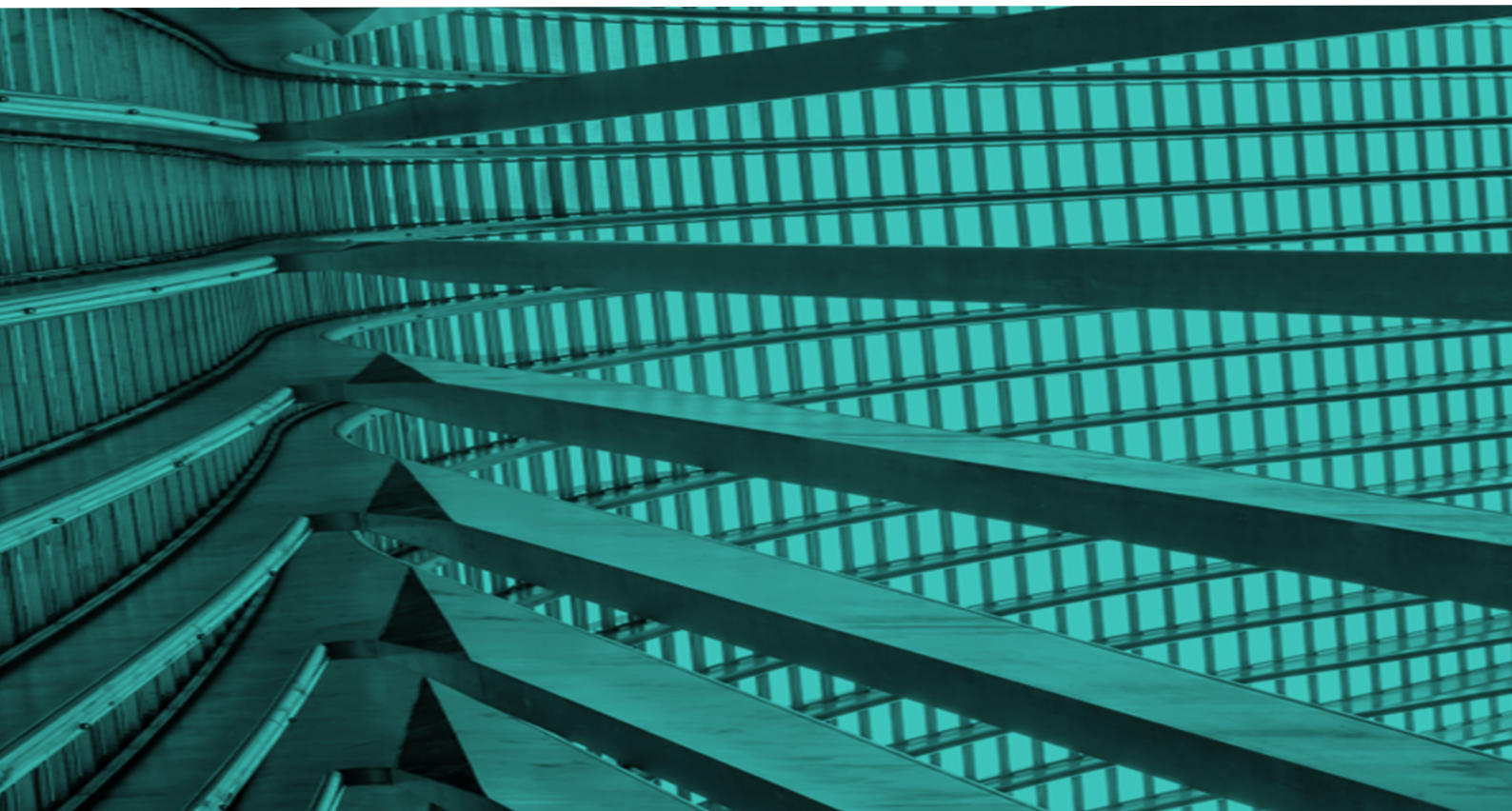
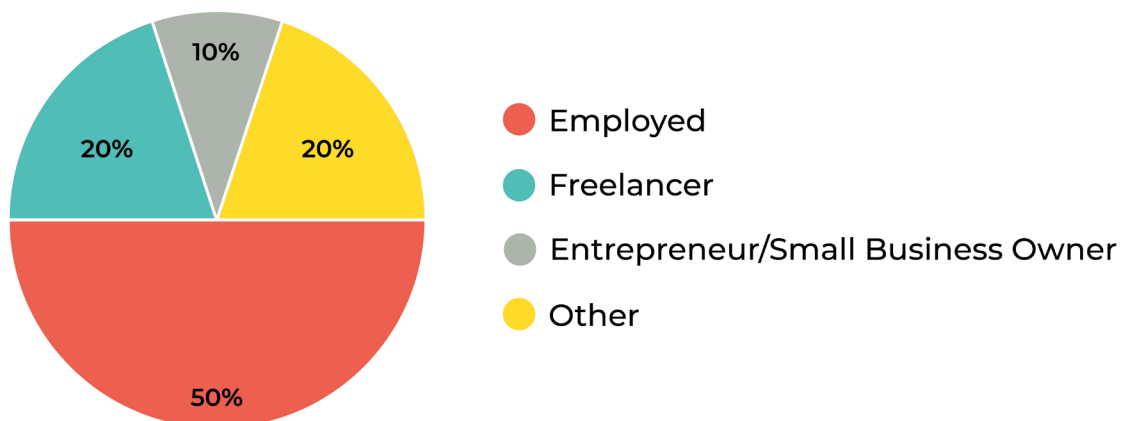
Most of them represent European or international umbrella organisations integrated by other organisations (40,5% of respondents). Since the replies were not necessarily exclusive, we may assume that a number of those respondents include the large number of private organisations directly supported with public funding (33,3%), and others are included among those private organisations that support themselves (28,6%).

Your association/organisation is :



Among the individuals who participated in the survey, the majority (50%) indicated “employed” as their current professional status. This result makes it visible that the larger part of respondents are not creators, artists or performers themselves, but people dedicated full time to their representation. 20% of the respondents are freelancers, 10% are entrepreneurs or small business owners and 20% indicated “other”.

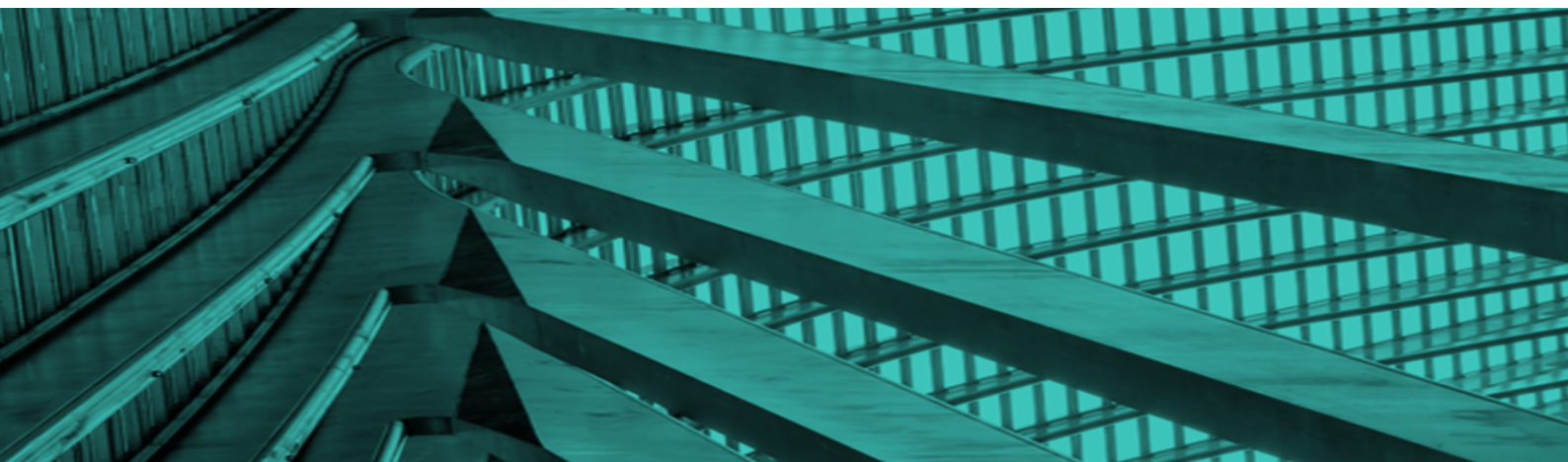
Please define your current professional status :



Geographical distribution of the respondents

The respondents come from over 19 countries.

Individual stakeholder replies	Collective stakeholder replies
Sweden (2)	Belgium (6)
Italy (2)	Spain (4)
Greece	Slovakia (2)
Romania	Europe (2)
Ireland	Germany (9)
United States	France (4)
United Kingdom	Sweden (2)
France	Norway
Lithuania	Armenia
	Ireland
	Greece
	Finland
	Croatia
	Italy (3)
	The Netherlands (3)
	Latvia

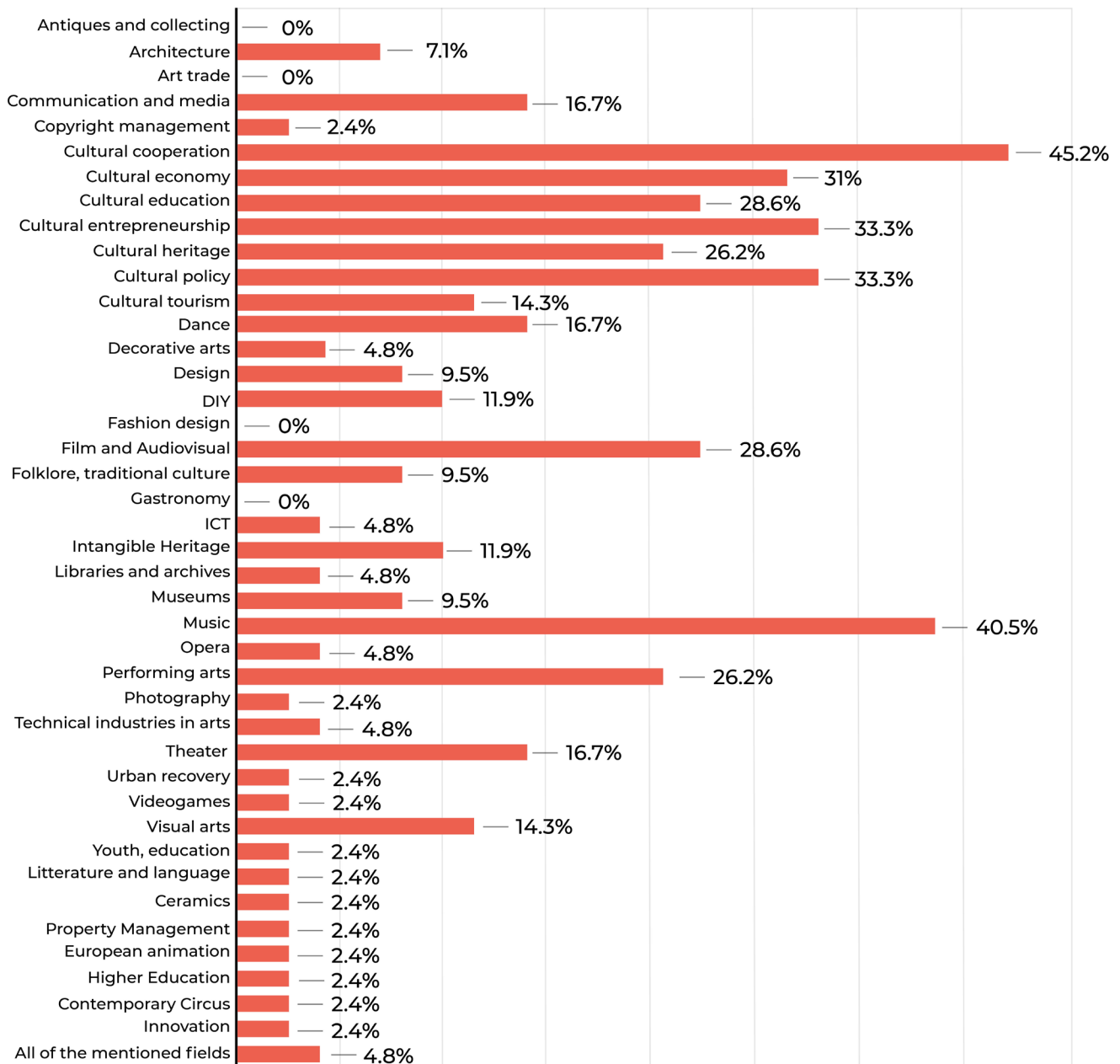


Represented fields of activities

The Survey included a request for self-definition about the fields of activities of organisations and individuals to evaluate the reach of the Survey in terms of stakeholder engagement and the background of its respondents. According to the results obtained, the respondent organisations represent 46 different fields of activities. The most popular answers were: “Cultural cooperation” (45,2 %) followed by “Music” (40,5 %), “Cultural entrepreneurship and management” (33,3 %), “Cultural policy” (33,3 %), “Cultural economy” (31 %), “Film and Audiovisual” (28,6%) and “Cultural education” (28,6 %).

Individual participants indicated the following sectors of their work: CCS, Arts/culture, Finance, Visual arts, Non profit, Fashion education.

Which of the following fields best define the main activity of your organisation?



Respondents information: Part B

General information on the respondents to Part B of the Survey

Stakeholders Consultative Survey was open for the focus group B from March 19th, 2021 and until April 15th, 2021. The target audience was participants to the DISCE P2P Recovery Programme, implemented by Trans Europe Halles and Olivearte. During this round, we received 14 responses from the representatives of 12 organisations, participating in the PRP. Brief description of organisations mission and activities is available in the table below.

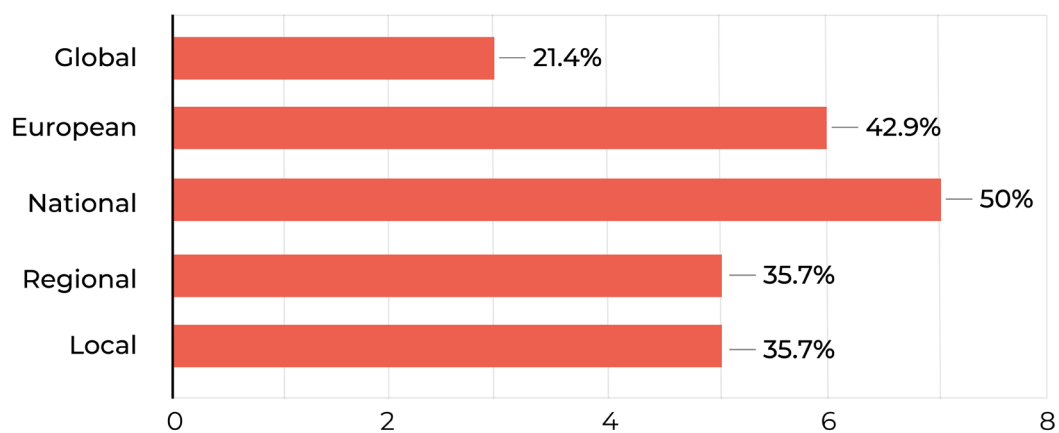
Organisation	Description
Patticheion Municipal Museum - Historical Archives - Research Centre of Limassol	<p>The Patticheion Municipal Museum offers an exhibition space where it is showing collections and objects of various types that testify to the historical development of Limassol as a city.</p> <p>It also includes the Historical Archive of the city, hosting various historical objects connected with the history of Limassol of the last three centuries. Furthermore, it also contains the archives of the municipality of Limassol from 1877 onwards, as well as private archives of citizens of Limassol. The archive holds a large database of photographic evidence of the development of the city infrastructure and its way of life from 1879.</p> <p>The Museum as a “Center for studies” provides space where anyone can study the history of Limassol through the archives.</p>
Interzona APS	<p>Interzona is an independent art and culture laboratory born in Verona in 1992. The association functions as a center of cultural production with particular attention to youth needs, stimulating and assisting artistic, historical and social research.</p>
Comune di Rende (Cosenza). City Government	<p>It is the city administration, of which Assessorato for Cultural Affairs, Research and Relations with University is a section of.</p>

Organisation	Description
Anazitites Theatrou	<p>Anazitites Theatrou (Fix In Art) is mostly a self-funded socio- cultural hub initiative. It is a place of culture for theatre, music, plastic arts, dance, movies, literature and every form of creative expression.</p> <p>Our aim is to support creatives, amateurs, visionaries, nurture and culture collaborations, build bridges of mobility, support learning for people of all ages and backgrounds, promote modern culture and all of the above in a space that is open and accessible to all without prejudice, in a building which is considered one of the most important industrial monuments of Greece, the old FIX brewery. It is a non-profit arts and culture community on a quest to enhance and promote artistic expression and opportunities that protects education, inclusivity, anti-oppression, non- violence, well being and peace while cultivating a community committed to this lifestyle.</p>
Thessaly Theatre, (non-for profit organization), Larissa	<p>Thessaly Theatre is the first established Municipal theatre in Greece (1983) and has staged more than 140 theatre plays covering the whole range of international and Greek Repertory. It has also staged Greek Tragedy for the Athens Festival in Epidaurus and has toured extensively abroad.</p> <p>Thessaly Theatre offers a Children's Scene, an Experimental Scene and a Mobile Scene "on The Road".</p>
Fundacion Uxio Novoneyra	<p>FUN is the most internationalized cultural private foundation of the Northwest of Spain. Adding the traditional mission of the writer's legacy entity with natural heritage on its own territory and house-museum located on Unesco Geopark Courel mountains. By running as a supraregional antenna of internationalization opportunities to the supraregional cultural and creative sector the program is giving them technical assistance on writing, managing, and funding . FUN combines a knowmad residence, an emergent professionals half-formal academy and a cultural diplomacy ambassador at the same time.</p>
Bit Lab Cultural	<p>Bit Lab Cultural is a non-profit organization of professionals in the cultural, social and audiovisual sector, oriented towards the realization of projects of cultural innovation with community participation and social return. The program uses cultural and artistic means to democratise digital technology, crafting citizen projects of open innovation, user-centred design and citizen participation with societal impact.</p> <p>The general objectives are to bring culture closer to the whole of society through interdisciplinary and participatory innovation projects; encourage collaboration between social, cultural, public-private entities, the university and artistic collectives; and to take advantage of digital technology and the Internet to establish new communication channels to promote local culture.</p>

Organisation	Description
Plegma NGO	<p>“Plegma”, a civil non-profit organization, was founded in February of 2014. Based on the island of Skopelos, it engages in a range of cultural activities throughout Greece and Europe. Plegma consists of an extensive network of accomplished associates and volunteers.</p> <p>The mission involves the planning and implementation of cultural actions, accessible to all members of the population, with no age, educational, geographical, racial or religious restrictions, thus supporting and reinforcing cultural policy at a local and country-wide level. The goal is to engage the public, enabling citizens to become actively involved in cultural events, while cultivating a spirit of collaboration, forming cultural networks, and exchanging know-how.</p>
Fundacion First Team	<p>Team Foundation was created by the actors Assumpta Serna and Scott Cleverdon. Its mission is to provide training and to be a link with the society using the skills developed in this cultural sector. Ethics is the main driving force since the film sector has a huge impact in society..</p>
BAM! Strategie Culturali	<p>BAM! works with cultural organisations to design projects and strategic paths. The program has worked in the last 10+ years with museums, festivals, theatres, local bodies, universities in Italy and across Europe. The organisation’s mission is to facilitate cultural access and ensure participation to increasingly broad and diverse audiences.</p> <p>To achieve so, they support organisations in audience survey and organisational analysis, strategic planning and management, capacity building, community mentoring and communication, branding and digital strategy.</p> <p>BAM! aims to break down barriers keeping people out of culture, overcome top-down approaches in organisations, boost the quality of cultural communication and focus on the need and demand of the audience, in order to innovate cultural offer.</p>
ODC ENSEMBLE	<p>ODC ENSEMBLE is an award winning internationally acclaimed theater company established by director Elli Papa-konstantinou. ODC Ensemble creates mostly hybrid performances, and provokes and inspires audiences with classic and contemporary plays while emphasizing education.</p>
On/Off - APS	<p>On/Off specializes in creation and management of collaborative Workspaces, orientation and training to entrepreneurship, the development of transversal skill activation of professional communities from below, and opening innovation processes and thematic projects on social and technological innovation.</p>

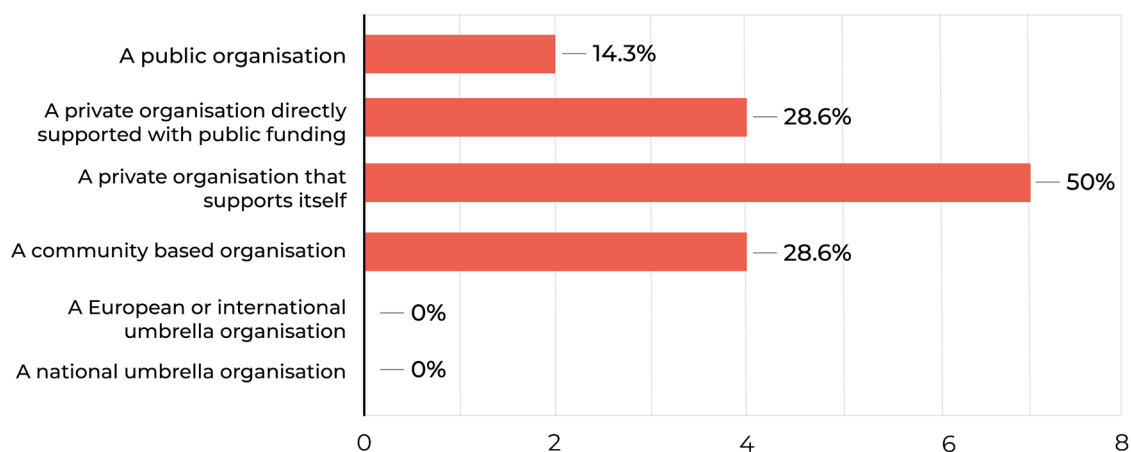
Among respondents of Part B, 21 % indicated that their organisation operates on the Global scale; 42 % identified themselves as working at a European scale; 50% at a National scale; almost 38% defined their activity as Regional and near 36% are working on a Local scale.

On which scale does your organisation operate?



Most of them represent private organisations that support themselves (50%), followed by private organisations directly supported with public funding (28,6%), and community based organisations (28,6%). Differently from the focus group of the Survey's Part A, there were no European or national umbrella organisations among the respondents.

Your association/organisation is :



Geographical Distribution of the respondents

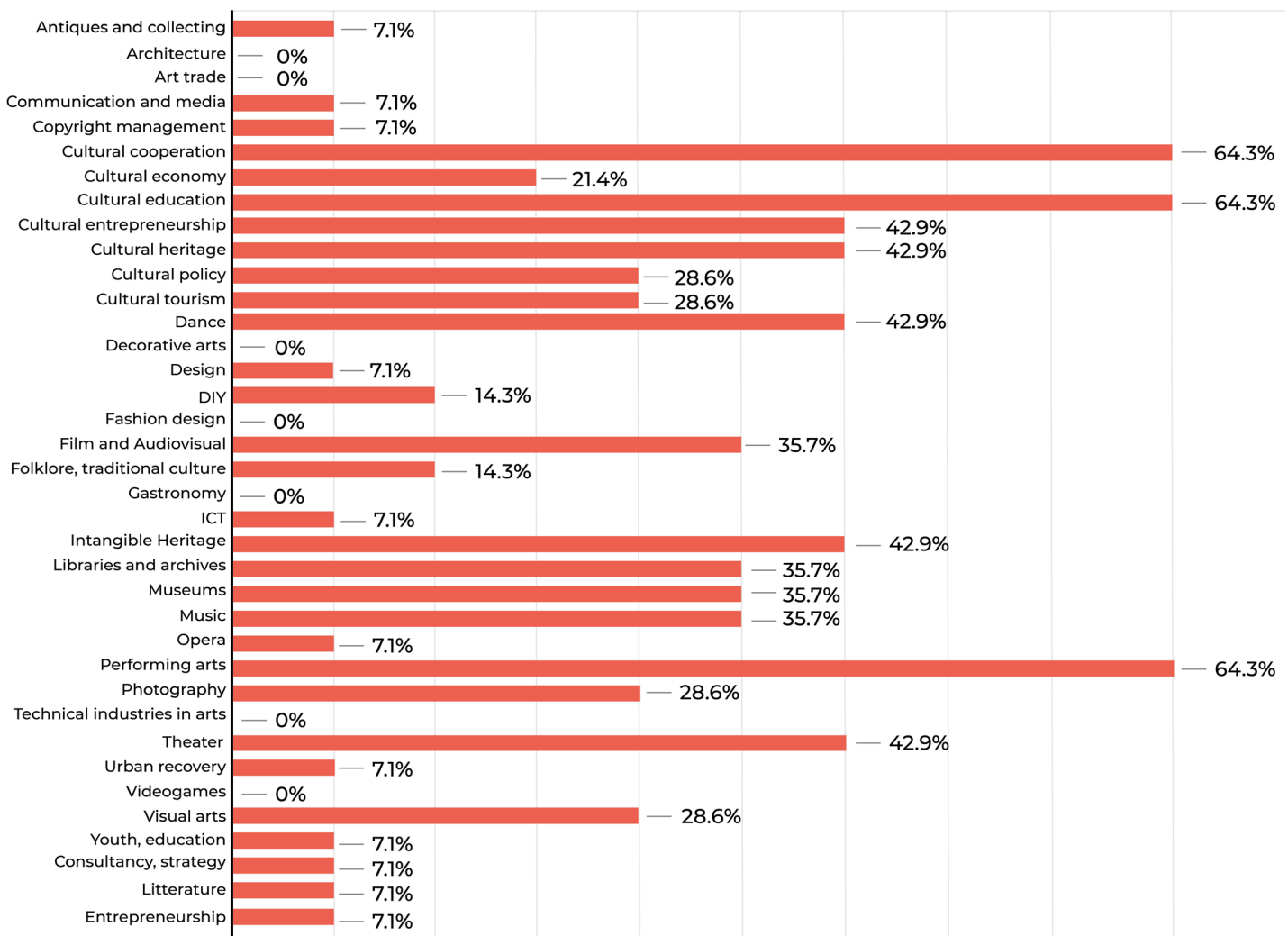
The respondents of the second round represent cultural organisations from Cyprus, Greece, Italy and Spain. That was indeed a limited geographical scope in relation to Europe as whole. However, according to the respondents' own self assessment, their scope of representation was wider than that.

Represented fields of activities

The Survey included a request for self-definition about the fields of activities of organisations and individuals to evaluate the reach of the Survey in terms of stakeholder engagement and the background of its respondents.

According to the obtained results, the respondent organisations represent 46 fields of activities. Most of the respondents indicated the following fields: “Cultural cooperation” and “Cultural education” covered the work of an equal amount of respondents (64,3 %), the same as “Performing arts”. This was followed by “Cultural entrepreneurship and management” (42,9 %), an identical percentage to those self defined under “Cultural Heritage”, “Dance”, “Intangible Heritage” and “Theatre” 7.

Which of the following fields best define the main activity of your organisation?

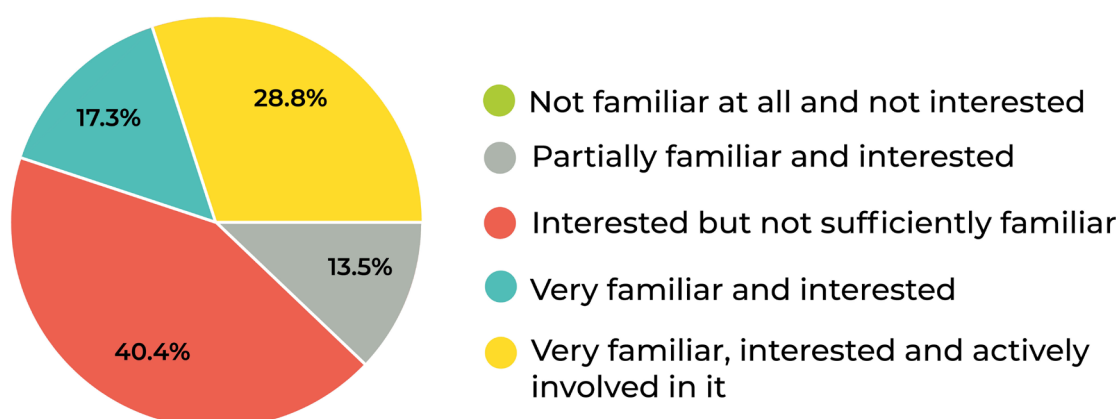


3. Answers to the survey questions

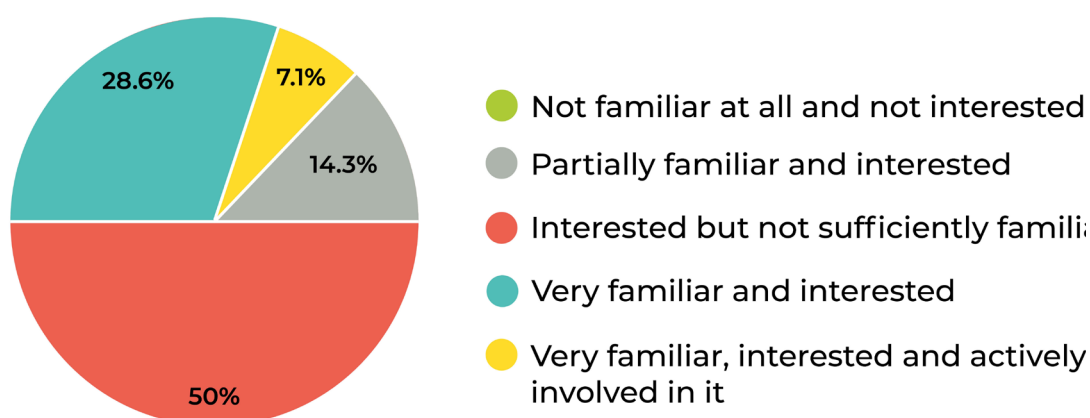
The following chapter shows the questions asked in the Survey and related answers for both Part A and Part B. The answers of the focus groups A and B are represented below.

1. In the specific field of cultural and creative economies in Europe, how familiar and interested are you with policy discussions, or with debates around the policy agenda?

Part A :



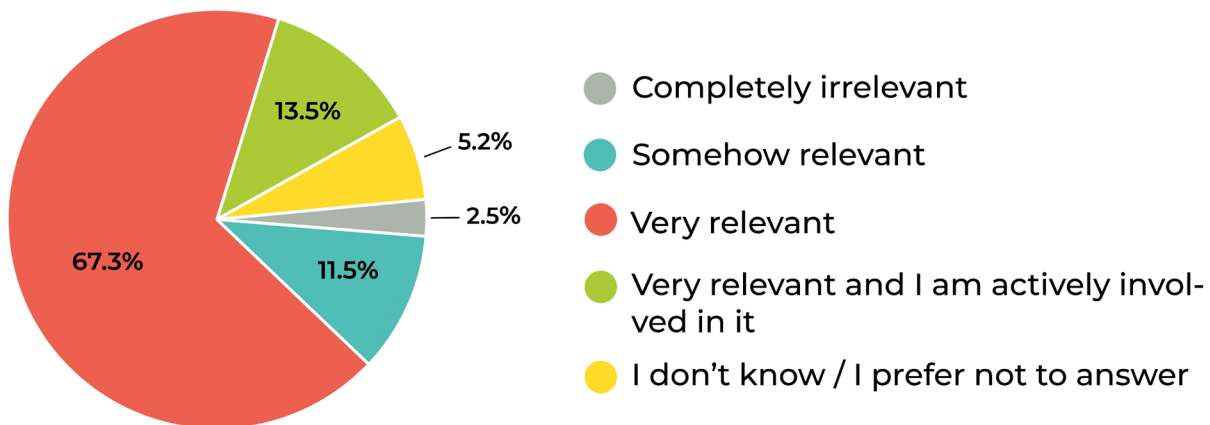
Part B :



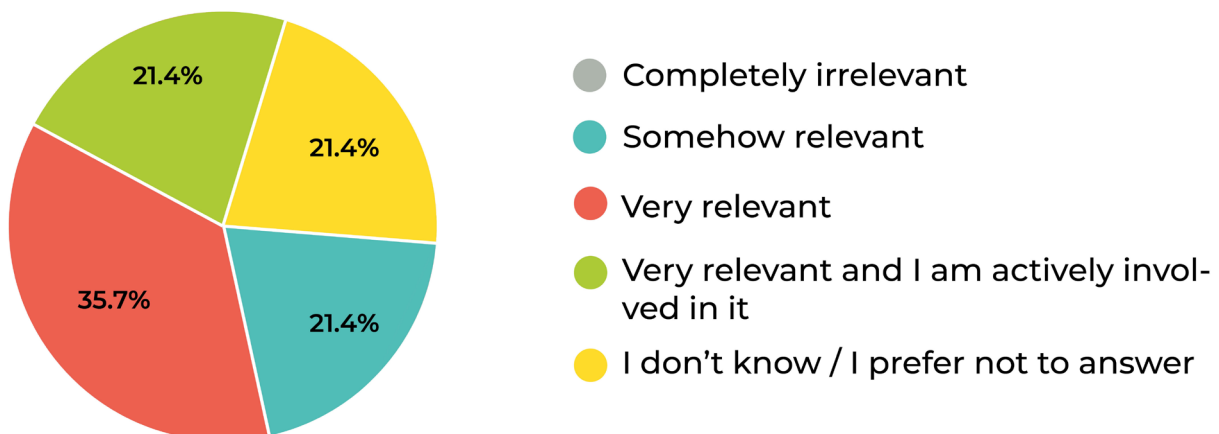
2. There have been discussions along the years among professionals about the definition and scope of the cultural and creative economies. As you probably know, this does not always include exactly the same activities, for example when used for policy purposes, statistics, funding or others.

Regarding this debate, and from your professional perspective, would you consider this discussion as :

Part A :



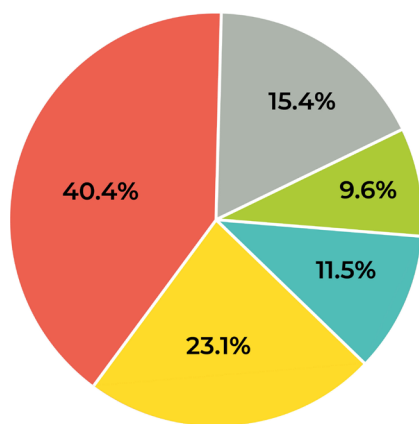
Part B :





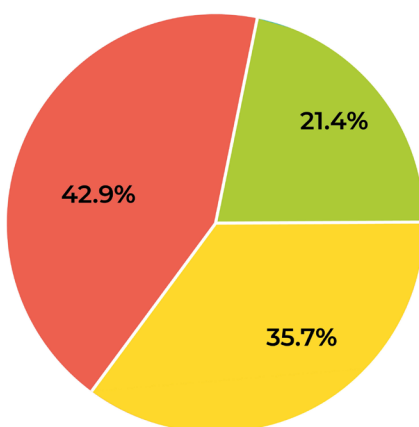
3. When you read or hear about the “important contribution” or role of the cultural and creative economies, do you think that such conversation is?

Part A :



- Completely neutral, objective, well based on relevant data
- Based on relevant and accurate data, but potentially driven
- Objective, but not sufficiently based on data
- Based on poor data and somehow conditioned by political motives
- I don't know / I prefer not to answer

Part B :

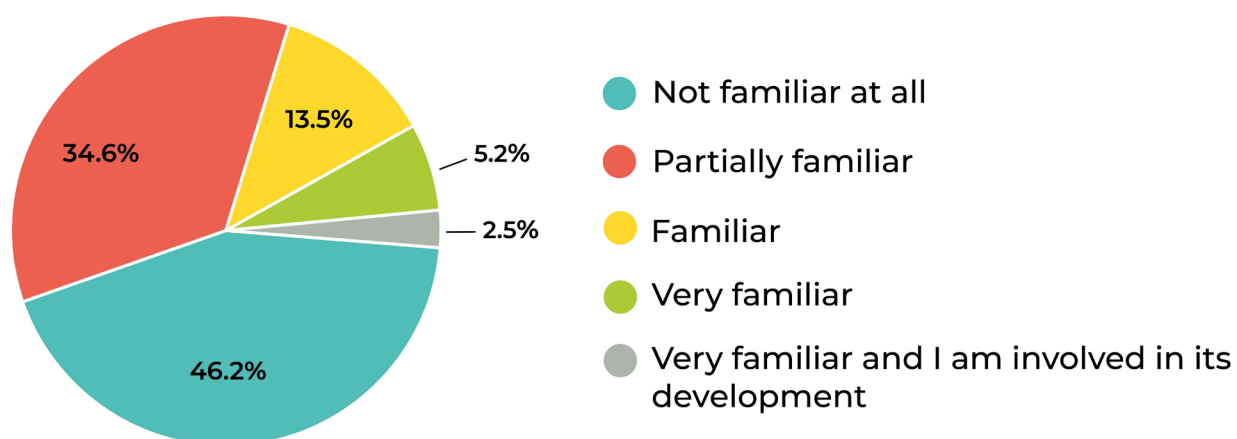


- Completely neutral, objective, well based on relevant data
- Based on relevant and accurate data, but potentially driven
- Objective, but not sufficiently based on data
- Based on poor data and somehow conditioned by political motives
- I don't know / I prefer not to answer

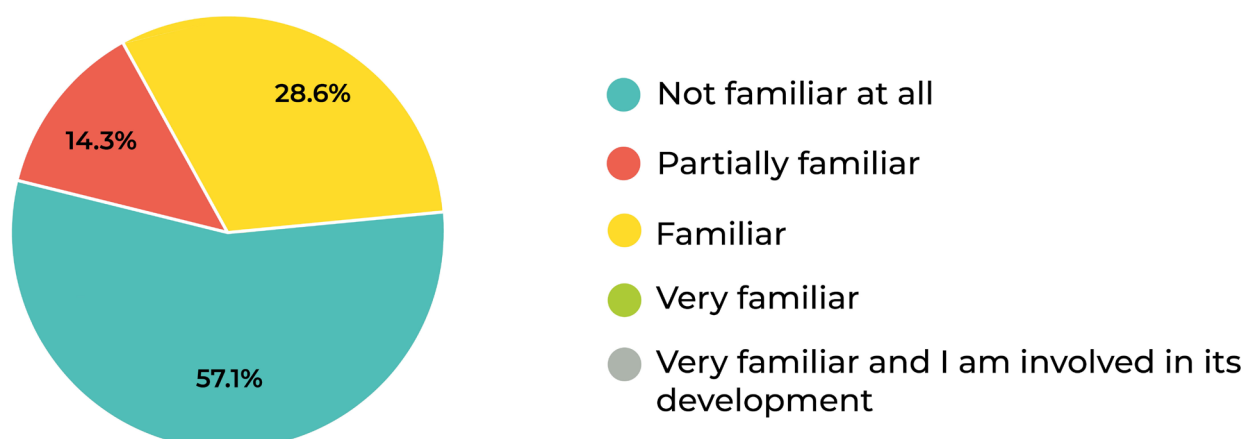


4. How familiar are you with the concept of a Cultural Development Index?

Part A :

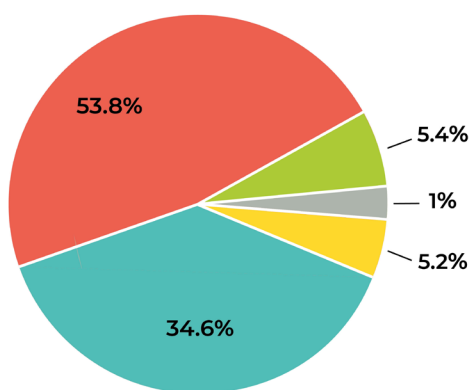


Part B :



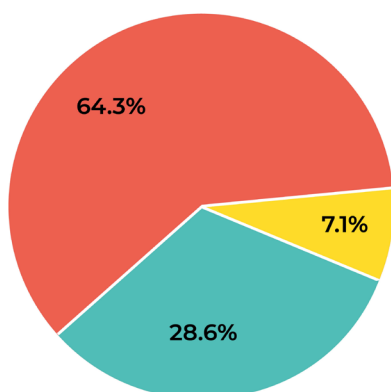
5. How important is it to reflect and integrate ideas of human rights and democratic practices and values into the definitions used in the cultural and creative economies?

Part A :



- Not important at all, those are completely unrelated issues
- Slightly important, but they should be clearly left as separate
- Fairly important, they should be an important part of any analysis
- Very important, they should condition the legitimacy and respect of practices in the cultural and creative economies
- I don't know / I prefer not to answer

Part B :

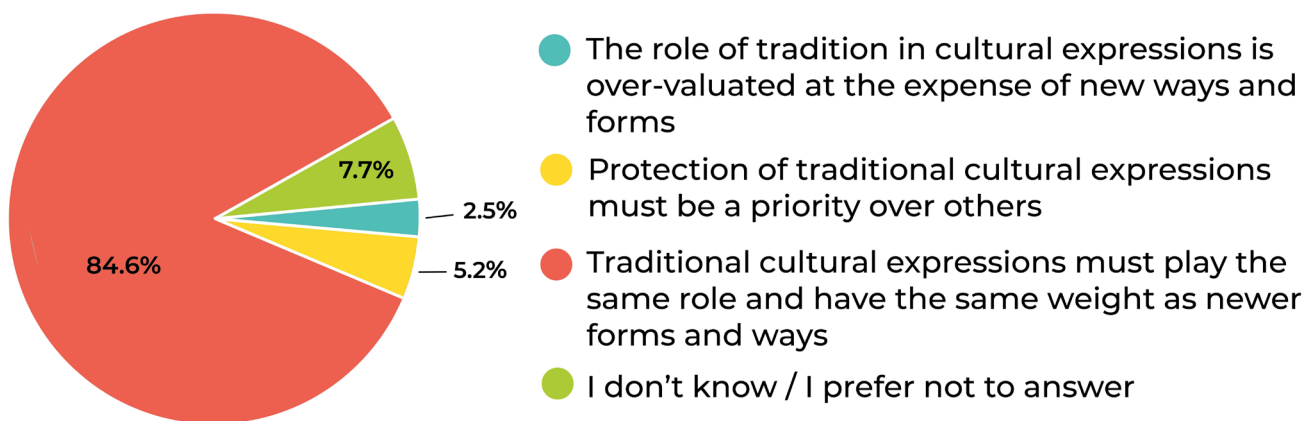


- Not important at all, those are completely unrelated issues
- Slightly important, but they should be clearly left as separate
- Fairly important, they should be an important part of any analysis
- Very important, they should condition the legitimacy and respect of practices in the cultural and creative economies
- I don't know / I prefer not to answer

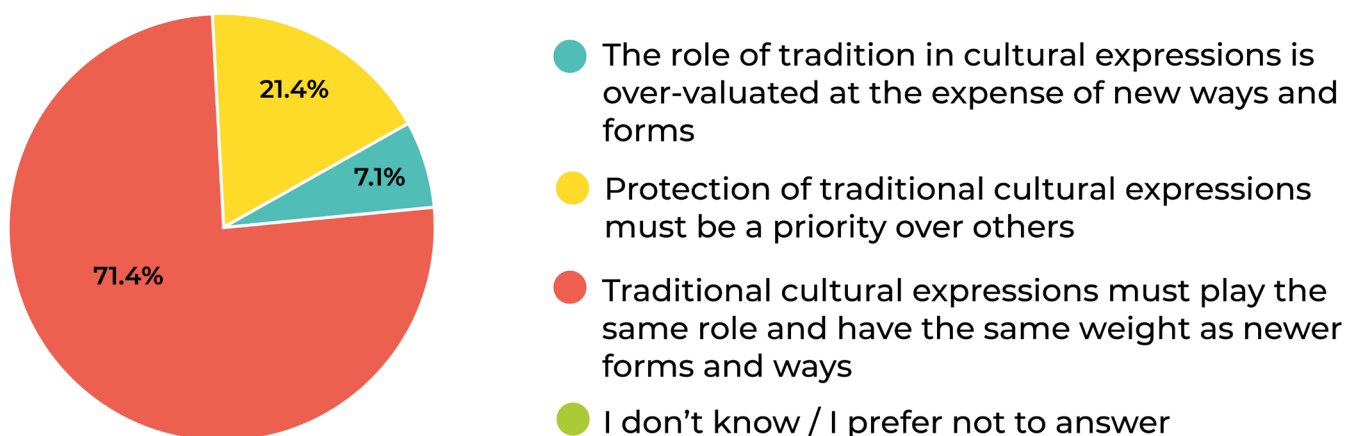
6. Often the evaluations and policy support programmes on cultural and creative economies balance between the role of tradition and the role of new forms of cultural expression and cultural dissemination. In your opinion, should there be a reevaluation of how cultural and creative work is valued?

How important is a changing approach to the use of digital technology to the survival of the creative industries in light of the effects of the COVID-19 pandemic?

Part A :



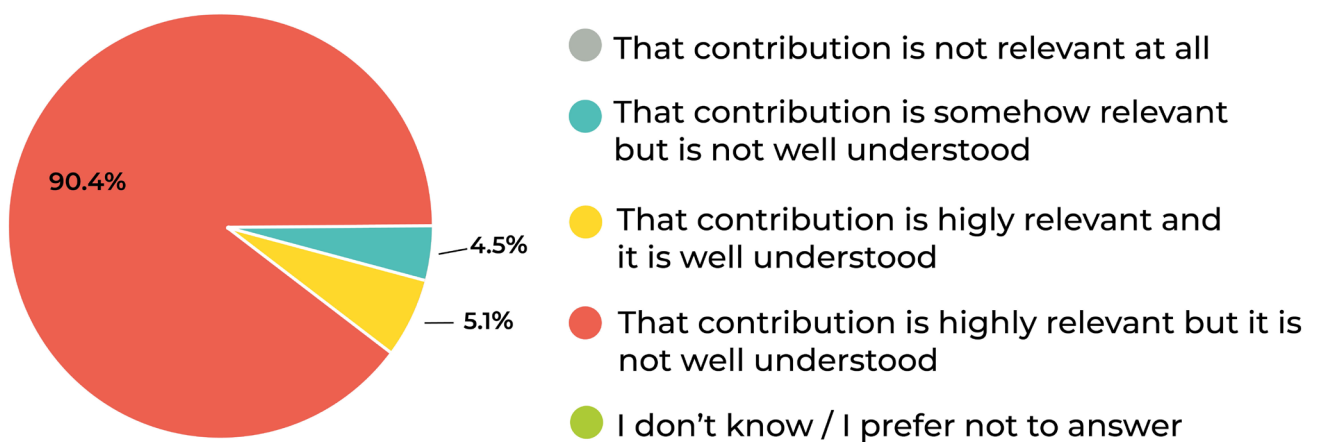
Part B :



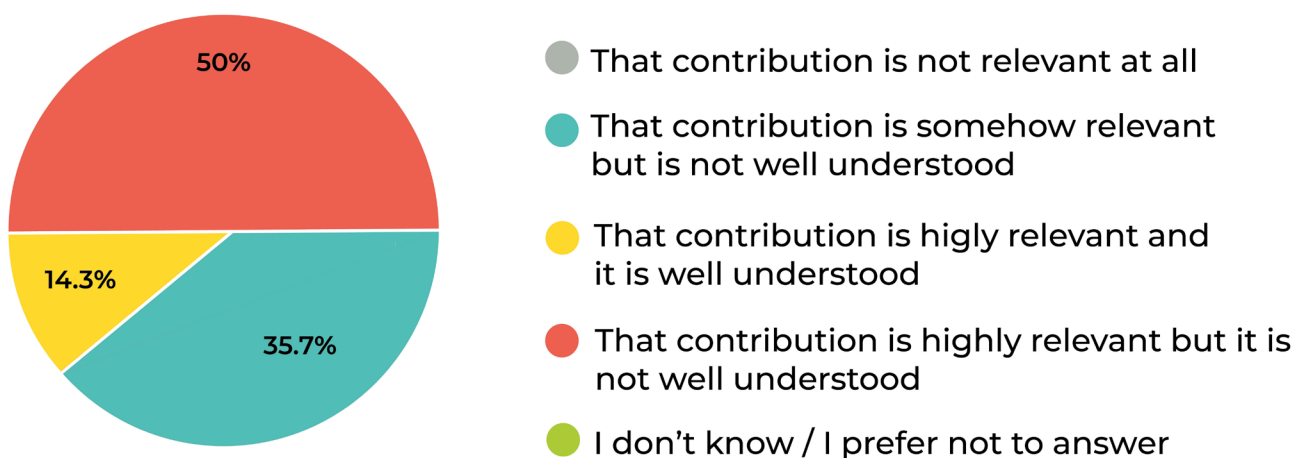


7. When it comes to evaluating the impact of cultural and creative economies, how relevant do you find their contribution in creating value for other sectors or other parts of society?

Part A :



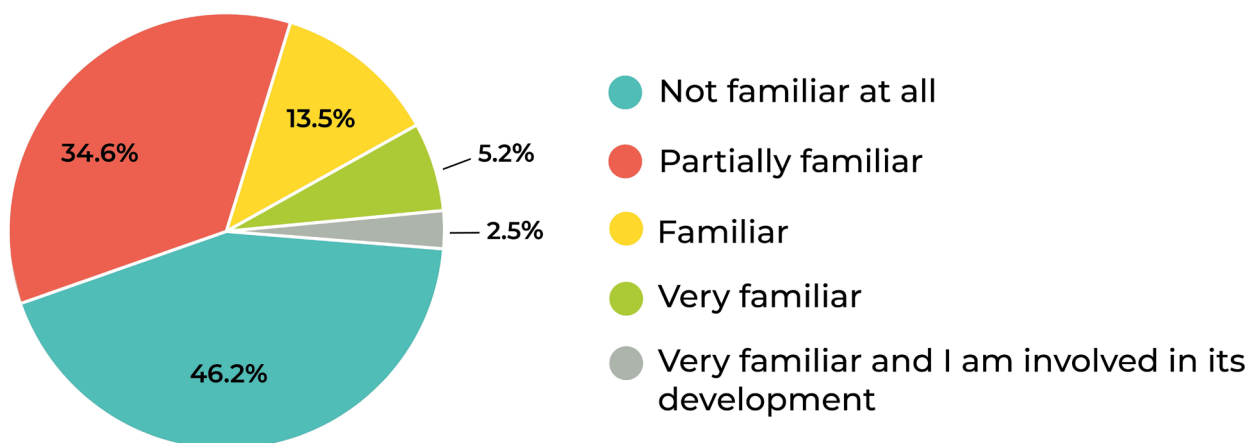
Part B :



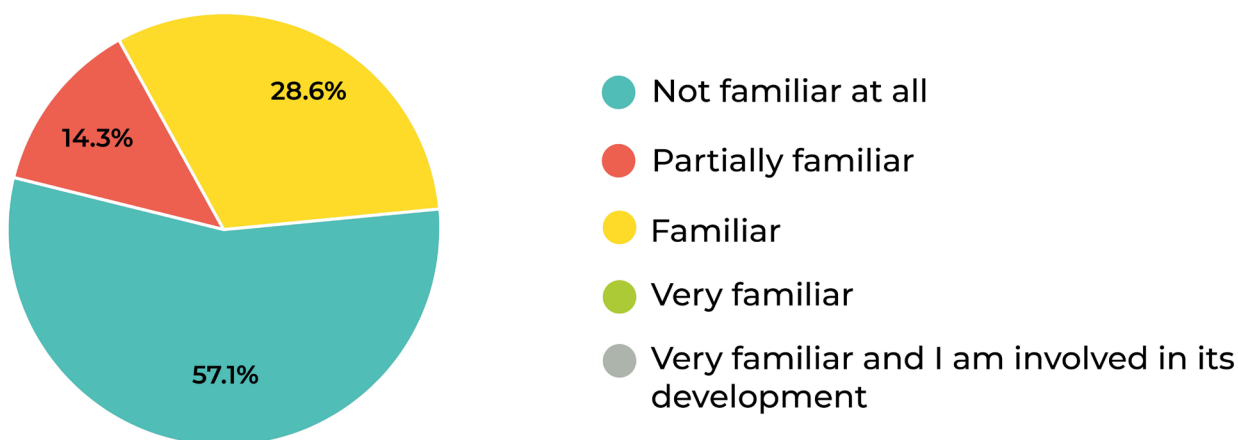


8. When you think about the future and you reflect about the impact in the cultural and creative economies of the current crisis (COVID-19, as well as environmental, and others), some people would say that we can be optimistic as we will see not only a return to normality, but the surge of new opportunities and possibilities for the sector and its players. In your opinion, you:

Part A :



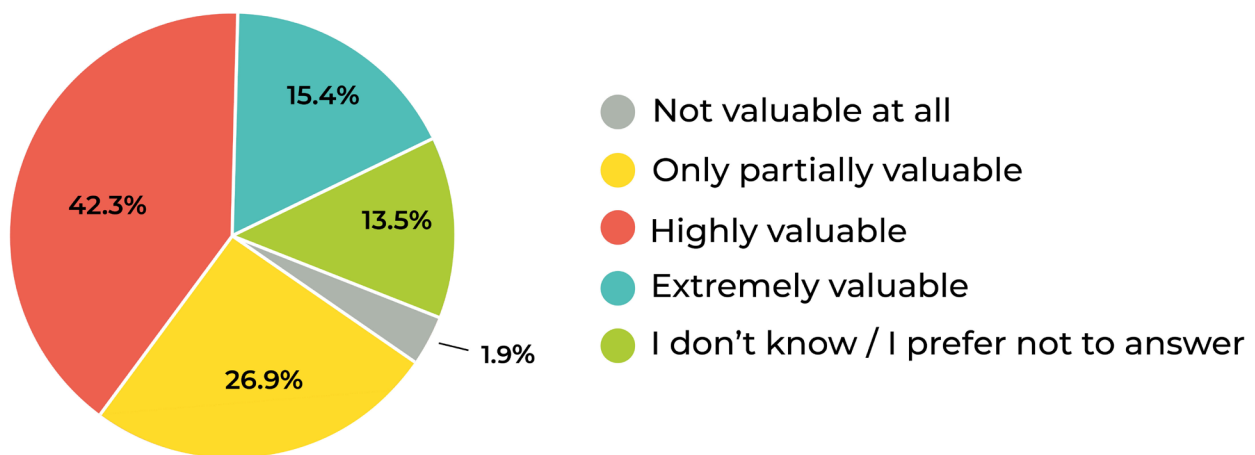
Part B :



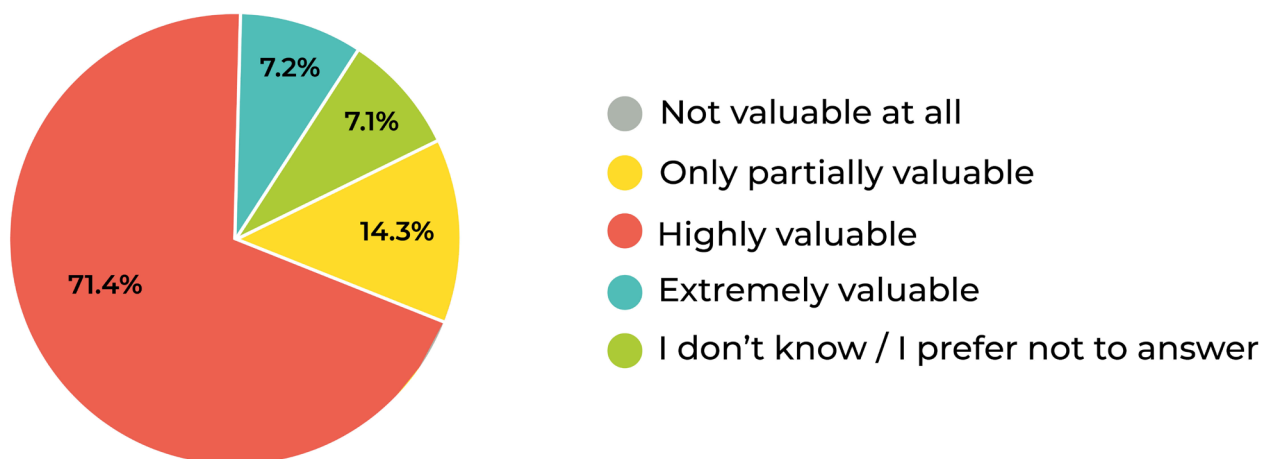
9. DISCE case studies are geographically contextualised using three parameters: the city itself as the basis for the case study, (i.e. Lund); the administrative region within which the city is located (i.e. Scania); and then the national areas that the region is located within (i.e. South Sweden).

9.1 (Referring to the text in point 9) In your opinion, how valuable are the localised case studies for investigating the creative economies on a national, regional, and European scale for you or for your organisation?

Part A :

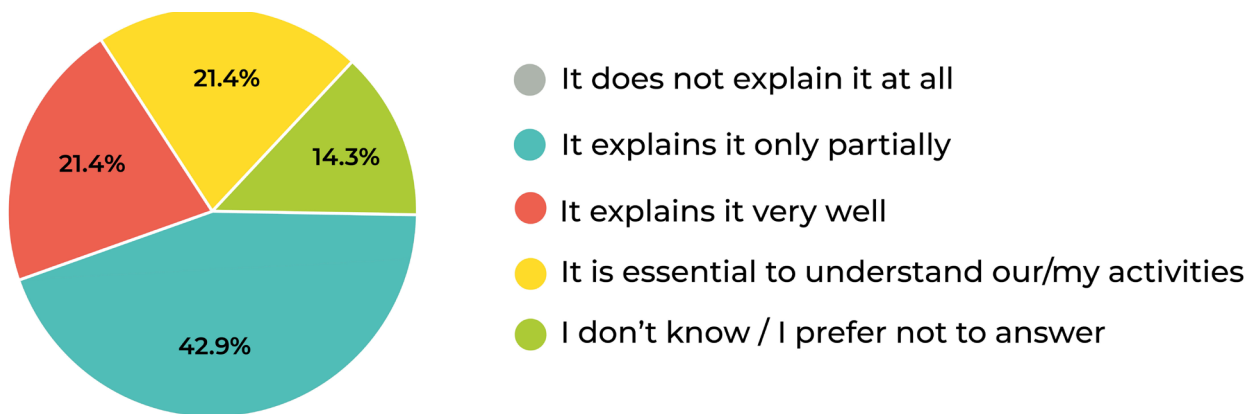


Part B :

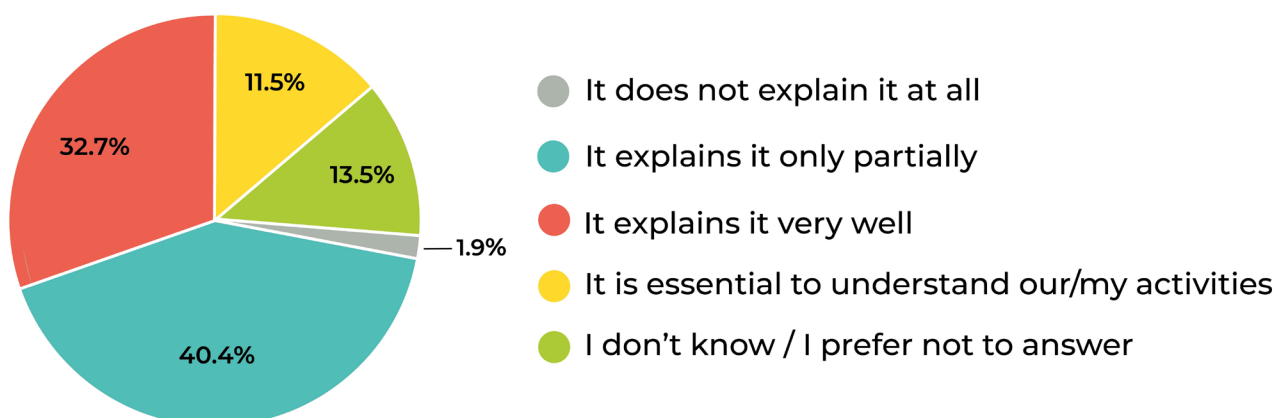


9.2 (Referring to the text in point 9) In your opinion, how well do these parameters) (national, regional and European) explain the context in which you are located and in which you develop your activities?

Part A :



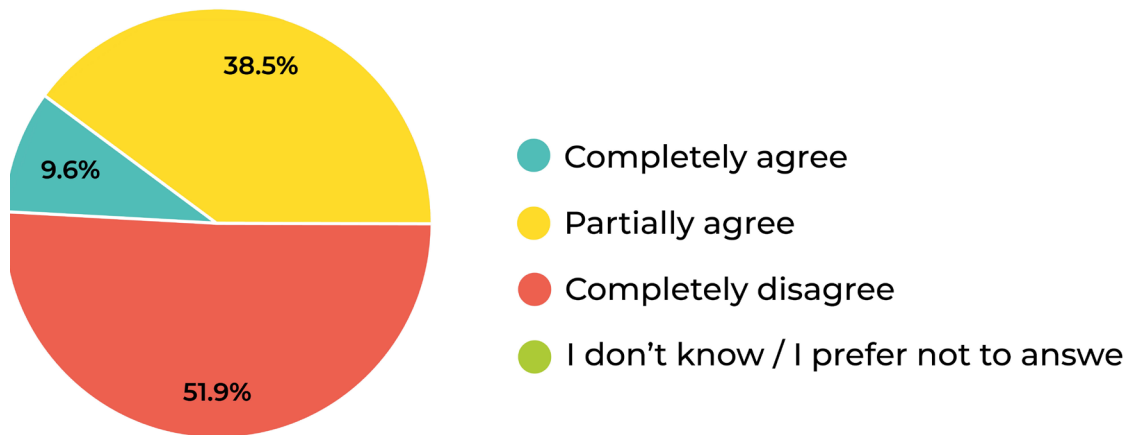
Part B :



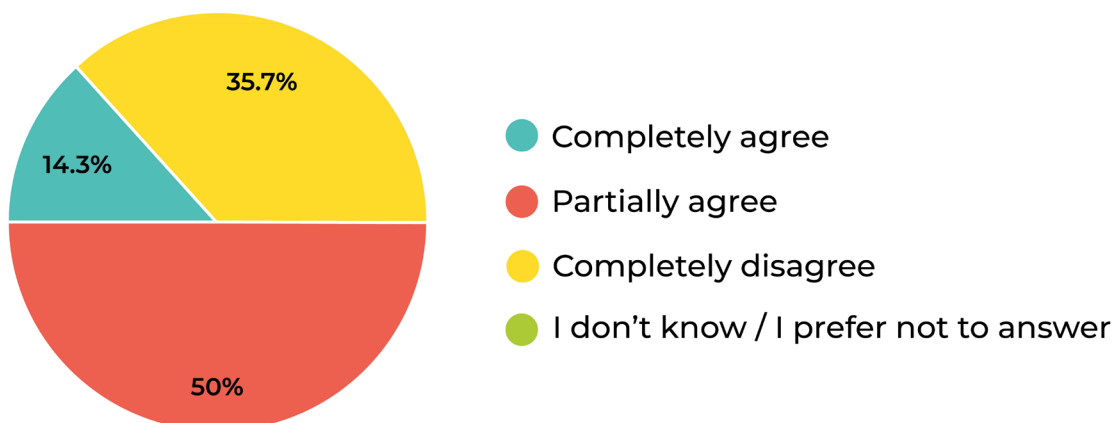


10. If you hear someone saying that cultural and creative economies should do more to support themselves, and that they are currently overly dependent on external, mostly public funding, you would...

Part A :



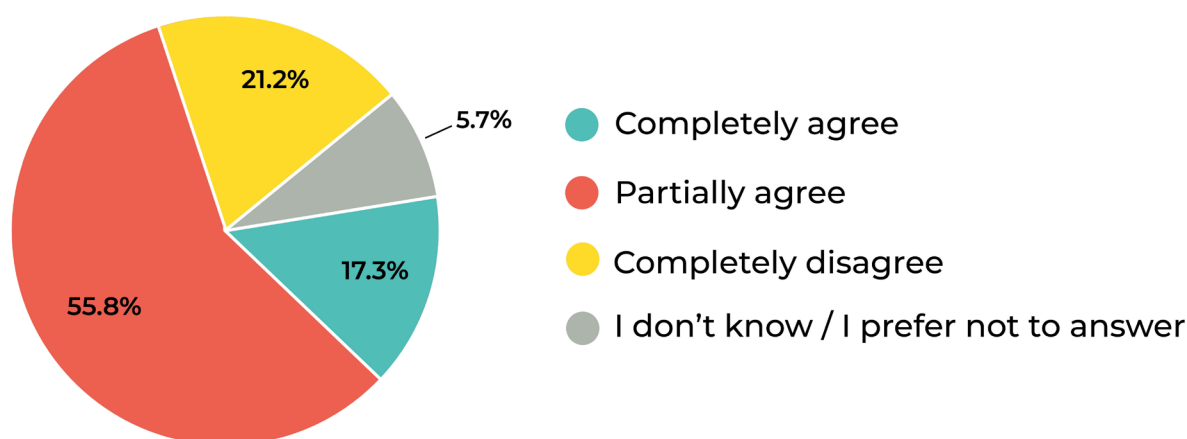
Part B :



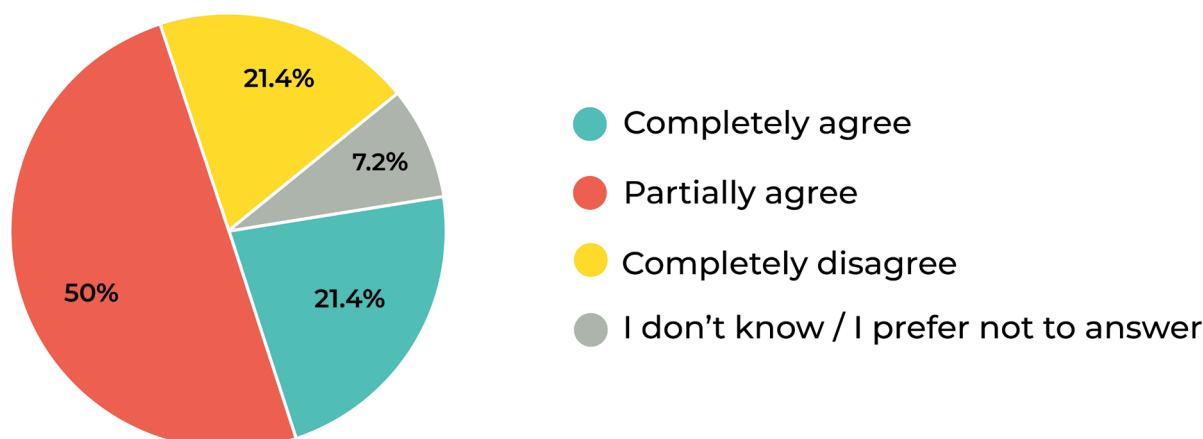


11. There could be a risk that a strong dependency on external funding of cultural and creative economy players limits the necessary creative freedom as needed to develop a stronger social, community or digital innovation. In your opinion, you:

Part A :



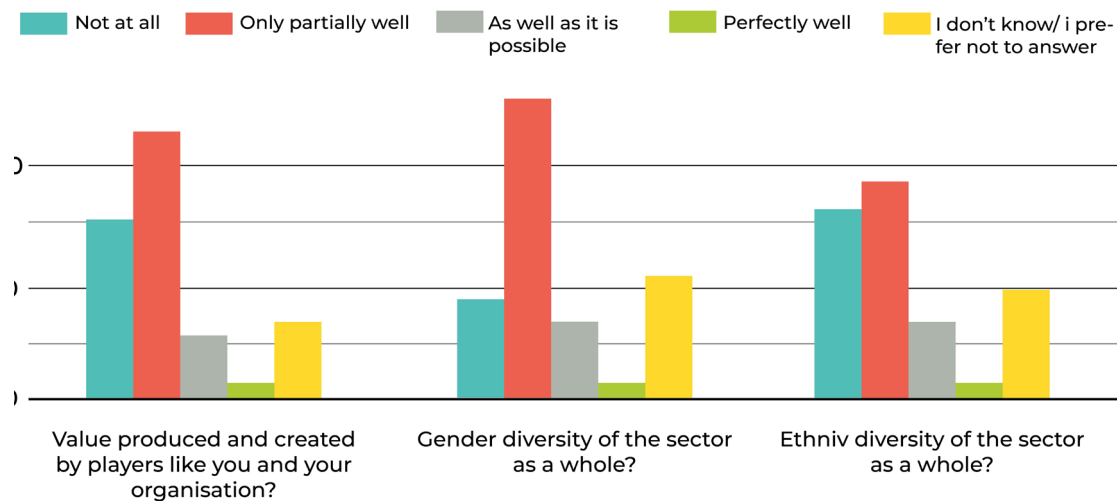
Part B :



12. Cultural statistics are an important tool in any evaluation of the cultural and creative economies. In your opinion, how well do you think current statistics on cultural and creative work in Europe reflect :

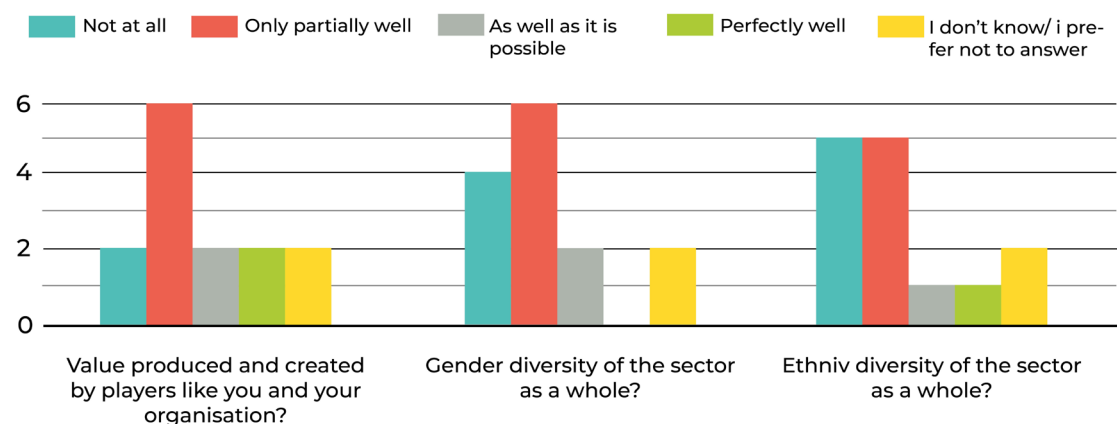
Part A :

11. Cultural statistics are an important tool in any evaluation of the cultural and creative economies. In your opinion, how well do you think current statistics on cultural and creative work in Europe reflect :




Part B :

11. Cultural statistics are an important tool in any evaluation of the cultural and creative economies. In your opinion, how well do you think current statistics on cultural and creative work in Europe reflect :



Conclusions

1. Both Surveys, A and B, interacted with individuals and organizations involved in management and/or representation of the creative industries, more than in actual cultural creation or production or performance. However, there is a difference in terms of the real scope, or one could say, perspective of their activities. This may explain a slightly different approach to policy discussions and topics related to a cultural policy agenda: among those where the representative perspective is more important in their jobs, their understanding of and engagement in policy discussions becomes higher. Still, it is interesting to see that in any case there is a majority of respondents who consider themselves not to be familiar enough with policy-related topics. The same can be said about the relationship of respondents with some academic or analytical discussions about culture: when asked about a very specific concept such as the “Cultural development index”, it appears completely remote to the large majority of them.



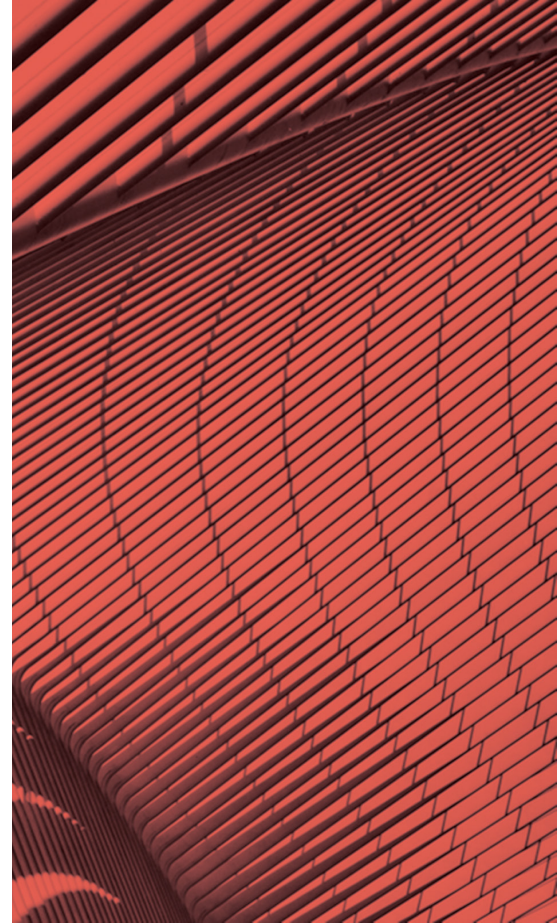
2. There is a clear conscience about the high contribution of the cultural and creative economies. However, there is a large majority that believes that such a contribution is not properly understood, not properly measured or categorized, nor sufficiently grounded on data, and too much influenced by other considerations (positive or negative).

3. At the same time, there is a clear conscience that culture and creativity cannot be completely isolated from their social and therefore political dimension, in the large sense of the concept. This explains why a very large part of respondents consider that clearly political subjects as the protection of human rights and the defense of democratic values cannot be completely separated from the very definition of cultural and creative economies.

4. There is a high degree of prudence and caution regarding the future. Sure, it can be accepted that the new social reality in which we will all find ourselves after the pandemic is really over and we can return to some degree of normality may create new opportunities for the sector and its players. However, there seems to be a very strong rejection of a blind incorporation in the cultural practice of the same “mantras” that apply in other sectors when the “future normality” is discussed: yes, digital technologies will become more important, but traditional cultural expressions must absolutely keep their place, and cannot be replaced by newer forms and ways of digital expression.

5. Geography and the perception of space matter in the cultural identity. The local dimension is important, and so is the regional. There is no rejection of a European scale of analysis in this area, but it is clear that it must strongly be grounded in the lower levels, and that attention to local and regional realities are essential to define and explain the reality of creative economies.

6. The cultural and creative sector lives in tension in regards with its relationship with public funding. On the one side, there is a clear conscience of its importance, and a strong rejection of indiscriminate criticism of such public support. However, it is also clear that public funding comes with some strings (declared or undeclared, that is not obvious to say), and therefore, it has a restrictive impact in the necessary creative freedom to develop stronger social, community or digital forms of innovation. Perhaps that would explain that ambivalence under which it is also partially assumed that cultural and creative economies should do a bit more to support themselves and reduce their dependence on public funding.



ANNEXES

Annex 1: The organisations participating in Part A

Details about the organisations participating in Part A of the Survey

Type	Country	Field	Scale
A private organisation that supports itself, A European or international umbrella organization (integrated by other organizations)	Europe	Music, Opera	European
A European or international umbrella organization (integrated by other organizations)	Belgium	Music	European
A European or international umbrella organization (integrated by other organizations)	Belgium	Communication and media, Cultural cooperation, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural tourism, Dance, Folklore, traditional culture, Music, Opera, Performing arts, youth, education	Global
A private organisation directly supported with public funding, A European or international umbrella organization (integrated by other organizations), A national umbrella organisation	France	Performing arts, Theater, Contemporary Circus, Street Arts, Outdoor Arts, Creation in Public Space	Global, European, National
A European or international umbrella organization (integrated by other organizations)	Europe	Cultural cooperation, Cultural policy, Literature and language	European
A European or international umbrella organization (integrated by other organizations)	Belgium	Cultural policy	European



Type	Country	Field	Scale
A public organisation, A European or international umbrella organization (integrated by other organizations)	Spain + 6 EU countries	Communication and media, Cultural cooperation, Cultural economy, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Cultural tourism, Decorative Arts, Design, Folklore, traditional culture, Museums, Ceramics	European
A private organisation directly supported with public funding, A European or international umbrella organization (integrated by other organizations)	Germany	Cultural Heritage, Cultural policy, Museums	European
A private organisation that supports itself, A European or international umbrella organization (integrated by other organizations)	Germany	Cultural cooperation, Music	European
A public organisation, A private organisation that supports itself, A European or international umbrella organization (integrated by other organizations)	Belgium	Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Cultural tourism	European
A European or international umbrella organization (integrated by other organizations)	Germany	Film and Audiovisual	Global
A private organisation directly supported with public funding, A European or international umbrella organization (integrated by other organizations)	Germany	Cultural cooperation, Cultural policy, Music	European



Type	Country	Field	Scale
A private organisation directly supported with public funding, A European or international umbrella organization (integrated by other organizations)	Germany	Cultural cooperation, Music, Performing arts	European
A European or international umbrella organization (integrated by other organizations)	France/ Europe	Music	European, National
A European or international umbrella organization (integrated by other organizations)	France	Copyright management, Cultural economy, Cultural education, Cultural policy, Film and Audiovisual, Music	Global
A European or international umbrella organization (integrated by other organizations)	Sweden	Architecture, Communication and media, Cultural economy, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Dance, Design, DIY, Film and Audiovisual, Intangible Heritage, Music, Performing arts, Technical industries supporting the arts, Theater, Visual arts	European, National, Regional
A national umbrella organisation	Spain	Dance	National
A private organisation directly supported with public funding, A private organisation that supports itself, A community based organisation	Norway	Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Decorative Arts, Folklore, traditional culture, Intangible Heritage	National, Regional, Local



Type	Country	Field	Scale
A private organisation directly supported with public funding	Belgium	Film and Audiovisual, European animation	European
A private organisation that supports itself		Communication and media, Cultural economy, Cultural entrepreneurship & management	European
A public organisation	Slovakia	Cultural cooperation, Cultural education, Cultural entrepreneurship & management, Cultural policy, Support, education, professional & strategic development, research and advocacy in CCIs	Global, European, National, Regional, Local
A private organisation directly supported with public funding	Germany	We provide services for almost all of the mentioned fields	European, National, Regional, Local
A private organisation that supports itself, A community based organisation	Italy	Architecture, Communication and media, Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Cultural tourism, Dance, Design, Film and Audiovisual, ICT, Libraries and archives, Museums, Music, Performing arts, Theater, Videogames, Visual arts	National, Regional
A public organisation	Sweden	Cultural cooperation, Cultural economy, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy	Regional
A private organisation directly supported with public funding, A community based organisation	Germany	Cultural cooperation, Cultural education, Film and Audiovisual, Music, Theater	European, National, Regional, Local



Type	Country	Field	Scale
A public organisation	Armenia	Cultural cooperation, Cultural education, Cultural tourism, Dance, Performing arts, Theater	National
A private organisation directly supported with public funding, A community based organisation	Slovakia	Architecture, Cultural cooperation, Design, Film and Audiovisual, Intangible, Heritage, Field research	European, National, Regional, Local
A private organisation directly supported with public funding, A community based organisation	Ireland	Cultural cooperation, DIY, Visual arts	European, National, Regional, Local
A community based organisation	Greece	Cultural heritage	Regional
A private organisation that supports itself, A community based organisation	France	Cultural education, Cultural policy, Dance, DIY, Music, Performing arts, Photography, Theater, Visual arts	Regional, Local
A private organisation directly supported with public funding	Germany	Lectures, Sustainability education, Refugees attendance	Local
A private organisation that supports itself	Finland	Cultural cooperation, Cultural economy, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Cultural tourism, Property Management, our curriculum includes almost all the labeled art forms from the survey	European, Regional, Local
A private organisation directly supported with public funding, A community based organisation	Croatia	Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, DIY, Film and Audiovisual, Music, Performing arts, Technical industries supporting the arts, Theater, Visual arts	National, Regional



Type	Country	Field	Scale
A private organisation that supports itself	Spain	Cross-border cultural production and creation factory	Global, European, Regional, Local
A public organisation	Sweden	Cultural economy, Cultural entrepreneurship & management, Innovation, network, strategic development, incubator	European, National, Regional, Local
A public organisation	Netherlands	Higher education	National
A community based organisation	Netherlands	DIY, Film and Audiovisual, Folklore, traditional culture, Music, Performing arts, Visual arts	Regional, Local
A private organisation that supports itself, A community based organisation	Italy	Communication and media, Dance, Film and Audiovisual, Music	National, Regional
A private organisation that supports itself	Latvia	Cultural cooperation, Cultural education, Cultural entrepreneurship & management, Music, Performing arts	European, National, Regional, Local
A private organisation directly supported with public funding	Italy	Communication and media, Cultural cooperation, Cultural economy, Cultural entrepreneurship & management, Cultural Heritage, Film and Audiovisual, ICT, Intangible Heritage, Libraries and archives, Museums, Music	European, National, Regional, Local



Annex 2: The organisations participating in Part B

Details about the organisations participating in Part B of the Survey

Type	Country	Field	Scale
A private organisation directly supported with public funding	Cyprus	Antiques and collecting, Cultural cooperation, Cultural education, Cultural Heritage, Cultural policy, Cultural tourism, Folklore, traditional culture, Intangible Heritage, Libraries and archives, Museums, Photography	National, Regional, Local
A private organisation that supports itself	Italy	Cultural cooperation, Cultural education, Dance, DIY, Film and Audio-visual, Music, Performing arts, Photography, Theater, Visual arts	National
A public organisation	Italy	Cultural cooperation, Cultural education, Cultural Heritage, Libraries and archives, Museums, Performing arts, Photography, Theater, Social policies, and all that pertains to the general government of the city	European, National, Regional, Local
A community based organisation	Greece	Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, Dance, DIY, Intangible Heritage, Music, Performing arts, Theater, Visual arts	Global
A public organisation	Greece	Performing arts	National
A private organisation directly supported with public funding, A private organisation that supports itself	Spain	Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Cultural tourism, Dance, Intangible Heritage, Libraries and archives, Museums, Performing arts, Literature	European



Type	Country	Field	Scale
A private organisation that supports itself	Spain	Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Film and Audiovisual, ICT, Intangible Heritage, Libraries and archives, Museums, Performing arts	European, Regional, Local
A community based organisation	Greece	Copyright management, Cultural cooperation, Cultural education, Cultural Heritage, Cultural tourism, Dance, Folklore, traditional culture, Intangible Heritage, Music, Theater	National
A private organisation that supports itself	Spain	Film and Audiovisual	Global
A community based organisation	Italy	Cultural cooperation, Cultural education, Dance, Design, Film and Audiovisual, Music, Performing arts, Photography, Visual arts	National
A private organisation directly supported with public funding	Spain	Cultural cooperation, Cultural economy, Cultural education, Cultural entrepreneurship & management, Cultural Heritage, Cultural policy, Cultural tourism, Dance, Intangible Heritage, Libraries and archives, Museums, Performing arts	European
A private organisation that supports itself	Italy	Communication and media, Cultural entrepreneurship & management, Consultancy, Strategy	European
A private organisation directly supported with public funding, A private organisation that supports itself	Greece	Cultural cooperation, Cultural education, Cultural entrepreneurship & management, Film and Audiovisual, Music, Opera, Performing arts, Theater, Visual arts	Global, European, National, Regional, Local
A private organisation that supports itself, A community based organisation	Italy	Entrepreneurship	Regional, Local