



PACESETTERS



STARTING DOCUMENT AUTONOMOUS GROUP PACESETTERS&FAMP

CONTEXTUALISATION

The European Commission initiated in 2007 a broad process to understand and advance the growing relevance of the creative and cultural industries for European policy. Fundamentally, this process is about how we understand the Cultural Industries (hereafter CCI) beyond the simple image of experiencing and consuming them, and to begin to understand and support the role they play in Europe's innovation ecosystems, including the extension of the Horizon Europe programme. PACSETTTERS, responds to the Commission's agenda to deepen its understanding of the role of CCI in innovation and the triple transition.

PACSETTTERS argues that the power of arts and culture lies not only in their capacity to act and create affect, but also in their complicity to be affected, to adapt to radically changing circumstances, to incorporate and persist. The peculiar capacity of arts and culture to question, rethink and transform the world is the key to navigating the complexity of the triple transition.

It is within this framework that we connect across policy landscapes - and prepare the ground for ecosystem approaches - through CCI.

The important weight of culture in the Spanish economy is unquestionable. Before suffering the impact of the COVID 19 pandemic, the cultural industry accounted for 3.2% of GDP in Spain and employed 710,200 people, representing 3.6% of total employment in the country. This contribution has been growing since 2013 and the year-on-year increase compared to 2018 was 0.8 percentage points.

Before the pandemic, the cultural participation of the population showed high annual indicators in cultural activities such as listening to music, reading and going to the cinema, with rates of 87.2%, 65.8% and 57.8% respectively. These activities are followed in intensity by visiting monuments, which 49.3% of the population do each year, attending museums or exhibitions, 40.5% and 29.8%,

respectively, or attending or accessing libraries via the Internet, 26.8%. 46.8% of the population participated each year in live performing arts or musical performances.

Despite these data, the sector suffers from a series of structural characteristics that have prevented it from developing its full potential. Of the 127,581 companies that existed before the pandemic, representing 4% of all Spanish companies, 67.1% had no employees, 26.7% were small companies (between 1 and 5 employees), 6% were medium-sized (between 6 and 49 employees) and only 0.5% employed more than 50 people. Most of them, 85%, were engaged in industrial or service activities, such as publishing, libraries, archives, museums, cinema, video, radio and television, or artistic and entertainment activities, among others, and the remaining 15% in activities related to trade or rental of cultural goods.

The presence of freelancers and micro-SMEs has prevented the sector from facing a series of challenges that must be addressed in order to favour the competitiveness, dynamisation and territorial cohesion of the cultural ecosystem, such as: growth and employment, innovation, internationalisation, training or a true digital transformation or ecological transition.

On the other hand, culture and the resources and wealth it generates act as a factor of territorial development and sustainability. The diversification, consolidation and improvement of the cultural offer in the territory is not only fundamental for advancing social cohesion, allowing access to culture for all citizens, but it is also a key factor for the economic development of the whole territory.

However, the structural fragilities of the cultural and creative industries make them particularly vulnerable in times of crisis. Specifically, a first analysis of the COVID impact indicates that in the fourth quarter of 2020, cultural employment stood at 652 thousand people, a figure that represents a year-on-year decrease of 8.6% compared to the same quarter of the previous year and that, overall, if



the data obtained in 2020 is compared to the same period of the previous year, it represents a year-on-year decrease of 5.9%. Likewise, the decline in the number of both domestic and international visitors has had a negative impact on the cultural sector as the number of consumers of cultural products and resources has decreased.

They will promote the contribution of the cultural sector to digital transformation; to social and territorial cohesion; to smart, sustainable and inclusive growth; to economic, social and institutional health and resilience; and to policy for the next generation.

The ambition of PACESETTERS is to move from the fragmentation of CCIs as a perceived weakness to a strength. To unlock the myriad of best, good, emerging and advanced, also failed, practices that are operating at all levels of arts, culture, heritage and creativity. Make tangible through an ecosystemic approach the "power of being affected" and raise awareness of going beyond the mere "experience" and consumption of CCI outcomes.

In recent decades, the world has been transformed at an accelerating pace. In Europe and other parts of the world, the rapid deployment of new technologies and increasing globalisation have led to a radical reorientation away from traditional manufacturing towards services and innovation. Factories are progressively being replaced by creative communities whose raw material is their capacity to imagine, create and innovate.

In this new digital economy, intangible value increasingly determines material value, as consumers seek new and enriching "experiences". Today, the ability to create experiences and social networks is a competitive factor. If Europe wants to remain competitive in this changing global environment, it must create the right conditions for creativity and innovation to flourish in a new business culture.



PACESETTERS, aims to help change the model of entrepreneurship based on short-term individual incentives to one driven by co-agency and new capabilities to act together in a sustainable way.

There is a huge untapped potential in the cultural and creative industries to create growth and jobs.

To achieve this, Europe must identify new engines of smart, sustainable and inclusive growth and invest in them to take up the baton. Much of our future prosperity will depend on how we use our resources, knowledge and creative talent to stimulate innovation.

Building on our rich and varied cultures, Europe must pioneer new ways of creating added value, but also ways of living together, sharing resources and enjoying diversity. Europe's cultural and creative industries offer real potential to respond to these challenges, thus contributing to the Europe 2020 Strategy, as well as to some of its flagship initiatives, such as the Innovation Union, the Digital Agenda, the fight against climate change, the Agenda for new skills and jobs or An industrial policy for the globalisation era.

CCIs develop at local and regional levels, where networks and clusters operate. While creativity has local roots, it also has a global reach. Promoting the mobility of artists and cultural professionals is a way to help our CCIs move from the local to the global level, and to ensure a European presence worldwide.

CCIs often contribute to the strengthening of declining local economies, as well as to the emergence of new economic activities, creating new sustainable jobs and reinforcing the attractiveness of European regions and cities. Indeed, local development strategies have successfully integrated CCIs in many areas: the



promotion of cultural heritage for business use; the development of cultural infrastructure and services to support sustainable tourism; the creation of local business clusters and partnerships between CCIs and industry, research, education and other sectors; the creation of innovative laboratories; the development of integrated cross-border strategies to manage natural and cultural resources and revitalise local economies; and sustainable urban development.

EU cohesion policy has recognised the multiple contribution of culture to its strategic objectives (convergence; competitiveness and employment; and territorial cooperation). However, it is difficult to define the extent to which CCIs are supported through the funds dedicated to culture, or even under other strands such as research and innovation, promotion of innovative SMEs, clusters and networks, information society (including digitisation and electronic access to culture), urban regeneration and human capital. In addition, rural development policy financed by the European Agricultural Fund for Rural Development (EAFRD) supports culture, especially through rural heritage conservation, including village renewal, protection of natural and cultural heritage and leisure activities. Local development strategies elaborated and implemented by local LEADER partnerships in rural areas can also contribute, as culture brings economic diversification and quality of life to these areas. It seems that this potential is not sufficiently exploited. The specific role that CCIs can play in regional and local development should be duly taken into account when designing policies and support instruments at all levels.

PACSETTTERS seeks to cooperate in the conformation of an ecosystem that allows the design of public policies linked to CCIs in a green key (multilevel and multi-stakeholder governance).

CCIs are knowledge-driven industries that tend to be oriented towards specialised labour markets. Academic research suggests that large-scale industrialisation of creativity and cultural innovation occurs in large urban areas.



However, there is no direct relationship between CCIs and labour market size or population. The regional distribution of industrial and innovation systems, including CCIs, is much more diverse.

In rural areas, new business models can help to introduce innovation and sustainability into traditional activities (e.g. local crafts) and lead to economic viability. Creativity and innovation have an important and distinct regional dimension. Policies and support instruments should be locally determined, building on local specificities and assets and taking advantage of local resources (place-based development approach). At the same time, effective coordination between different levels of policy and administration is essential for success. Impact assessment tools should be incorporated into development strategies to support evidence-based policy design.

The exchange of best practice is of vital importance, and all possible networks across Europe should be used to facilitate the transfer of knowledge and skills between lagging areas and growing centres.

Moving towards a stronger presence of the cultural dimension in the Agenda 2030, it is also necessary to get closer to local and territorial realities, to their particularities and to contact with their actors.

The absence of a specific SDG on culture and the scarce inclusion of the cultural dimension in the different targets has mobilised the actors of the cultural system to demonstrate their contribution to this global action plan. Progress is significant, as evidenced by the large number of documents and guides illustrating the presence of culture in the 2030 Agenda, as well as the growing conviction that the contributions of the cultural dimension are essential in the progress reports and in the final assessment of the implementation of the Agenda.



The search for transversality and intersectorality of culture in the different SDGs is key to achieving better and more effective results in favour of sustainable development. It is at the local level and in the areas of proximity policies where mainstreaming is most appropriate, due to the dimension and the almost natural interaction between the different sectors of social life.

The rural world offers unique and particular conditions that must be taken into account and exploited. As Benito Burgos (cultural manager and museum curator at the Ministry of Culture and Sport), the rural environment is no longer the same as it was thirty or forty years ago. Neither is the world. Not even the model of civilisation we have built over the last two centuries, immersed in a great multifunctional failure - environmental, energetic, economic and socio-demographic, now also health-related - unprecedented and with absolutely unforeseeable consequences. A good part of the collective architectures that we believed to be solid and enduring seem to be coming to an end and crumbling with a crash, while others are being modelled for a new, more accelerated and convulsive time, more agonising and saturated with uncertainties, where the very idea of time seems to be exhausted by the very speed of events in an ever-continuous present.

Despite the fact that most of the world's population lives in urban environments, it is essential to pay attention to rural areas, not only out of respect for the equal opportunities of their citizens, but also when considering their valuable contribution to ancestral cultural forms.

As Antonio Javier Gonzalez Rueda points out in the publication of the Observatorio Atalaya of the University of Cadiz [3.7 Culture and Heritage in Rural Spain](#):... *"If we look at the sometimes distant European reality and review some recent and key documents, we find that the EU Green Pact does not include culture, the arts or creation in its agenda; that the Cork Declaration 2.0 of 2016 barely registers a reference to "Europe's cultural landscapes and heritage" in its paragraph 4; or that the OECD (Organisation for Economic Co-operation and Development) in its declaration of rural principles, of 2019, includes principle 8*



of resilience, which specifies the need to "value, promote and preserve tradition and cultural and heritage assets". Finally, the Beyond the urban report makes an accurate diagnosis of the interaction between the arts, culture and the rural world and proposes some generic solutions. Among them, the following recommendation stands out: "Take into account the peculiarities of artistic and cultural work in rural areas: the need for more time, more space, effort and dedication to research, engage with communities and carry out sustainable practices".

Rural and remote areas are crucial to the success of the goals of the European Green New Deal. The New European Bauhaus movement offers overwhelming evidence that artists, architects and design professionals across Europe are investing their creativity to address these urgencies and contribute to the social transformations of our time.



PACSETTTERS PROJECT

PERIOD OF APPLICATION : 01.03.2024 to 28.02.2027

FUNDED: HORIZON-CL2-2023-HERITAGE-01

Website: <https://pacesettters.eu/>

The climate crisis is widely perceived as something abstract: a threat whose dimensions are not yet fully tangible, whose chronology is glimpsed even when the problem itself has not yet fully arrived. More and more people perceive how it has begun to reshape the contours of their lives, but has not yet redefined them.

From a purely technological point of view, the climate transition is manageable, in the sense of the basic mechanisms driving it and the technical and economic capacity to reduce carbon emissions, for example with renewable energy sources. However, the obstacle is not technical, but a mix of factors.

The challenge is to change these factors: unravelling, rethinking and reconfiguring habits, conventions and mindsets will require redefining innovation in a way that prioritises open, collective and holistic impacts over isolated demonstrations of technical processes without regard for their consequences and additional complications.

PACSETTTERS responds to the abstract challenge of climate transitions by shifting from a model of entrepreneurship based on short-term individual incentives to one driven by co-agency and new capacities to act together sustainably. To do so, it examines concrete circumstances, anticipates future threats but also opportunities, investigates possible



support mechanisms and tests instruments that enable art and culture, creativity and heritage to drive the climate transition.

PACESETTERS will therefore aim to

- **Building** knowledge from collaborative research to keep pace with the transition.
- **Propose and test** creative and sustainable business models to set the pace of transition.
- **Evaluate** valorisation strategies to boost the pace of transition. The outcome will be a critical assessment and comprehensive demonstration of the real potential of the cultural and creative industries (CCIs), including the heritage sector, to drive the climate transition, while systematically analysing their impact at micro, meso and macro levels. - level:
- **Understanding** the climate transition as a triple transition: ecological, digital and inclusive. Innovative approaches created in rural communities, intermediary cities and planned urban settlements.
- **Renewing** core European values through artistic and creative entrepreneurship that builds on viewpoints that are usually marginalised but ultimately show the greatest potential.

OBJECTIVES:

- ✓ **Provide** visibility and evidence of the capacities of the creative industries in the context of the climate transition.
- ✓ **Co-create** approaches that keep pace with the challenges of the climate transition.

- ✓ **Linking** emerging value propositions and justice issues around the creative industries.
- ✓ **Fostering** social imagination in real-world laboratories.
- ✓ **Create** business ideas with the potential to set the pace of the climate transition.
- ✓ **Assessment of** economic, aesthetic and environmental **sustainability**.
- ✓ **Driving** processes to recontextualise innovation
- ✓ **Create** communities across sectors and geographies to drive the pace of transition.
- ✓ **Propose** a knowledge and evidence-based transformation framework.

WORK PACKAGES

Work Package 1 - CREATIVE CASE STUDIES

No. Work package	PT1	Principal beneficiary	2. GALWAY
Name Work package	CREATIVE CASE STUDIES		
Starting month	1	End of the month	30

OBJECTIVES

- Mapping existing efforts and initiatives in CCIs to adapt to climate transition challenges
- Identify and analyse advanced practices in all sectors that show potential to make a specific contribution to the climate transition.
- Investigate the role, importance and particular aspects of justice in the conduct of transitions.

Workpackage 2 - REAL WORLD LABORATORIES

Number Work package	PT2	Principal beneficiary	3. JU
Name Work package	REAL LABORATORIES		
Starting month	6	End of the month	34

OBJECTIVES

- Fostering social imagination among a wide range of different stakeholders.
- Testing new approaches and business models in three very different scale environments.
- Evaluate the financial, environmental and aesthetic sustainability of the developed models.

Work Package P3 - EVALUATION AND SUPPORTING FRAMEWORKS

Number Work package	PT3	Principal beneficiary	5. T6
Name Work package	ASSESSMENT AND SUPPORT FRAMEWORKS		
Starting month	4	End of the month	35

OBJECTIVES

- Identify and address urgent skills needs for the climate transition.



Paving the way for sharing resources and building sustainable capacities in all sectors.

Compilation of effective evaluation and support frameworks from different but complementary scientific and strategic perspectives.

Work Package 4 - OUTREACH AND AWARENESS RAISING

Number Work package	PT4	Principal beneficiary	4. ECBN
Name Work package	MULTIPLICATION AND DISSEMINATION		
Starting month	1	Month Completion	36

OBJECTIVES

- Documenting the progress of research processes.
- Ensure the necessary outreach and engagement with all target groups.
- Discuss, exchange and disseminate the preliminary and final results of the project.

Work Package 5 - COORDINATION

Work package number	PT5	Principal beneficiary	1. UNTSO
Name Work package	COORDINATION		
Starting month	1	Month Completion	36

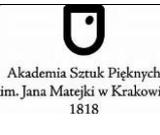
OBJECTIVES

Guarantee:

- effective and agile project management
- compliance with legal, contractual, financial and reporting requirements of the EOU and the EC.
- the sustainability of project results beyond the funding framework.

COLLABORATION

	PAPER	NAME	ACRONYMS	COUNTRY	WEB	LOGO
1	LEADER	NORGES TEKNISK-NATURVITENSKAPELIGE UNIVERSITET NTNU	NTNU	NORWAY	https://www.ntnu.edu/	
2	BENEFICIARY	NATIONAL UNIVERSITY OF IRELAND GALWAY	GALWAY	IRELAND	https://www.universityofgalway.ie/	
3		UNIwersytet Jagiellonski	JU	POLAND	https://en.uj.edu.pl/en_GB/start	
4		STICHTING EUROPEAN CREATIVE BUSINESS NETWORK	ECBN	NORWAY	https://www.ecbnetwork.eu/	
5		T6 ECOSYSTEMS SRL	T6	ITALY	https://www.t-6.it/	
6		FRAUNHOFER GESELLSCHAFT ZUR FORDERUNG DER ANGEWANDTEN FORSCHUNG EV	FHG	GERMANY	https://www.fraunhofer.de/en.html	
7		UNIVERSITA DEGLI STUDI GABRIELE D'ANNUNZIO DI CHIETI-PESCARA	UD'A	ITALY	https://www.unich.it/	

8		ANDALUSIAN FEDERATION OF MUNICIPALITIES AND PROVINCES	FAMP	EN	https://www.famp.es/es/	
9		PUEBLO MUSEO DE GENALGUACIL FOUNDATION	GFCM	EN	https://pueblomuseo.com/fundacion-genalguacil-pueblo-museo/	
10		GALWAY ARTS FESTIVAL COMPANY LIMITED BY GUARANTEE	GIAF	IRELAND	https://www.giaf.ie/pages/legal-information	
11		OSRODEK KULTURY IM CYPRIANA KAMILANORWIDA	OKN	POLAND	https://okn.edu.pl/	
12		AKADEMIA SZTUK PIEKNYCH IM JANA MATEJKI W KRAKOWIE	ASP	POLAND	https://www.asp.krakow.pl/	
13		STICHTING DYNE. ORG	DYNE	NORWAY	https://dyne.org/	
14	AP	EIT CULTURE & CREATIVITY GMBH	EITC&C	GERMANY	https://eit-culture-creativity.eu/	
15	AP	CHANCELLOR MASTERS AND CAMBRIDGE UNIVERSITY ACADEMICS	UCAM	UNITED KINGDOM	https://www.governance.cam.ac.uk/governance/principal-officers/Pages/The-Chancellor.aspx	



AUTONOMOUS GROUP PACESETTERS&FAMP(2024-2027)

OBJECTIVES:

- **To generate** a Multidisciplinary and Multistakeholder Group to serve as a source of knowledge and know-how for the implementation of the PACESETTERS Project in Andalusia.
- **Favour** the good development of the project, generating instruments, tools and documents of theoretical-practical positioning that strengthen the partnership.
- **Interact** directly with the National Partner, Fundación Genalguacil Pueblo Museo in shared tasks.
- **To help** foster and revitalise a diverse artistic and cultural ecosystem in rural areas that consolidates the cultural offer that helps strengthen the cultural and creative sector, and generates opportunities for both employment and entrepreneurship.
- **Contribute** to strengthening the professional fabric, improving employability in the sector, increasing its competitiveness and promoting strategies aligned with the objectives of digitisation, territorial cohesion, gender equality, diversity, inclusion and Green Pact, set by the EU, in the creative cultural industries, in the rural world.



STRUCTURE

1. FAMP:

Committee on Education, Culture and Historical Heritage

- Pedro Cabrera Rentero, President
- José Manuel Guillén, Vice-President

Secretary General:

- Yolanda Sáez Cuevas

Programmes, Equality Policies and Networks Department

- Teresa Muela Tudela
- Antonio Cosío Guerrero
- Inmaculada Guerrero Alex

2. GENALGUACIL PUEBLO MUSEUM FOUNDATION

(Partner of PACESETTERS)

- Miguel Herrera Gutiérrez, Mayor of Genalguacil (Málaga)
- Marta Calvente Alvarez, LAB Genalguacil
- Joe Lockwood, LAB Genalguacil
- Vere Alvarez Navas, LAB Genalguacil
- Cristina Ortega Nuere, Scientific and Operations Director of the World Leisure Organisation.



3. ENTITIES

- María Asenso Alonso, President of the Andalusian Association of Cultural Managers.
- María José García-Pelayo Jurado, President of EMA-RTV and Mayoress of Jerez de la Frontera (Cadiz)

4. EXPERTS/RESEARCHERS

- Antonio Javier González Rueda. PhD in Art and Humanities. Researcher at the University Research Institute for Sustainable Social Development (INDESS) and principal researcher at the Cultural Observatory of the Public Universities of Andalusia, as well as Director of the journal PERIFÉRICA Internacional.
- Charo Otegui Pascual, PhD in Sociology (Social Anthropology) from the UCM. Extraordinary Doctorate Award, Faculty of Political Science and Sociology (1983). Lecturer in Social Anthropology. Dean of the Faculty of Political Science and Sociology -1.994-2002-.
- Alfons Martinell Sempere, Director of Culture and Sustainable Development, REDS - SDSN Spain
- Roberto Gómez de la Iglesia, Founder-director of c2+i/Conexiones improbables, director of Kultursistema and CEO of Híbridalab.
- Gemma Carbó Ribugent, Director of the Museum of Rural Life of the Carulla Foundation and President of the Interarts Foundation and ConArte International.
- Jorge Fernández León, Cultural policy consultant. Advisor to the Festival de las Artes de Castilla y León 2021. Trustee of the Spanish Academy in Rome. Member of the Observatorio de Cultura de la Fundación Alternativas, Spain.
- Cristina Guirao Mirón, Professor of Sociology of Art and Culture, University of Murcia. Secretary General of the association Clásicas y Modernas por la igualdad de mujeres y hombres en la cultura.

5. REPRESENTATIVES OF PUBLIC ADMINISTRATIONS

- Representative of the Consejería de Turismo, Cultura y Deporte (Junta de Andalucía) . Andalusian Agency of Cultural Institutions - to be determined.
- Benito Burgos Barrantes, Cultural manager and museum curator at the Ministry of Culture and Sport.

INSTRUMENTS AND METHODOLOGY



Through the ZOOM videoconferencing platform, the members of the Group will be convened.

You will receive the agenda of the meeting, as well as technical documentation and other resources beforehand.

The duration of the sessions shall not exceed 120 minutes.

They will be guided by the FAMP Technical Team.

A record shall be kept of each of these meetings.

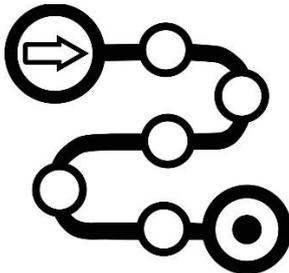
The results will be disseminated through social media and the media.



A **DOCUMENT REPOSITORY** will be generated and made available to the AG.

It will contain: information on the status of the project, timeline, research studies and articles of interest, audio-visual material, etc., etc.

ROADMAP (2024 / 2027)



Planned schedule of ON LINE sessions, related to implementation phases and work packages.

At least 8 Sessions are planned since its launch in June 2024.

Year 2024:

MES	TYPE OF SESSION
JUNE	Launch
NOVEMBER	Informative/Deliberative

Year 2025

MES	TYPE OF SESSION
MARCH	Co-creation
JULY	Control/Validation
DECEMBER	Evaluation/Planning



Year 2026

MES	TYPE OF SESSION
APRIL	Co-creation
SEPTEMBER	Control/Validation

Year 2027

MES	TYPE OF SESSION
JANUARY	Final evaluation