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 **SOCRAT**

A decorative graphic consisting of a green line that curves into a blue line, which then curves back into a green line, all set against a white background.

INTERREG ITALY-CROATIA PROGRAMME 2021-2027 PROJECT SOCRAT

D.1.1.1 Joint Desk Analysis

Final Version – October 2025

SOCRAT

Socializing Craft & contemporary Art for sustainable Tourism

D.1.1.1 Joint Desk Analysis

WP1 – Act.1.1

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INTRODUCTION

This Joint Desk Analysis consolidates the territorial mapping activities carried out by all project partners across the five regions involved in SOCRAT: Puglia, Veneto, Istria, Kvarner, and Zadar. Written within the framework of Work Package 1, the document summarises the quantitative findings of Activity 1.1 (Territorial Mapping), providing a cross-border overview of the local ecosystems of Cultural and Creative Industries (CCI), civil society organisations (CSOs), and artists.



The mapping represents a crucial foundational step for the project, as it allows partners to situate their territories within a common methodological framework and to identify the actors who will contribute to the next phases of SOCRAT, particularly the Creative Living Labs (WP2) and the development of the SOCRAT Strategy (WP3).

The consolidated dataset reflects the diverse cultural, social, and creative landscapes across the Adriatic area. By analysing the distribution, typologies, and characteristics of actors belonging to the three pillars, this Joint Desk Analysis offers a comprehensive understanding of the territorial contexts and highlights the potential for cross-sector collaboration and sustainable cultural tourism.

Beyond its descriptive purpose, the Joint Desk Analysis also supports:

- the identification of potential participants for the Creative Living Labs,
- the interpretation of local cultural ecosystems,
- the detection of areas of density, scarcity, and strategic potential,
- the enhancement of cross-border comparability,
- the operational implementation of the SOCRAT methodological framework.

This document therefore acts as both a reference and a strategic tool, ensuring that subsequent project activities are grounded in an evidence-based understanding of the territories.

Task 1.1 of the SOCRAT project aims to understand better the current situation in the various regions involved regarding the presence and distribution of local artists, creatives, artisans, and civil society organisations. Please note that this initial mapping phase will shape the



action plan to be conducted with pilot actions to achieve the goal of SOCRAT that is to: reveal new possibilities and promote the development of sustainable tourism experiences based on triangulation of industry (CCI and craft), contemporary art and civil society. Supporting pilot actions of collaboration, the project will stimulate and develop new processes of the relational economy, resulting in the co-creation of new tourism products and services of alternative and special interest tourism. This will lead to increased cooperation and coordination between these stakeholders, which can result in more sustainable and community-led tourism development. The Creative Living Labs aim to generate economic opportunities for local communities by developing innovative and inclusive tourism products and services. By involving them in the co-creation process, the project can empower them to take an active role in the tourism development of their region.

IVL (PP4) proposes a mapping methodology for Task 1.1 to gather and analyse their regions' available quantitative and qualitative data. It is essential to emphasise the concept of **triangulation involving the cultural and creative industries (CCI) and crafts, contemporary art, and civil society**, which will be implemented through the pilot projects conducted within Living Labs. **The proposed focuses on the three corners of the triangle.** This methodological document first specifies the phenomena to be mapped following the application's indications that list local artists, local industry (artisans, craftsmen, and CCI), and civil society. This mapping methodology is therefore proposed in strict adherence to the wording of the application form and identifies the three corners of the triangle the following:



- **CREATIVE INDUSTRIES (CCI AND CRAFTS)**
- **CONTEMPORARY ART**
- **CIVIL SOCIETY ORGANISATIONS**

Mapping creative industries within the SOCRAT methodology

When implementing Task 1.1—Territorial Mapping—for the SOCRAT project, it is crucial to focus primarily on those creative industries that have the potential to contribute to the co-creation of tourism products and services related to alternative and special interest tourism.

This approach aligns with the goals of the SOCRAT project for the following reasons:

1. Efficiency and Relevance of Data: The CCI encompasses many sectors, some of which may not directly or significantly impact tourism. The mapping will provide more targeted and actionable insights by narrowing the focus to those industries with potential synergies with tourism. This will help avoid the collection of superfluous data that may dilute the relevance of the analysis.
2. Maximising Local Value Creation: Mapping the creative industries with the most potential to contribute to tourism can highlight local assets that may be overlooked. Focusing on these sectors ensures the project fosters authentic, locally rooted tourism experiences that can provide higher value for tourists and local communities.
3. Alignment with Project Objectives: The SOCRAT project promotes and enhances alternative and special interest tourism. The mapping exercise will better serve the project's ultimate goals by focusing on the creative industries directly related to tourism product development. This approach ensures that data collection and



analysis remain relevant to the project's purpose of fostering new tourism offerings, such as cultural experiences, artisanal products, or heritage-based services.

4. Resource Optimization: The resources (time, budget, manpower) allocated for data collection and analysis in any project are limited. The project can efficiently use its resources by concentrating on industries with a clear connection to tourism. This focused approach will allow the project team to delve deeper into the relevant sectors, gaining more detailed insights into how these industries can contribute to co-creating tourism offerings.
5. Enhancing Collaboration and Co-creation: The sectors most relevant to tourism tend to work closely with other community stakeholders, such as local government, civil society, and the hospitality industry. Focusing on these industries enhances opportunities for collaboration and co-creation of new tourism products and services. These partnerships are essential for innovative tourism offerings, often emerging from collaborations between artists, artisans, and tourism providers.
6. Scalability and Impact on Regional Branding: Focusing on creative industries contributing to alternative and special interest tourism can also help strengthen regional branding. Artisans, craftspeople, and cultural practitioners often produce unique products and experiences that reflect a region's identity, which can differentiate the area as a distinct tourist destination. This enhances the scalability and overall impact of the tourism strategy being developed under the SOCRAT project.



As a result of these considerations, the following list of creative industries that appear most relevant for the co-creation of tourism products and services in the context of alternative and special interest tourism is proposed:

<p>Crafts and Artisanal Products</p>	<ul style="list-style-type: none"> ● Pottery ● Textiles and weaving ● Jewellery making ● Woodworking ● Glassmaking ● Leather crafting ● Traditional handmade goods (e.g., basketry, embroidery) ● Sewing ● Ceramics ● Stone processing ● Artisans and entrepreneurs engaged in the reinterpretation of tangible and intangible heritage or contemporary art related to tourism products and services
<p>Culinary Traditions</p>	<ul style="list-style-type: none"> ● Gastronomy and food-related experiences (traditional cooking classes, food tours) ● Specialty food products (local wines, cheeses, baked goods, etc.)



	<ul style="list-style-type: none"> • Artisanal food production (e.g., honey, olive oil, spices)
Design	<ul style="list-style-type: none"> • Fashion design (especially with local/traditional elements) • Graphic design (for cultural and tourism promotion) • Product design (focused on craft and contemporary art related to reinterpretation of tangible and intangible heritage) • Interior design (integrating local style and heritage in tourism spaces) • Furniture design (using locally sourced materials)
Architecture	<ul style="list-style-type: none"> • Restoration of historic buildings and structures • Adaptive reuse of heritage buildings for tourism purposes (e.g., hotels, restaurants) • Design of culturally integrated tourism infrastructure
New Digital Technologies	<ul style="list-style-type: none"> • Virtual and Augmented Reality (VR/AR) • Interactive Exhibitions and Installations • Cultural Heritage Mobile Applications • Digital Repositories and Archives • 3D Printing and Digital Fabrication • Gamification of Cultural Tourism



<p>Cultural Heritage Monuments and Sites</p>	<ul style="list-style-type: none"> ● Historical landmarks ● Archaeological sites ● Castles, forts, and palaces ● Religious buildings (churches, temples, etc.) ● Conservation and interpretation of cultural landscapes
<p>Museums, Libraries and Art Galleries</p>	<ul style="list-style-type: none"> ● Museums showcasing local history, culture, and crafts ● Art galleries featuring traditional or regional works ● Art galleries of contemporary art ● Activities of libraries and archives related to the organization of cultural and tourist events and heritage interpretation ● Ethnographic museums ● Specialized museums (e.g., related folk traditions, or craft heritage)
<p>Intangible Cultural Heritage and Traditional Knowledge</p>	<ul style="list-style-type: none"> ● Preservation and interpretation of local folklore and legends ● Traditional ceremonies and festivals ● Oral history preservation ● Other intangible heritage



<p>Film</p>	<ul style="list-style-type: none"> • Production and post production of films, videos and television programmes based on tangible and intangible heritage • Film screening activities (film festivals, cinemas...)
<p>Photography</p>	<ul style="list-style-type: none"> • Photographic activities and education on photography related to heritage presentation and entrepreneurship in tourism
<p>Publishing</p>	<ul style="list-style-type: none"> • Publishing of books, newspapers, magazines related to the interpretation and reinterpretation of tangible and intangible heritage and contemporary art with the purpose of cultural tourism development • Retail trade of books, newspapers, magazines related to the interpretation and reinterpretation of tangible and intangible heritage, contemporary art with the purpose of cultural tourism development
<p>Advertising and marketing communication</p>	<ul style="list-style-type: none"> • Advertising agencies with activities involved in cultural tourism promotion • Public relations and communication activities related to tangible and intangible heritage and contemporary art and its promotion



<p>Music and performing arts</p>	<ul style="list-style-type: none"> ● Recording and publishing of music recordings related to traditional music and its reinterpretation ● Production of music instruments ● Performing arts
<p>Art</p>	<ul style="list-style-type: none"> ● Artistic creation and visual art

Mapping creative contemporary art within the SOCRAT methodology

To map this second category/corner of the SOCRAT triangle, we propose to focus on contemporary art professionals experienced in relational and participatory art. "Relational art" and a "participatory approach" in contemporary art refer to practices that emphasise human interactions and engagement over traditional standalone objects. These artists can co-create sustainable, innovative tourism products deeply rooted in local culture by engaging communities, collaborating across sectors, and creating interactive experiences. This approach aligns with the goals of the SOCRAT project for the following reasons:

1. Alignment with Relational and Participatory Approaches: Contemporary artists specialising in relational art and participatory methodologies engage with audiences, communities, and environments in ways beyond traditional art forms. This approach is well-suited for co-creating tourism experiences, where the involvement of local stakeholders (such as residents, tourists, and artisans) is critical. Their ability to create immersive, experiential, and interactive projects positions them as ideal collaborators



in designing tourism products, emphasising authentic, community-driven experiences.

2. Fostering Community Engagement and Local Identity: By working with artists experienced in participatory art, the project can leverage their ability to promote community engagement. This can enrich the creation of tourism products that highlight a region's unique cultural, social, and artistic heritage, providing tourists with a deeper understanding of the local culture. This emphasis on local identity also contributes to sustainable tourism by promoting respect for the local environment, culture, and people rather than merely commodifying these elements.
3. Encouraging Sustainable and Ethical Tourism: Special interest and alternative tourism often focus on sustainability, both in terms of environmental and cultural preservation. Contemporary art professionals with participatory practices are typically attuned to social and ethical concerns, such as inclusivity, cultural sensitivity, and ecological awareness. Their participatory methods encourage tourists to co-create their experience, promoting a more meaningful and responsible engagement with the destination.
4. Enhancing Creativity and Innovation in Tourism: Adopting contemporary artists with relational and participatory skills can bring a level of creativity and innovation critical for alternative tourism. They offer fresh, unconventional perspectives that challenge traditional tourism models, leading to unique offerings that can attract niche markets. By integrating artistic interventions into tourism products, the project can create



immersive experiences that engage visitors on multiple sensory and emotional levels, differentiating the destination from others in the tourism market.

5. Cross-Sector Collaboration with Local Industries and Artisans: Participatory artists often collaborate across sectors, particularly with local artisans, craftspeople, and cultural industries. This collaboration is essential for the SOCRAT project's goal of involving local industries in creating new tourism products. Artists experienced in relational art can mediate between different sectors, creating synergies that enhance the appeal of local products and crafts. This fosters a holistic approach to tourism development, where cultural, social, and economic elements are integrated into a cohesive, community-driven tourism model.
6. Enhancing Data Collection and Analysis for Task 1.1: The desk analysis of statistical data on local artists, artisans, and cultural organisations in Task 1.1 of the SOCRAT project benefits from focusing on contemporary artists engaged in participatory practices. These artists often have strong community ties, making them valuable data points for understanding local cultural ecosystems. By mapping these professionals, the project can gain insights into the distribution and capacities of cultural actors who can directly contribute to tourism co-creation.

As a result of these considerations, the following list of contemporary art professionals that appear most relevant for the co-creation of tourism products and services in the context of alternative and special interest tourism is proposed:



<p>Renowned Contemporary Artists from the territories of cross border area</p>	<ul style="list-style-type: none"> • Artist that influence local identity creation and development with high level artistic creation. • Artist that reinterpret tangible and intangible heritage. • Artist that share knowledge related to contemporary artistic practices relevant to the territories involved. • Artist that broad the scope of cultural tradition by innovative reinterpretation and creative actions. • Artist that promote the territory outside its borders.
<p>Relational Artists</p>	<ul style="list-style-type: none"> • Socially Engaged Artists: These artists collaborate with communities or social groups, addressing social issues and fostering community-driven tourism experiences. • Site-Specific Artists: Artists who create works specific to a location, engaging with the physical, historical, and cultural context, suitable for place-based tourism. • Interactive Artists: These artists design works that require audience participation, making them ideal



	<p>for creating engaging, immersive tourist interactions with local culture.</p>
<p>Community-Based Artists</p>	<ul style="list-style-type: none"> • Public Artists: Artists focused on creating art in public spaces, often working with local communities. Their projects can be central to revitalizing areas and fostering cultural tourism. • Collaborative Artists: These artists co-create with other professionals or residents, focusing on shared experiences, aligning well with co-creation in tourism.
<p>Participatory Artists</p>	<ul style="list-style-type: none"> • Performance Artists: Artists who involve audiences in their work, blurring the lines between performer and viewer, ideal for creating dynamic tourism experiences. • Community Theater Practitioners: Theater artists who involve locals as creators and performers, offering a unique form of cultural storytelling for tourists. • Workshops and Skill-Sharing Artists: Artists who offer participatory workshops, teaching crafts or



	<p>practices, aligning with tourism that focuses on learning and cultural immersion.</p>
<p>Artivists</p>	<ul style="list-style-type: none"> • Eco-Artists: Artists working on environmental themes, contributing to eco-tourism by creating experiences that focus on sustainability and ecological awareness. • Political Artists: Artists addressing social or political issues through participatory methods, contributing to tourism that explores contemporary social realities.
<p>Digital and New Media Artists</p>	<ul style="list-style-type: none"> • Interactive Digital Artists: Artists who work with technologies like AR and VR, creating innovative, tech-driven tourism experiences. • Multimedia Artists: Artists blending video, sound, and digital media to create sensory-rich environments, enhancing cultural and artistic tourism. • Networked Artists: These artists connect geographically dispersed communities through digital platforms, enabling virtual tourism experiences or global-local exchanges.



<p>Curators and Facilitators</p>	<ul style="list-style-type: none"> • Community Curators: Curators working with local communities to design cultural events or exhibitions, contributing to cultural tourism. • Cultural Mediators: Artists and curators and facilitators who act as bridges between communities and institutions, enhancing the exchange between tourists and locals.
<p>Artists in Residence Facilitators</p>	<ul style="list-style-type: none"> • Residency Artists: Artists engaged in long-term community stays to create site-responsive work, embedding themselves in local environments for tourism co-creation. • Educational Artists: Artists focused on educational outreach, sharing local knowledge and culture through participatory projects with tourists and residents.



Mapping creative civil society organisations (CSOs) within the SOCRAT methodology

To map the third category/corner of the SOCRAT triangle, we propose to focus on civil society organisations that have the potential to contribute to the co-creation of new tourism products and services, particularly in the domains of alternative and special interest tourism.

This approach aligns with the goals of the SOCRAT project for the following reasons:

1. Alignment with Alternative and Special Interest Tourism: The SOCRAT project focuses on developing tourism products that highlight the region's unique cultural, artistic, and environmental aspects. CSOs are often key players in these areas, working closely with local communities, artists, artisans, and creative industries. Mapping organisations aligned with alternative and special interest tourism objectives will help ensure that the project fosters tourism products that are authentic, community-driven, and respectful of local traditions.
2. Leverage Local Expertise and Community Networks: Civil society organisations play a vital role in representing and engaging with local communities. The project will tap into valuable community knowledge by mapping CSOs closely connected to local artists, artisans, and cultural entities. These organisations can provide insights into local needs, preferences, and resources, ensuring that the tourism products developed are relevant and inclusive. Furthermore, CSOs tend to have established networks that can facilitate broader stakeholder participation in the co-creation process.



3. Supporting Innovation and Co-Creation in Tourism: A primary goal of the SOCRAT project is to foster innovation by co-creating tourism products with local stakeholders. CSOs engaged in cultural, creative, and environmental initiatives are well-positioned to contribute to this process. Mapping such organisations ensures the identification of partners equipped to work collaboratively on developing innovative tourism offerings that appeal to visitors while preserving the local identity and environment.
4. Promoting Sustainable and Ethical Tourism Practices: Many civil society organisations strongly advocate for sustainability and ethical practices, which are critical components of alternative and special interest tourism. Mapping CSOs that focus on environmental conservation, heritage protection, and community empowerment will allow the project to align with global trends in responsible tourism. These organisations can help co-create tourism products prioritising sustainability, ensuring that the offerings developed through SOCRAT have a minimal environmental impact and contribute positively to local economies.
5. Enhanced Data Collection and Territorial Insights: Civil society organisations often have access to localised data and insights that may need to be more readily available through formal datasets. By mapping these organisations, the project can gain a more comprehensive understanding of the territorial distribution of key players in the tourism sector, leading to better-informed decision-making and planning.
6. Capacity Building and Empowerment of Local Stakeholders: Many CSOs engage in capacity-building activities that support the growth of local artists, craftsmen, and entrepreneurs. By mapping these organisations, the SOCRAT project will identify



potential partners who can provide training, resources, and opportunities for local communities to contribute to the tourism sector. This focus on capacity building will help ensure that the co-created tourism products are sustainable in the long term and that local stakeholders are empowered to participate actively in the tourism economy.

7. Policy and Strategic Alignment: Civil society organisations often work closely with local and regional policymakers to advocate for sustainable tourism development and the protection of cultural heritage. Mapping CSOs engaged in policy advocacy will help ensure that the SOCRAT project’s initiatives are aligned with broader policy frameworks.

<p>Cultural and Heritage Preservation Organizations</p>	<ul style="list-style-type: none"> • Local heritage societies • Historical preservation organizations • Grassroots cultural associations
<p>Environmental and Ecotourism Organizations</p>	<ul style="list-style-type: none"> • Environmental NGOs • Wildlife conservation groups • Sustainable tourism advocates
<p>Community Development Organizations</p>	<ul style="list-style-type: none"> • Local development associations • Rural development organizations • Social entrepreneurship groups
<p>Educational and Training Organizations</p>	<ul style="list-style-type: none"> • Vocational training centres • Adult education organizations • Entrepreneurship incubators



<p>Social and Cultural Advocacy Groups</p>	<ul style="list-style-type: none"> • Linguistic and ethnic rights organizations • Women’s cooperatives • Minority cultural associations
<p>Heritage Route and Cultural Trail Organizations</p>	<ul style="list-style-type: none"> • Heritage route organizations • Walking and hiking trail associations • Cultural landscape networks • Cultural tourism organisations
<p>Associations and Non governmental organisations dealing with culture</p>	<ul style="list-style-type: none"> • Associations and NGOs dealing with cultural, tangible and intangible heritage and its reinterpretation • Associations and NGOs dealing with contemporary art • Associations and NGOs dealing with the development of skills/crafts related to traditional materials and crafts • Associations and NGOs dealing with film, photography, design, architecture, music and other areas represented through the cultural and creative industries • Associations and NGOs dealing with new media



<p>Tourist associations and organisations</p>	<ul style="list-style-type: none"> • Tourist organisations and associations dealing with cultural tourism
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The tool to collect available statistical data

The proposed mapping method uses a shared Excel file. Partners will be asked to compile a list of all **Creative industries / Contemporary art professionals / Civil Society organisations** they want to map in the selected sectors within their regions. An example of how the spreadsheet will look, including examples of entries from the Veneto region, is provided below:

<p>Corner of the SOCRAT Triangle</p>	<p>Name</p>	<p>Address</p>	<p>website</p>	<p>Year of establishment</p>	<p>n° of employees /volunteers</p>	<p>Presence of a shop/workshop/meeting place</p>
<p>CREATIVE INDUSTRIES</p>	<p>Vetreria Artistica Colleoni</p>	<p>Fondamenta S. Giovanni dei</p>	<p>https://www.colleoni.com/</p>	<p>1959</p>	<p>7</p>	<p>YES</p>



		Battuti, 12, 30141 Venezia VE				
	2.....	.....	.....	.....	.....	.....
	3.....	.....	.....	.....	.....	.....
CONTEMPORARY ARTISTS	1	Zolfo Rosso Viale San Marco 96 Venezia Mestre	https://zolforosso.webbly.com/	2017	12	YES
	2.....	.....	.....	.....	.....	.....
	3.....	.....	.....	.....	.....	.....
CIVIL SOCIETY ORGANIZATIONS	1	OCIO Osservatorio Civico sulla - Campo Saffa 387/l, 30121,	https://ocio-venezia.it/	2019	20	YES



	casa e la residenz a	Venezia VE				
2	.....	.....	.....	.....	.....	.....
3	.....	.....	.....	.....	.....	.....

Territorial Findings (Cross-Border Overview)

Based on the aggregated dataset from all five regions, the mapping identifies a total of:

- 653 Cultural and Creative Industries (CCIs)
- 669 Civil Society Organisations (CSOs)
- 351 Artists

This distribution illustrates the strong presence of CCIs across the Adriatic territories and the significant role of CSOs in community engagement. The number of artists provides a realistic foundation for cross-border collaboration within the Creative Living Labs.

Key Cross-Regional Insights

- CCIs constitute the majority of mapped actors (≈ 59%), showing how crafts, cultural production, and creative entrepreneurship shape local identity.
- CSOs represent ≈ 28% of the ecosystem, demonstrating high levels of civic participation and community anchorage.



- Artists ($\approx 12\%$) form the smallest group numerically, yet they play a central role in activating the co-creation processes required in WP2.

Emerging Thematic Areas

Across all regions, the most represented CCI typologies include:

traditional crafts and artisanship

- gastronomy and food-related production
- design and visual communication
- cultural services
- media and audiovisual production

For CSOs, the most common typologies include:

- cultural associations
 - community development groups
 - educational and training organisations
 - environmental organisations
- For artists, the typologies include:
- photography
 - visual arts
 - performing arts
 - multimedia and digital arts



Regional Summaries

	CCI	Artists	CSO	Total
Puglia	126	58	47	231
Veneto	98	55	268	421
Istria	35	25	29	89
Kvarner	48	47	39	134
Zadar	346	166	286	798
Total	653	351	669	1,673



Visual Overview

Puglia

A total of **231 entities** mapped across all three pillars.

126 Cultural and Creative Industries

58 Artists

47 Civil Society Organisations

Veneto

A total of **421 entities** mapped across all three pillars.

98 Cultural and Creative Industries

55 Artists

268 Civil Society Organisations

Istria

A total of **89 entities** mapped across all three pillars.

35 Cultural and Creative Industries

25 Artists

29 Civil Society Organisations.





Kvarner

A total of **134 entities** mapped across all three pillars.

48 Cultural and Creative Industries

47 Artists

39 Civil Society Organisations.

Zadar

A total of **798 entities** mapped across all three pillars.

346 Cultural and Creative Industries

166 Artists

286 Civil Society Organisations.



Key Insights

- There is a strong alignment between traditional crafts and contemporary creative practices across all territories.
- CSOs frequently act as community anchors, enabling inclusive forms of cultural participation.
- The dataset highlights significant opportunities for cross-border collaboration, especially in food culture, artisanal knowledge, and visual arts.
- The territorial mapping confirms the potential for implementing CLLs rooted in heritage, gastronomy, craftsmanship, and community storytelling.



Conclusions

The territorial mapping conducted as part of Activity 1.1 has provided the SOCRAT partnership with a robust and harmonised dataset that serves as the foundation for the next phases of the project.

The Joint Desk Analysis confirms the richness of the Adriatic cultural and creative ecosystems and identifies essential actors who will form the backbone of the Creative Living Labs.

The quantitative evidence presented here supports:

- the strategic orientation of WP2,
- the development of territorial narratives,
- the identification of collaboration clusters,
- the activation of cross-border creative ecosystems.

This deliverable marks the completion of a crucial step in WP1 and provides a solid ground for the implementation of sustainable, community-driven cultural tourism models in the Adriatic region.

