

ChIMERA

Innovative cultural and creative clusters in MED area

P.A. 1: Promoting Mediterranean innovation capacity to develop smart and sustainable growth

Obj. 1.1: To increase transnational activity of innovative clusters and networks of key sectors of the MED area

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INNOVATIVE CULTURAL
AND CREATIVE CLUSTERS
IN THE MEDITERRANEAN AREA

STATE OF THE ART ANALYSIS REGION OF PUGLIA

**Creative Apulia Cluster
Association**

...

Project co-financed by the European
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31/03/2017

Dear ChIMERA partner,

First you start this task, we underline that:

- 1) This document should be written only in English.
- 2) The layout of the template should be respected, namely type and font size, and the established formatting.
- 3) The maximum number of pages for each chapter must be respected; this is important in order to ensure certain homogeneity of the partners' contributions. It is not a problem if the maximum is not reached, since some partners from smaller countries or regions probably have much less material to describe.
- 4) All the chapters should be mainly focused on audiovisual, design and digitalization.
- 5) During the research process, consider as reference period 3 years of analysis (2013-2015).
- 6) This task should be finalized by **31-03-2017**.
- 7) For any doubt, please do not hesitate to contact Marisa Madeira [P6: University of Algarve]: mimadeira@ualg.pt

We wish you a good work!



Before you begin to fill out the layout, please write a phrase or paragraph that justifies the focus scale of the state of the art (municipal, regional or national). The justification should refer the Nomenclature of Territorial Units for Statistics (NUTS) and the different NUTS classification. For that, consult the link: <http://ec.europa.eu/eurostat/web/nuts/overview>.

Placeholder Text. Please replace this text with yours.

Regional

1. REGION PRESENTATION

i *For this chapter is required the integration of key statistics about each region. Images, graphics or other visual content can be added preferably with good resolution. It is compulsory the addition of a caption below of each image, referring its source/ credits, etc. If you do not have enough space to add visual contents in this chapter, please add in annexes section (8), with a proper identification as explained in the previous sentence.*
(1-2 pages)

1.1 Territorial framework

i *Geographical location, surface, etc.*

The Region of Puglia extends over an area of 19.500 square kilometres, making it the seventh largest Italian region (according to Istat) with 1,5% mountains, 4,2% hills and 53,3% valleys (which makes it the second largest plain in Italy after Veneto with 56,5% hills). The region has a remarkable population density with almost 210 inhabitants per square kilometre, making it the most populated region in Italy.

1.2 Demographic data

i *Population data.*

With nearly 4,1 million inhabitants, Puglia is the eighth Italian region by population, with values of life expectancy at birth slightly above the national average in 2015 (82,4 years vs. 82,3 years).

In the region, the population grew by + 0,6% only between 2011 and 2016, passing from about 4,053,700 to 4,077,200 inhabitants, which is the less dynamic growth compared to the South of Italy (+1,0%) and Italy (+2,2%).

With regard to the demographic situation of the region (see. Graph. 1), if until now it has been able to "count" on an significant presence of young people (representing an absolutely outstanding resource), future prospects envisage radical changes that in recent years have already led to an alignment of the share of youth with the total (in 2016 the values were substantially similar). The share will gradually reduce and create a gap with respect to the national data (for which a slight recovery is scheduled instead), whilst the share of the population aged 65 and over (currently at lower levels compared to Italy) will grow across national levels with a very significant gap.

1.3 Economic framework



Role of your region in national economy; GDP per capita (value and share in national level).

Until the end of 2016, there were more than 380 thousand companies operating in the region (according to Infocamere data, Puglia ranks ninth in absolute values in Italy), of which a total of 87 thousand (23,0%) were managed/owned by women, 45 thousand by young people aged under 35 (11,8%) and almost 19,000 by foreigners (4,9%).

In Puglia, the entrepreneurial fabric covers approximately 18,9% of the total in Southern Italy and 6,3% in Italy. The size of the production system is relatively small and individual companies (64,0%) prevail over the national average (53,2%). The primary sector has a very significant economic role, which makes Puglia the second Italian region with nearly 80 thousand enterprises, having an appreciable impact on the total economy (20,8%) and more significant than in the rest of the nation (12,5%). The industrial sector has a considerable influence despite holding a lower rate than the national average (8,4% vs. 9,9%). The business sector stands out with 28,7% of enterprises against 25,5% in Italy.

By analysing the economic performance of recent years (see. Graph. 2), the results achieved in Puglia reflect the regional ability to contain the recessive variations that have characterized our nation. Between 2011 and 2015, the actual annual average of the regional value added was -0,7% (Southern Italy: -0,8%; Italy: -1,0%).

These results are the synthesis of a diversified performance of the sectors. The industrial sector has undoubtedly suffered the most in the region, registering an average annual reduction of 4,5% of the value added (-3,4% in Southern Italy -1,0% in Italy). In an overall picture of great difficulty, the construction industry (which at national level has lost 4,4% of value added on average, of which 4,1% in the South and islands) did report a lower reduction of -3,1%. The most encouraging data, however, come from primary (+ 0,5%) and tertiary sectors (+ 0,2%) and from the business sector(+ 2,5%).

In terms of value added per capita, these results have allowed catching up in competitiveness, with an index value equal to 100 for Italy that increased from 63,5 in 2011 to 65,0 in 2015 (corresponding to EUR 15,835 per capita), whereas the South of Italy registered 66,4.

At a provincial level, the data recently analysed by Fondazione Istituto Guglielmo Tagliacarne highlight the significant role held by the city of Bari, which has contributed 35,6% of the regional production, followed by Lecce

(17,3 %), Foggia (14,9%), Taranto (14,1%), Brindisi (10.0%) and Barletta-Andria-Trani area (8,1%). These figures though show differences in the provincial value added per capita in 2015 within the economic development levels of the Apulian territories, whereas the difference of the product per capita between the province of Bari and Barletta-Andria-Trani is by 1,4 times.

The economic performance of the region is determined by the capacity to act internally rather than internationally: from 2011 to 2015, regional exports have reduced by 0,6% on average, whilst in the South of Italy the yearly average variation was 0,1% (in Italy + 2,2% annually). Therefore, in Puglia the ratio between exports and value added is stable on 12,5%, aligned with southern Italian values, whereas the national average is 28,0%.

All this has happened when the regional business sector has decreased by 1,2% between 2011 and 2016, going from 385,856 companies registered by Infocamere in 2011 to 381,125 in 2016 (in the same period the data registered was + 0,3% in Southern Italy and islands and -0,6% in Italy).

In the first half of this decade, employment has represented a rather troubling issue for the Puglia region: between 2011 and 2016, over 41 thousand jobs were lost, corresponding to 3,3% of the absolute figure for 2011 (Southern Italy: - 2,1%, Italy: + 0,8%).

This is reflected in the regional employment indicators (see. Tab. 1), where only the activity rate is positive and indicative of a high human capital potential.

The evolutionary path of the Apulian economy throughout the crisis has highlighted profound changes. Between 2009 and 2014, companies decreased by about 17%, with obvious repercussions on the high number of people employed by them (-8.5%). Despite this, the turnover seems to have slightly recovered the initial decline, reaching a value of 4 percentage points more than the beginning of the period.

This confirms that there is an ongoing productive selection process favouring the most structured and innovative companies. Among the main sectors, a group of twelve (graph. 3) has registered a positive trend in terms of employment and turnover rates between 2009 and 2014. In general, the transformation of the Apulian production system seems to be driven by two sectors: health sector, favoured by aging, and food sectors favoured by an increasingly focused demand leading the offer to de-industrialisation processes for a better quality rate.

2. LEGAL FRAMEWORK

2.1 Description of the legal framework on CCI



At different scales: regional, provincial, municipal level.

The identification of legal framework is important to have an overview of the existence (or not) of policies and/ or specific legislation for CCI sector.

Please refer only to the most recent legislation or in any case to the legislation currently in force of CCI. Please keep in mind the reference period 2013-2015; anyway take in consideration a 3 years period at least.

(1-2 pages)

The regional regulatory framework to support cultural and creative industries includes regional laws structuring and defining skills, modes and tools to promote and support the various sectors of the cultural and creative economic system.

The Puglia Region, pursuant to Article 12 of its Statute, promotes, supports and ensures relevant usability of culture, art, music, protection of cultural and archaeological assets and acknowledges that performing arts represent an essential component of the regional culture and identity.

To implement these principles, the Region approved Law no. 6 of 29 April 2004 named **"Systematic rules on performing arts and transitional disciplinary rules for cultural activities"**, which is still in force, although it has been subject to various upgrades and modifications since law no. 23 of 28.09.2011.

The law gives programming functions and promotional incentives within the field of performing arts to the Region with the contribution of local authorities and the most representative professional associations. It addresses and coordinates entertainment events with regard to production, circuits of events, promotion and audience training and facilitates the widest participation of end-users.

The goals and objectives of the law are pursued through the support provided by the Region to the main actors in the field of performing arts, with regard to the following activities:

- (A) performances production on a permanent basis in the regional territory and in accordance with the national collective labor contracts of the sector;
- B) performances co-production both at national and international level;
- C) performances distribution, with particular regard to Apulia productions;
- D) realisation of festivals and expositions also aimed at the promotion of Puglia's cultural identity;
- (E) audience training, in particular youth, in collaboration with those involved in the field of performing arts, schools and universities;
- F) implementation of new forms of experimentation and innovation along with researches on languages of performing arts.

The Region also grants aids for:

- (A) restoration, adjustment and upgrading of premises as well as equipment for performing arts activities;
- (B) technological innovation, especially aimed at promoting and informing the public;
- (C) valorisation, cataloging, preservation of the historical and artistic heritage of performing arts, with particular attention to the historical heritage of the local marching bands and folklore.

In **Article 8**, the law establishes the **Regional Register** of those operating in the field of performing arts, distinguished by sector to enhance the value of local energies and competencies, in accordance with the criteria established by the Regional Government with relevant specific regulations. Subsequently the **Regional Regulation no. 11 of April 13, 2007**, which is periodically updated and amended, has defined and regulated the procedures to implement the law, with particular regard to the procedures of registration for those operating in the field of performing arts and with registered offices and headquarters in the Puglia region. The Regulation identifies the sectors included in the Regional Register: theater, music, dance, cinema, traveling and circus performances, popular music and dance. At present, **the Register includes 212 cultural operators**.

The requirements to register focus on continuous and multi-annual activities, qualified artistic and organizational management, proven experience and address organisations that have received and have used funding from the State, the Region or Local Bodies for more than one year. For each sector, specific access requirements are then defined. The Register is updated every year and artistic residences as well as subjects automatically registered in the Register are of regional interest.

FURS (*Fondo Unico Regionale dello Spettacolo*) is a regional performing arts fund that has been set up to support and foster activities in the fields of cinema, theater, music, dance and traveling, giving priority to public and private organisations already recognized by the Ministry for Cultural Assets and Activities.

The provision of the fund is guaranteed through the establishment of a specific expenditure item to be entered annually in the multiannual budget of the Region.

FURS also includes the State's financial resources of the Single Fund for the Performing Arts as well as the resources allocated to the Region by other institutions or public and private bodies.

The regional action is implemented through financial interventions aiming at:

- (A) supporting and partially covering expenditures to implement

activities promoted by people registered in the Regional Register, by artist residences and by local authorities under the principle of subsidiarity;

(B) financial interventions in the form of co-financing for the realization of:

- 1) activities and special projects of exclusive promotion of the Region;
- 2) activities and projects promoted by the Region in collaboration with public and private organisations to be implemented through program agreements, memoranda of understanding or regulations.

The Regional Government approves by rules of procedures the three-year program on performing arts envisaging: the goals to be pursued; the priorities among the various types of interventions; the procedures and methods to implement the interventions; the criteria to verify that the activities covered by the interventions have been actually realised. It also sets the sums to be allocated to the interventions provided by law.

Within the three-year program, in line with the objectives, goals and priorities of the outlined regional action, indicators are set out for each year of the three-year period to carry out quantitative and qualitative evaluations for the quantification of financial interventions.

The law also attributes promotion activities of performing arts and audience training to Provinces and Municipalities, also in relation to tourism and local development goals. It also grants the possibility to participate in the establishment and management of stable businesses as well as in the distribution of theatrical and musical productions on the territory directly or through contractual arrangements by bearing relevant costs.

The law also establishes the Apulia Film Commission, a foundation promoted and supported by the Puglia Region, the Provinces and Municipalities, which can be founding partners. Other local authorities, as well as Chambers of Commerce and Entrepreneurship Associations and Organisations may also join. The AFC is committed to promoting and enhancing the artistic and environmental heritage, professional and technical resources, to creating the conditions to attract Italian and foreign film, television and advertising productions in Puglia. Through the establishment of a specific fund, Film Fund, the AFC is also committed to supporting production and circuits of cinematographic and audiovisual productions produced in the region that promote and disseminate the image of Puglia Region by granting contributions and economic benefits.

Guarantee Fund aimed at facilitating access to bank credit for public and private organisations that run permanent performing arts facilities in Puglia. The operating arrangements and implementation of the Guarantee Fund

should have been governed by a provision of the Regional Government, which has not been issued yet and therefore the Fund is not operating yet. The Department of Tourism, Economy of Culture and Valorisation of the Territory is responsible for the planning of financial interventions funded by European, national and regional funds. In its steering and programming functions, it carries out the operational management of relevant programs, processes and activities and leads, coordinates and monitors the activities and objectives of the foreseen outcomes. In 2016, the Puglia Region started the development of a strategic plan for Culture in Puglia 2017-2025 timeframe. It also aims at revising the legislation that takes account of the provisions on the division of the legislative power between the State and the Regions as well as important innovations introduced both at national and EU level in the field of culture and performing arts. The plan is in the process of being defined.

Another pillar of the Cultural Enhancement Policy of the Puglia Region is **Law 25 June 2013, no. 17 “Provisions on cultural assets”**.

The law governs the interventions of the Region and local authorities on the protection and enhancement of cultural heritage, in accordance with the foreseen distribution of the relevant skills with the State. The actions governed by law pursue:

- (A) promotion of knowledge, protection, preservation and enhancement of cultural heritage in the context of cultural development policies, promotion of cultural growth needs and continuous and recurrent training processes;
- (B) cooperation and interaction among the various institutional levels sharing the competences related to the preservation, conservation and enhancement of cultural heritage;
- (C) integration with the interventions related to the environment and landscape protection and enhancement; cohesion and socio-economic development policies, with particular emphasis on policies aimed at promoting the quality of the territory and the tourism offer; cultural policies and policies related to research, education and other social services;
- (D) promotion of agreed programming and management methods through the promotion of integrated territorial planning within processes involving co-responsibility and financial involvement of public and private stakeholders and ensuring the sustainability of management and quality services.

The programming method used by the Region aims at conferring cohesiveness and unity in the interventions to be carried out in the territory and aimed at enhancing the local cultural assets.

The tools for regional programming are:

- (A) the three-year regional program for cultural heritage and its annual operational programs, indicating the multiannual financial framework and the quantification of the resources to be activated for each intervention area and / or sectors as well as sources of funding
- (B) the integrated development and management plans.

2.2 Regional innovation strategies for smart specialisation (RIS3)



If your region has a RIS3, please highlight what is written on cultural and creative industries.

Cultural and Creative Industries represent a strategic sector for Apulia Region, this is why the **regional smart specialisation strategies** includes the sector in its priorities. The assumption is that the strategies will be successful if:

- the production system will combine the know-do with the creativity of our territory with the wise use of technology
- all talents and skills will be enhanced as a key factor of change.

In particular, the priority area **DIGITAL COMMUNITIES, CREATIVE AND INCLUSIVE** focus on cultural and creative industry, services, social innovation, design, Innovation. The priority is dedicated to the study and application of information technology for the generation of services in support of real and virtual communities, and to the stimulus enhancement of activities based on intellectual capacity and human relations, for the promotion of social and organizational innovation. The strategy aim to pursue these challenges:

- channeling the positive energy derived from "Community digital, creative and inclusive" for the urban development;
- developing new models of services targeted to the specific sector
- developing integrated management systems of cultural heritage;
- developing a productive cross-collaboration between the "Community digital, creative and inclusive" and traditional industries to activate mutual innovation processes.

2.3 Other strategic documents



If so, please refer legal documents and policies related to CCI sectors or foreseen effects on CCI sectors.

The Regional Law no. 23 of 03.08.2007 "Promotion and Recognition of Distretti Produttivi (Production Clusters)" aims at strengthening policies to create and consolidate the ICCs regional system. It has established recognition criteria, procedures and methods to implement relevant development interventions for the production clusters. Since 2011, this legislation has encouraged the recognition of Puglia Creativa as a production cluster of cultural and creative enterprises and culminated in the presentation of the Development Plan and the Regional Government Resolution no. 2476 of 27.11.2012. The Puglia Creative Production Cluster implemented by the regional law pursues the following statutory goals:

- to promote research and development activities, creation of databases concerning the supply and demand of products and services consistent with

their own purposes;

- to promote the creation and development of technological infrastructures for their own purposes, as well as their use by the members of the Association;
- to define and promote innovative business models;
- to promote marketing and brand territorial actions as well as measurements of the products and services quality levels in a perspective of continuous improvement;
- to promote, activate, coordinate and implement innovative plans, territorial projects, strategic plans, along with clusters of other production sectors of the region and outside;
- to promote and implement active labor market policies, with particular regard to vocational qualification services and to the procedure to transform undeclared work into regular employment;
- to activate, coordinate, implement, manage programming tools negotiated on the basis of current legislation or resulting from acceptance of EU guidelines, national and regional legislation; to promote the development of knowledge and the dissemination of good practices among the companies of the Association.

The law supporting the promotion of the book production chain, popular music and free software chain is another important regulatory support to the system.

The Regional Law December 12, 2013, no. 40 **“Regional initiatives and interventions to support books reading and supply chain in Puglia”** recognizes the book as work of genius and crucial tools for the circulation of ideas, social and cultural growth of citizens, enrichment of individual and collective experience, growth of a democratic and conscious public opinion, preservation of cultural diversity. To this end, it adopts and promotes transversal and integrated public policies aimed at promoting reading and writing with support measures for cultural institutions as well as economic actors operating in the book supply chain and contents producers. It also supports and promotes the development of independent bookstores, publishing companies and operators of the Apulian book chain as members of their cultural heritage.

In particular, it supports and carries out actions that:

- A) improve and / or consolidate processes streamlining and optimizing the distribution network of publishing companies;
- B) promote the network of public library and school library services;
- C) promote digitalisation and modernization of the publishing firms and cultural institutions involved in books reading and promotion;
- D) support the digital infrastructures of independent libraries and their presence on the web, also through the creation of digital networking platforms;
- (E) promote the creation of a network of independent libraries;
- L) promote studies and researches on publishing and book marketing;

M) support the participation of publishing companies in the most important national and international fair events;

N) promote measures to foster access to credit by publishing companies and bookkeeping operators.

To bear the costs deriving from this law, a special *"Fund for the Promotion of Books and Small and Medium Publishing Companies Of Puglia"* has been established.

The Regional Law 22 October 2012, no. 30 **"Regional interventions for the protection and enhancement of popular music and dances of oral tradition"** protects and enhances the cultural memory of folk music and dances of its territories. It also contributes to the development of musical practice by promoting initiatives and making it easier for the local community to ensure its widest dissemination. In order to coordinate the regional interventions in the sector, the Regional Government approves the integrated three-year program of interventions in the field of folk music and indicates the financial resources to be allocated in the annual budget foreseen in a specific expenditure item. It establishes a sector of the regional register provided for in Article 8 of Regional Law 29 April 2004, no. 6 (Systematic rules on performing arts and transitional disciplinary rules for cultural activities). Subjects may enroll in any form of legal and non-profit music and dance business activity.

Finally, the **Regional Law no. 20 of July 24, 2012 "Free software standards, data, documents and documented hardware accessibility"** is crucial within the regulatory framework to support the system of cultural and creative companies, which include software and videogames.

To be coherent with the regional transparency rules, the law initiates a process of spreading open data easily accessible to all for a public administration that is opened to the public in terms of participation in the open government process.

In compliance with state law on computerization of Public Administration, the law promotes IT pluralism through the dissemination and use of free software, guarantees access and freedom of choice in the creation of IT platforms and fosters the elimination of any barriers created by the use of non-open standards. The Board prepares a three-year computerization plan that defines the organization's IT strategy and elaborates a three-year program to promote research, development and production projects related to free software and documented hardware.

3. STRATEGIC CHALLENGES FOR CCI SECTOR

3.1 Regional initiatives



In this content please list cultural programmes, festivals, conferences, meetings, European Capital of Culture, etc., what is (or will be) organized in your region. This point aims to know the regional or local offers in creative and cultural area and to understand the dynamism of each region.

(1-2 pages)

The analysis of the regional cultural offer was carried out on the basis of the financial interventions of the Puglia Region in the implementation of the regional law and subsequent implementing regulations presented in the previous paragraph as well as on the basis of the two categories of main actors of the cultural system: bodies of regional interest cooperating with the Puglia Region, private and public bodies.

BODIES OF REGIONAL INTEREST OPERATING IN PARTNERSHIP WITH THE REGION

In the implementation of art. 11 paragraph 2 of the said Act, the Region has identified cultural operators of regional interest to cooperate with. These entities promote different cultural sectors: from theatre to lyrical music, passing through popular traditions, contemporary art and books.

- **Petruzzielli and theatres of Bari Foundation (Bari):** this is one of the 12 symphonic foundations recognized by the Italian Government and manages the Teatro Petruzzelli, which is the largest cultural hub in the region and the fourth largest Italian theatre. With its public and private members, it proposes playbills of lyric operas, symphonic concerts and ballets. With its **78,215 tickets** sold in 2016, it is the most important cultural touchstone in the region. The Theatre also hosts the cultural programming of the Apulian Public Theatre, the Musical Camerata, the Bi&Fest and major regional music distribution agencies.

- **Public Apulian Theatre Consortium (Bari):** Public Apulian Theatre Consortium (TPP) is a network of public authorities whose mission is to promote and spread live performances and in general cultural performing arts. The Members are 48 Municipalities of Puglia Region, 2 Apulian Provincial Administrations and the Puglia Region. The TPP organizes prose theatre seasons, theatre events for children, dance events and other activities with the support of the Ministry of Cultural Assets and Activities, with the more specific mission of promoting and

training the audience. With its 10,000 annual subscribers, 200,000 spectators, 500 performances, 82 theatres, over 500,000 users, TPP is one of the most important Networks of Italian theatres.

- **Paolo Grassi Foundation (Martina Franca):** founded in 1994, this organisation supports, develops and disseminates theatrical and musical culture in Puglia through cultural and scientific research projects and the valorisation of the rich bibliographic and audio-visual heritage available at its Digital Library.

In Valle d'Itria that is one of the most beautiful territories of Puglia, the foundation organises one of the most famous lyric music festivals from July to August. The Itria Valley Festival, at its 43rd edition, is known at national and international level for the courageous re-enactment of a lesser-known repertoire and executive practice to the general public as well as the reappraisal of the Belgian repertoire and the Neapolitan musical school whose major protagonists were Apulian composers. The works are represented integrally, respect the voice types and are faithful to the original scores and interpretations.

- **Night of the Taranta (Melipignano):** a popular music festival aimed at enhancing traditional music of Salento through its replication and contamination with other musical languages. This itinerant festival takes place in August in various town squares of small villages in Salento, starting from Corigliano d'Otranto and culminating in the concert of Melpignano with the participation of nationally and internationally renowned musicians along with over a hundred thousand spectators. Every edition of the final concert is entrusted to a "concertmaster" who has the task of rearranging the traditional music of Salento by fitting its rhythms with those of other musical traditions.

- **Presidi del libro Association (Bari):** the association was founded in 2001 with the aim of promoting books "from the bottom up", fostering exchange of views and interaction between local realities and the national cultural system and organising participated and interactive meetings with writers and essayists. Among its core initiatives, it is worth mentioning the "Presidi del libro" Prize: a literary competition aimed at awarding two prizes to the best books written by Italian authors chosen by Apulian readers.

- **Pino Pascali Museum Foundation (Polignano):** the Foundation manages the "**Pino Pascali**" Contemporary and Modern Art Museum dedicated to Pino Pascali, probably the greatest Apulian artist, who was definitely one of the most famous and internationally known artist

throughout the 1900s. As a sculptor, scenographer and performer, Pascali has beautifully combined primary and mythical forms of Mediterranean culture and nature with childish representations of Play and Adventure (prehistorical Animals of the zoo and the sea, war toys, the world of Tarzan and the jungle, caterpillars and worms, costumes, Punchinello).

- ***Focara* of Novoli Foundation (Novoli):** *focara* is a dialectic term of Salento and other southern territories indicating a wood bonfire. One of the largest *focare* is built in Novoli, a small village in Salento to celebrate the patron Saint Anthony the Abbot. On January 16, the wood bonfire is lighted up by a firework show in Novoli. The event known throughout Puglia attracts thousands of spectators from all over Italy and has also been subject of a National Geographic documentary. From year to year, the "focara" makers are committed to varying the shape, which is made up of at least 90000 fagots with a diameter of about 20 mt and can reach a height of about 25 cm.

- **Carnival of Putignano (Putignano):** the **Carneval of Putignano** is one of the most ancient carnival event in Europe preserving the art of "cartapesta" over time and jealously guarded by "cartapestai" masters of Putignano. They are the extraordinary main actors and manufacturers of famous giant papier-mâché of the oldest Carnival in Europe, driven by creativity, inventiveness and passion. The floats stage a healthy pinch of irony to reflect about national and international events, issues related to politics and morality and rip more than a smile: this is their task.

- **Apulia Film Commission and Bi&Fest:** the **Bari International Film Festival** attracts **75,000** viewers every year and in just seven editions (and half, including 2009 edition), it has become one of the most important Italian film events thanks to its broad offer of high cultural value (in 2016 , the program presented **350** events in 8 days).

Bi&Fest takes place in the prestigious **Teatro Petruzzelli**, one of the most beautiful theatres in the world along with 12 more cinemas used during the festival in Bari. The **Bi&Fest** is under the High Patronage of the President of the Republic, promoted by the Puglia Region and produced by the Apulia Film Commission Foundation.

- **"Giuseppe Di Vagno" Foundation (Conversano):** the Foundation is named after Giuseppe Di Vagno (1889-1921), first deputy of the National Parliament and victim of the fascist violence in 1921. Built at the end of the 70s by a group of young intellectuals, it raised immediate cultural

interest and it is currently engaged in historical and cultural research activities, including the **Lectorinfabula festival**, at its 13th edition. It takes place in September in Conversano, which is an art city 30 km far from Bari. The festival promotes the participation of noticeable representatives of the Italian and European political, cultural and press world through meetings, workshops, debates and events and many young people participate in this event to share and exchange ideas.

PRIVATE BODIES REGISTERED IN THE REGIONAL REGISTER AND FINANCED BY THE PUGLIA REGION

Since the analysis of the main actors of the cultural and creative sector would require a quantitative and qualitative analysis that cannot be carried out within this context, it was planned to carry out a quantitative analysis of the regional funding granted in 2014 and 2015. In **2014**, the analysis of the data related to the board resolutions approving the annual live entertainment plan shows that the Region has provided funding to cultural operators for a **total amount of € 5,184,639.00**, broken down as follows:

- 56% in favour of promoters of musical events (festivals, exhibitions, concert, choral and band productions, distribution, author and popular production, promotion and dissemination)
- 22% in favour of theatre operators (production, festivals, festivals),
- 15% in favour of cinema (festivals, shows)
- 7% in favour of dance (production, festivals, shows)

In total, 261 live entertainment events were funded, of which 11 with more than € 90,000, 30 with 30 to 89 thousand euros, 51 with 10 to 29 thousand euros, 169 with less than 10 thousand euros. With respect to the geographic distribution, there is a predominance of events funded in the province of Bari with 128 financed organisations, followed by Lecce with 44 and Foggia with 32, Taranto with 28 projects, Brindisi with 17 and Barletta-Andria-Trani (BAT) with 11 (See detailed charts attached).

In **2015**, the total amount granted by the Region to regional operators offering live entertainment cultural proposals is **€ 4,656,780.00**, broken down as follows:

- 63% in favour of promoters of musical events
- 17% in favour of theatre operators
- 14% in favour of the cinematographic sector
- 6% in favour of dance

In total, 240 events and live events productions were funded, of which 8 with over € 90,000, 26 with 30 to 89 thousand euros, 39 with 10 to 29 thousand euros, 167 with less than 10 thousand euros.

With respect to the geographic distribution, there is a predominance of events funded in the province of Bari (120), followed by Foggia with 37, Lecce with 30, Taranto with 16, Brindisi with 16, BAT with 14 (See detailed charts attached).

The analysis of the data provided by SIAE (the Italian society of authors and publishers) shows that the total number of shows with issuance of tickets held in Puglia was 6,951 in 2014, with 1,352,500 admissions, € 18,209,674 box office takings, 194,58 spectators on average, € 13,46 spending per viewer over the overall population of Puglia, € 4, 49 spending per capita. In 2015, there was a slight decrease in the number of shows amounting to 6.758, however, the number of tickets issued were 1,503,800 with € 23,494,033 box office takings. The average number of viewers reached 222.52, with € 15.62 spending per viewer and € 5.80 spending per capita for the regional population.

As already mentioned in the previous paragraph, the Puglia Region has started a process to review the methods and procedures to support cultural operators by publishing a Notice on 20.04.2017 to support live entertainment proposals, artistic residences and cultural activities whose results will be published in September. It is likely that the quantitative and qualitative analysis of the results of the above Notice will give a different picture of the panorama of the Apulian cultural offer.

CREATIVE INDUSTRY SECTOR

In the panorama of the Apulian cultural offer, the following events dedicated to the design and innovation are worth of mention:

- **Excellent Craftsmanship** taking place in Lecce in May. At its 8th edition, this is an exhibition of the excellent Italian craftsmanship with an interesting novelty this year: the "Millennials" section that will host a young professional selected for his style and ability to best represent the unique charm of Italian craftsmanship.

- **Agorà Design** held in Martano in Salento in February and sponsored by Sprech Group. At its 13th edition, it is designed to allow architects, designers and local artisans participating in the Design Contest launched at the Sprech Agorà Design 2017 event sharing and exchanging ideas and views. The event promotes creativity, territorial resources and intelligence by supporting the craftsmanship tradition and pushing participants to exchange ideas and experiences as well as to expose their prototypes to spread a culture related to local potentials, materials and traditional techniques.

- **International exhibition of ceramics made in Grottaglie:** the Ceramic Exhibition is an unmissable cultural event, which is now internationally open to the interaction and exchange among artists of the Mediterranean areas. It aims at promoting one the *Ceramica Grottagliese*, a pivotal point of a tradition known all over the world. Within the exhibition, a selection of national artists will be able to interact with local art workers and traditional-inspired artisans, whose artworks are revised through **innovative artistic languages**.

On the other hand, the Innovation Festival organized in May by the ARTI public regional agency at its 7th edition is aimed at disclosing the results of researches and innovation to understand future trends. This is an opportunity to get to know the main actors of innovation: researchers, entrepreneurs, young talents and public administrations engaged in Smart Puglia creation that will be able to compete globally. Moreover, it is the opportunity to become main actors with their own insights, ideas, projects, products and innovative services.

4. THE CREATIVE SYSTEM IN THE REGION

i *This chapter is crucial to understand the main regional actors who have contributed for the development and growth of CCI activities. For each chapter's paragraph, please provide data (e.g. number of SMEs and employed people) and statistics that can sustain the selected information.*
(2-3 pages)

4.1 Private sector

i *Describe the specialized companies, private institutions, associations, foundations, cooperatives, etc., which have an active role in your region.*

The Cultural and Creative Production System (*Sistema Produttivo Culturale e Creativo-SPCC*) is a cross-supply chain¹, where Unioncamere and Fondazione Symbola identifies four productive sectors linked to culture: the preservation and use of historical and artistic heritage (historical-artistic heritage), specifically dedicated to the management and promotion of cultural heritage; the production activities of a new culture, which are duplicable (performing arts and entertainment) and not duplicable (cultural industries); activities that are not properly cultural but are characterized by cultural synergy (creative industries), benefiting from the cultural sedimentation of the territories that in turn contribute to convey their contents. These categories are joined by a fifth one, which summarizes the role of culture within activities that are not properly cultural and creative but creative driven by recruiting professionals connected to that world.

From year to year, the data and the analysis of the Cultural and Creative Production System are processed and analyzed in a book entitled "Io sono Cultura" ("I am Culture") published by Fondazione Symbola and Unioncamere. According to these data, the Cultural and Creative Production System generates around 89 billion of value added in Italy (6,1% of the national economy) and almost 1,5 million jobs (6,1% of total employment) (tab. 2).

In general, it can be stated that culture is strongly connected with richness and this is supported by the correlation between the value added per capita and the incidence rate of wealth produced by the Cultural and Creative Production System (the R index is equal to 0,53, graph. 4). In Puglia, only in 2015, the wealth produced by the cultural and creative sector amounted to just under € 2,7 billion, equal to 4,2% of the total registered in the territory. It is a growing proportion compared to 2011 (4,0%), generated by

¹ The cultural and creative chain can be defined through the selection of certain production entries in relation to the fourth digit (categories) of Ateco 2007 classification, carried out by Istat after integrating and refining the European Nace rev. 2 classification.

the commitment of more than 57 thousand employees, i.e. 4,5% of regional employment (4,2% in 2011).

It is interesting to note that both the value added and the employment within the Cultural and Creative Production System have slightly increased, in contrast with what registered within the entire regional economy.

By analysing the contributions of the two components of the chain (the core component and the creative driven), it emerges that the Cultural and Creative Production System in Puglia is mainly driven by core activities. In this set of activities, in fact, Puglia ranks second behind the Campania region among the eight southern Italian regions, thanks to an incidence rate of value added equal to 2,4%. In terms of employment, the Puglia region is first within the analysed area, with an incidence rate of 2,6% (graph. 5).

A deep examination of each sector and sub-sectors as well as relevant rankings within the cultural and creative industry (tab. 5) shows some prominent positions. The regional fourteenth place in cultural core activities is driven from communication and branding sectors that rank sixth, mainly due to the performance of the provinces of Bari (fifth among 110 provinces) and Barletta-Andria-Trani (14th).

The ninth place of the performing arts shows that the role of Puglia is far from being negligible. In many cases, the region ranks better positions than other central and northern Italian territories, primarily thanks to Taranto and Bari, thirteenth and twelfth respectively in the provincial ranking. Two rankings of other provinces - Brindisi and Lecce - show how performing arts are the relatively strongest cultural activities in the regional economy, given their higher positioning than other sectors.

In general, the province of Bari shows more elements of cultural and creative specialization; as well as communication and branding, activities related to movies, video, radio and television, software and video games, performing arts and visual arts rank excellent positions. The province of Foggia, however, shows a model of productive specialization less favourable to culture and creativity, with intermediate positioning within movies, video, radio and TV (47th) and historical and artistic heritage sectors (53rd).

Whereas there are positive outcomes in relation to the cultural core, greater difficulties seem to emerge within creative driven activities. In other words, the production system in Puglia struggles to transfer the cultural and creative content in the rest of the economy.

As we have seen, the transformation of the Apulian production system seems to be connected to some growing specializations including tourism. In support of tourism development, culture plays a crucial role. According to 2015 data, 37,5% of national tourism expenditure descends right from the

cultural and creative heritage of the Peninsula. In Puglia, the same indicator is equal to 33,4%, which is still higher than the macro-allocation reference value (30,2%).

The multiplier value of the Cultural and Creative Production System in Puglia is equal to 1,15, which means that for each Euro of value added (nominal) produced by one of the activities in this segment other 1,15 Euros are activated over the rest of the economy. By adopting this benchmark, the role of the cultural production system grows in the regional economy, passing from an incidence rate of 4,2% to 9,1% in terms of value added, if one considers the entire chain, including the rest of the economy activated.

4.2 Public sector



Governmental bodies, institutions, etc.

Within the core component, public administrations have a considerable role too, which weighs 5,8% within the Cultural and Creative Production System in Puglia (higher than the national average that is 4,4%).

Specifically, municipalities contribute to spread and make culture available to all by maintaining libraries, museums and theatres that they own, as well as organizing events and exhibitions. Through the data provided by Open Balance² sheets of the Local Finance Central Management of the Ministry of Interior, it is possible to analyse current expenditure and investments made by the municipalities in Puglia in the field of culture.

The most recent data made available concerns 2014 and can be compared with 2009 data to assess what happened in the period following the economic and financial crisis.

These data confirm a general reduction of the average expenditure per inhabitant on culture. The financial crisis forced Italian municipalities to reduce expenditures and investments on culture to meet other urgent needs (the decrease estimated is about 22% between 2009 and 2014). Even Puglia in this context was no exception, with values aligned with the South of Italy and approximately equal to 33% reduction of current expenditure and investment.

² It is a project of the Depp Ltd. company, developed in collaboration with Openpolis and realized with the contribution of the Lazio Region (Open Data Lazio Call - ERDF funds). It must be said that these data are not always available for all Italian municipalities, for which erratic trends may be encountered.

On a provincial level, Apulian municipalities take different actions throughout the region (graph. 6). Barletta-Andria-Trani³ and Lecce have maintained high levels from the beginning to the end of the period considered, whilst the municipalities of the province of Foggia are slowly decreasing their expenditures and investments and the provinces of Taranto are just the tail end (at a considerable distance).

The average provincial data shown on a rising line from left to right testifies how, beyond an overall reduction, the reduction is even more evident for some provincial municipalities that have already had low levels of expenditure in 2009 (Taranto stands out with its municipalities registering a 50% reduction in spending on culture along with Brindisi with its 42%). The municipalities of the provinces that had higher levels of expenditure (notably Barletta-Andria-Trani and Lecce) registered lower decrease rates than others (25% for Barletta-Andria-Trani and 32% for Lecce).

4.3 Professionals involved



Namely freelancer or independent professionals. Please specify their core activities (e.g.: design, visual arts, illustration, etc.).

Within cultural and creative occupations (by considering a group of 51 jobs in relation to the fourth digit of the ISTAT classification), less than 15 thousand and 500 hundred people work outside the production chain.

After all, the rate of cultural and creative professions outside the productive chain is equal to 1,4% in Puglia against 2,4% in Italy (tab. 4). To bridge this gap, which will greatly affect the degree of regional economic competitiveness, enterprises operating in non-cultural and creative sectors in Puglia would need to employ over 11 thousand people.

On the other hand, after analysing the classification of Italian regions by degree of number of cultural and creative professions in the rest of the economy (tab. 5), there is an evident correlation with the competitiveness degree of the productive system. Lombardy ranks first, with a 3,3% rate. Next, Emilia Romagna (3,2%) and Trentino-Alto Adige (2,9%), respectively second and third. Puglia, in line with what stated above, ranks among the last positions (17th), behind Campania (1,3%), Calabria (1,2%) and Sicily (1,2%).

³ It should be emphasized that the province of Barletta-Andria-Trani has a reduced number of municipalities and the three main cities highly influence it.

4.4 The cultural and creative synergy



This point will serve as conclusion to affirm the existence (or not) of interaction among different professionals, and how they work together.

Based on initiative of the main cultural and creative operators, supported by the Regional Public Agencies of the sector and by our region, the Distretto Produttivo Puglia Creativa was born in 2012 according to the regional law on productive district no. 23 of 03.08.2007.

The “ecosystem” of the District is composed by professional, competences and multidisciplinary and cross-sectorial areas. Represented sectors cover the whole spectrum of CCIs from theatre to publishing, from cinema to education, from consulting to artistic and digital design and craftsmanship. Members of the district are very different and so able to cross-fertilize themselves and the activities performed, they are research centers and universities, cultural heritage management body and spaces for culture, festivals and communication agencies, etc. The real strength of the District is the presence of diversified competences and the inter-sectoriality of companies. This because of the inner request of companies from the sector to create a cooperation system allowing the development and growth of all the components of the creative sector value chain, particularly when it comes to innovation, internationalization and training.

5. EDUCATION AND RESEARCH



A description of the offer of Education provided by vocational schools, universities, research centres, laboratories, research institutes, and others, as it is important to know if each region is investing on the educational and research field of CCI sector.

(2-3 pages)

5.1 Educational curricula offered



Please list the curricula of universities and/or third level educational institutions and/or vocational schools in your region (designation of the course, and a brief description of the course's objectives and professional outlets).

In this chapter, we will analyse the educational landscape of Puglia region related to cultural professions and sectors, in particular those recognized by the Ministry of Education, University and Research (MIUR) issuing qualifications related to the first, second and third cycle of the European framework of qualifications and / or involved in ICC research. The analysis also includes Technical High Schools, which are post-graduate training institutions particularly connected with the business world. Conversely, it does not include higher education institutions.

In Puglia, there are four state universities providing training courses for ICC: the University of Foggia, the University of Bari, the Polytechnic of Bari and the University of Salento. In the academic year 2016/2017, the aforementioned universities have activated 35 PhD courses, of which 10 are related to cultural and creative professionals training under CP 2011⁴ classification: "Culture, education, communication" (University of Foggia), "Mediterranean rights, economies and cultures", "Modern literature, languages and philology", "Science of human relations", "Humanities" (University of Bari Aldo Moro); "Architecture: innovation and heritage" (Polytechnic of Bari); "Science of cultural heritage", "Philosophy: forms and history of philosophical knowledge", "Modern and classic languages, literatures and cultures", "Human and social sciences" (University of Salento).

In addition to these state universities, there is also the non-state "Jean Monnet Free Mediterranean" University (LUM) in Casamassima (BA) providing only Economics and Law courses. It is a partner of the "Dialogoi" Cultural Industry Production Cluster as well as a separate branch of the public non-state "Libera Maria SS. Assunta (LUMSA)" University in Rome, which in Taranto

⁴ Engineering and information technology courses are not considered at this stage. After evaluating individual courses, the courses providing a specific training for ICC professionals might be included in the selection at a later stage.

offers courses in Social and non-profit services sciences as well as in Planning and management of social policies and services.

In 2015, these state and non-state universities issued 13,979 certifications in total (three-year degree, specialist / teaching degree, single cycle (post) graduate degree, degrees taken under the old university systems), corresponding to 4,6% of the total certifications issued in Italy. Puglia ranks eighth among the Italian regions for number of graduates. The “Aldo Moro University” of Bari is eleventh among Italian universities for the number of graduates in 2015.

Besides these academic institutions, there is the AFAM system including Academies of Education in Art, Music and Dance, which the reform transformed in universities and whose academic degrees are now equivalent to university degrees. In Puglia there are 8 Institutes belonging to the AFAM system that are recognized by MIUR: Academy of Fine Arts of Bari, Academy of Fine Arts of Foggia, Academy of Fine Arts of Lecce, Conservatory of Music of Foggia (with a branch in Rodi Garganico), Conservatory of Music of Lecce (with branch in Ceglie), Conservatory of Music of Monopoli (BA), Higher Institute of musical studies in Taranto. In 2015, 804 students of these institutions took degrees under the old university system, first and second level degrees (equivalent to BA and MSc) for a total of 5,8% of AFAM graduates nationwide.

Still on the subject of the AFAM system, in Puglia there are no legally recognized Academies of Fine Arts or National Academies of Dramatic Arts, National Academies of Dance, Higher Institutes for Artistic Industries and Institutions authorized to issue AFAM qualifications according to Art. 11 DPR 08/07/2015 n. 212.

With regard to pre-academic field, there are six Technical Institutes, "Schools of High Technological Specialisation", established to meet the demand of new businesses for high technical and technological skills in accordance with Decree issued on 25th January 2008 by the Prime Minister of the Council of Ministers including the "Guidelines for the reorganization of the higher technical education and training system and the establishment of Higher Technical Institutes". Two of these six institutes are quite interesting for the training provided within the ICC sector. One is the Regional ITS (*Istituto Tecnico Superiore*) of Puglia specialized in the Development of the Hospitality and Tourism Industry and operating within innovative technologies for tourism, cultural heritage and activities (IISS "Antonietta De Pace" of Lecce). The second is Apulia Digital Makers ITS specialized in information and communication technologies (IIS "Blaise Pascal" of Foggia). These institutions are associated with numerous local and national industrial companies, which

allow students to combine theoretical study and in-company practical experiences from a learning by doing prospective.

5.2 Research centres, laboratories and research institutes



Regarding the research centres, laboratories and research institutes topic, please provide a list of the research outputs such as (number of) patents, trademarks, utility models, copyright, etc.

With regard to research, in Puglia there are 9 institutions besides universities mapped by the MIUR including government agencies, companies and nonprofit enterprises. Of these only one is involved in cultural and creative sectors: IBAM, the Institute for Archaeological and Monumental Heritage of the CNR (National Research Council), which has one of its operational headquarters in Lecce, in a modern building in the Ecotekne of Monteroni university campus (belonging to the University of Salento). It integrates professionals in the field of cataloging methods of Southern Italian artistic and cultural heritage and has three laboratories: Archeology IT lab, Ancient Topography lab, Bio-archaeological lab (Archaeozoology, Paleobotany, Physical Anthropology). They all aim at exploring the archaeological heritage especially in terms of settlements, territories and reconstruction of ancient landscapes. In collaboration with the MiBACT it has launched a project for the organization of a national geographic information system and the creation of related databases. The collaboration with the Archaeological Superintendence and the local authorities (regional, provincial and municipal) has allowed carrying out projects with a strong territorial impact as it has happened in Cavallino (Lecce) with the On-site-school of Archeology and the Archaeological Park. Furthermore, in Puglia the CNR is represented by the Institute of Bio-membrane and Bioenergetics (IBBE), the Institute of Bioscience and Bioresources (IBBR), the Institute of Food Production Sciences (ISPA), the Crystallography Institute (IC) the Institute of Intelligent Systems for Automation (ISSIA), all in Bari and the Institute of Nanotechnology in Lecce.

CETMA, originated from a public-private partnership, is the European Institute of Technology Research Center, design and materials, promoted by ENEA and founded in 1994 in Brindisi. It carries out applied research, experimental development and technology transfer in the following fields: advanced materials (composites, polymers, bio-based and recycling materials), ICT (development of specialized software for innovative applications within engineering, manufacturing and services sectors) and product development, with external and non-profit activities. With regard to the ICC sector, it provides research and design development services both in

terms of improvement of existing products and in generation of brand new products.

Among the eight private-law entities controlled by the Region of Puglia, only two have explicit research and training goals. One is the IPRES - Apulian Institute of Social and Economic Research, whose founders are the Apulia Region, the Provinces of Bari, Brindisi, Foggia, Lecce and Taranto, the municipalities of Bari, Brindisi, Foggia, Lecce and Taranto, the Polytechnic of Bari, the "A. Moro" University of Bari, the University of Foggia and the University of Salento, the Chambers of Commerce of Bari, Brindisi and Taranto and ISPE. The purpose is to ensure that studies and researches on the economic, social and territorial systems in Puglia are carried out by arranging preparatory studies for the regional operational programme in relation to institutional, economic, social and territorial issues. The other private-law entity is the "Fondazione Lirico-sinfonica Petruzzelli e teatri" of Bari, established by State Law no. 310 11 November 2003, which organizes not only music, opera and ballet events, but also specific musical education activities for young people and promotes research on the opera house.

6. MAIN CULTURAL AND CREATIVE INDUSTRIES



This chapter is the conclusion of each regional state of the art analysis.

(3-4 pages)

6.1 Identification of 3 main sectors or subsectors



On page 57 of ChIMERA application form is written: "(...) the project starts from a comprehensive analysis of best practice of innovative clusters models in CCI sector (with focus on audiovisual, design and digitalization) at transnational level." If in your territory some of this sectors are non-existent or irrelevant, please indicate other sector(s) or subsector(s) with more expression in your region, and justify your choice.

The three main sectors are:

- performing arts
- audiovisual
- desing.

6.2 Identification of 3 regional best practices



The identification of 3 regional best practices is a way to justify the above selection. Suggestion: Choose 3 regional best practices that can be involved on ChIMERA's future activities.

What is a good/best practice?

"A good practice is defined as anything that has been tried and shown to work in some way – whether fully or in part but with at least some evidence of effectiveness – and that may have implications for practice at any level elsewhere."⁵

Key questions to help identify best practices:⁶

- 1) It produces superior results (superior is defined as 25 percent or higher results than the normal output).
- 2) It is clearly a new or innovative use of manpower or technology.
- 3) It is recognized by at least three different references as a best practice (that is, three or more public domain sources have referenced this practice).
- 4) It has received an external award for this practice.
- 5) It is recognized by their customers or suppliers.
- 6) It is recognized by an industry expert.
- 7) When the organization(s) utilizing it have a patent for this practice.

⁵ Serrat, O. (2008). *Identifying and Sharing Good Practices*, Asian Development Bank. Retrieved from: <https://www.adb.org/sites/default/files/publication/27598/identifying-sharing-good-practices.pdf>

⁶ Burke, C. J. (n.d.). *10 Steps to Best-Practices Benchmarking*. Retrieved from: <https://www.qualitydigest.com/feb/bench.html>

8) It leads to exceptional performance.

Please fill out the form for each of the best practice (b.p.):

Best Practice	
Name	DESIGN IN PUGLIA - Puglia Crossing Identities
Profile	<p>Design in Puglia is more than a short term project. It is a matchmaking between Apulian designers and manufacturing companies of the furniture industry, wanted and organized by the International Business Promotion Department of the Regional Minister of Economic Development, Apulia Region Government.</p> <p>The Apulia Creative Cluster has been part of the Scientific Committee of the project.</p> <p>The goal was to generate an original collection of 30 product prototypes (furnishings, lightings and living and kitchen accessories and related textiles), to be showcased within an official Regione Puglia exhibition called "Puglia Crossing Identities" which took place inside the Salone Internazionale del Mobile di Milano, from 4th to 9th April 2017.</p>
Description	<p>Creativity and industrial production, manufacture and hospitality-centric tourism: this is this dual binary with which the Region of Puglia is promoting an entirely new exhibition, bringing the best of design from Puglia to the Salone del Mobile in Milan on April 2017. The exhibition, which is titled "Puglia crossing identities" and was conceived together with the trade association Federlegno Arredo Eventi, uses each object to represent the place in which it was generated, transferring the experience of the region to its products. Chairs, bookcases, lamps, sofas, plates and screens have been experienced and interpreted together with the landscape. In order to achieve this, we initiated a process of collaboration between 36 designers and 22 companies, the former designing and the latter manufacturing furniture and accessories inspired by the theme of hospitality and welcoming tourism.</p> <p>The Design in Puglia initiative is a project co-financed by the FESR Funds by the European Union 2014-2020 Regional Development Programme.</p>
Context impact	<p>This initiative has been very important for the product designers of Apulian territory to have the chance to exhibit their works inside the most important furniture trade fair worldwide, and so this means to see their creative ideas materialized and to receive a market feedback. At the same time, 36 designers had the chance to start a work collaboration with some companies of the furniture sector.</p> <p>Viceversa, this initiative has been very important for 22 Apulian</p>

small and medium size companies of the furniture sector to have some fresh ideas to enhance their business opportunities and to meet many international buyers at the Milano Salone del Mobile, a trade fair which normally is too difficult and too expensive to access for them.

The results have been indeed both tangible and intangible, having generated a collection of original objects while also having given rise to the formation of many professional relationships. Puglia Crossing Identities is also an undertaking that has unfurled through different prototypes with the aim of promoting a sample of very high level production companies and their specific know-how.

Links Resources	http://internazionalizzazione.regione.puglia.it/notizie/-/asset_publisher/ZenPaFpQyJa3/content/puglia-crossing-identities-mostra-design-regione-puglia-presso-salone-del-mobile-2017
Key words	Design, Craftmanship, Innovation, Furniture, Creativity, Matchmaking, New Product Development, Internationalization, Genius Loci

Best Practice 2

Name	<i>Mention the original name of the b.p.</i> TEATRI ABITATI
Profile	<p><i>A short descriptive title that can be accompanied by a short abstract.</i></p> <p><i>Indicate if the b. p. is a company, institution, project, cultural programme, etc. Also specify the main work core, processes, function, author(s), etc.</i></p> <p>Teatri Abitati is a project promoted by the Puglia Region in collaboration with the Public Apulian Theatre Consortium. Since 2010, it has provided 12 regional theatre companies (holding the necessary requirements) with the possibility to deploy artistic and organisational competences to plan exhibitions, to promote and train the audience, to produce shows, territorial cultural entertainment and to be responsible for the technical and administrative management of entertainment venues. It has also carried out extensive actions beyond local boundaries and has promoted hospitality in partnership with other regional theatre companies without fixed abode.</p>

Description

Specify the processes, resources, tools, techniques, skills and works that are applied or developed by the b.p.

This is an extremely interesting and innovative project for theatres and / or dance producers that invited to present individual or multiple theatrical residences projects, guaranteeing the continuity and implementation of theatrical activities throughout the region. The "Theatrical residence" is based on a multi-year agreement (memorandum of understanding or convention) between Apulian theatre and dance production companies and Local Authorities that have a usable theatre space. The management of spaces is innovative: while theatrical companies are stimulated to develop and innovate, the heritage of public theatre spaces often little or poorly used is enhanced. The collaboration between Local Authorities and theatre and dance companies promotes the development of innovative contents and management models.

Over the last 8 years, the Apulian Residences have transformed the regional geography, as they are dislocated throughout the whole region, from north to south (from Manfredonia in the province of Foggia to Novoli in the province of Lecce). At the same time, a continuous and profitable inter-regional dialogue was established with other systems of Residences (in Piedmont and Tuscany).

The results achieved were made possible by a constant process of professionalization of the artistic, organizational, technical and administrative staff who worked continuously to meet the needs and face the changes.

Context impact

If applicable, what problems does it solve? It is determinant for the improvement of the cultural and creative industry in the territory at municipal, regional, national and international level?

The Teatri Abitati project became nationally and internationally known and was awarded with the Eolo Awards in 2011, the Hystrio Altre Muse Prize in 2012, the National Association of Theater Critics in 2013.

The survey carried out by the Fitzcarraldo Foundation in Turin in the three-year period 2010/2012 with a regional investment of about 2 million euros registers 3 million euros of value of assets for a 50 percent multiplier of effectiveness. The Apulian residences provided their

communities with nearly 4,000 days of public opening, with an average / month of 13 days (previously not exceeding 4 days / month) for approximately 103,500 visitors, of which over 61 percent under 30. There were 264 workers (artists, technicians and organizers) employed in the residences, of which 54 per cent under 35, for about 19,000 working days, using almost 70 percent of available resources in favour of employment in the sector.

Links to Resources *Expert, author or owner contact details; website link; Facebook page; Twitter, etc.*

http://www.teatropubblicopugliese.it/news/teatri-abitati-ecco-le-nuove-residenze-pugliesi_718.html

Key words

List the key works that define the activity of the b.p. (Example: Graphic design; Web design; Web marketing; Multimedia)

THEATRES, RESIDENCIES, NETWORKS, CULTURAL PRODUCTION, INNOVATION

Best Practice 3

Name

Mention the original name of the b.p.

Placeholder Text. Please replace this text with yours.

Profile

A short descriptive title that can be accompanied by a short abstract. Indicate if the b. p. is a company, institution, project, cultural programme, etc. Also specify the main work core, processes, function, author(s), etc.

Placeholder Text. Please replace this text with yours.

Description

Specify the processes, resources, tools, techniques, skills and works that are applied or developed by the b.p.

Placeholder Text. Please replace this text with yours.

Context impact

If applicable, what problems does it solve? It is determinant for the improvement of the cultural and creative industry in the territory at municipal, regional, national and international level?

Placeholder Text. Please replace this text with yours.

Links to Resources *Expert, author or owner contact details; website link; Facebook page; Twitter, etc.*

Placeholder Text. Please replace this text with yours.

Key words *List the key works that define the activity of the b.p.
(Example: Graphic design; Web design; Web marketing;
Multimedia)*

Placeholder Text. Please replace this text with yours.

7. BIBLIOGRAPHY



List all bibliography consulted. The bibliographic information should follow the APA format (American Psychological Association)⁷.

This chapter is mandatory and has no limit of pages.

- 1) "Spettacolo e finanziamenti regionali in Puglia 2004 - 2015", CGIL Puglia - coordinamento spettacolo SLC CGIL Puglia
- 2) "Io sono cultura 2016", Symbola-Unioncamere

8. ANNEXES



Annexes deemed relevant for a better understanding of what described in the above chapters.

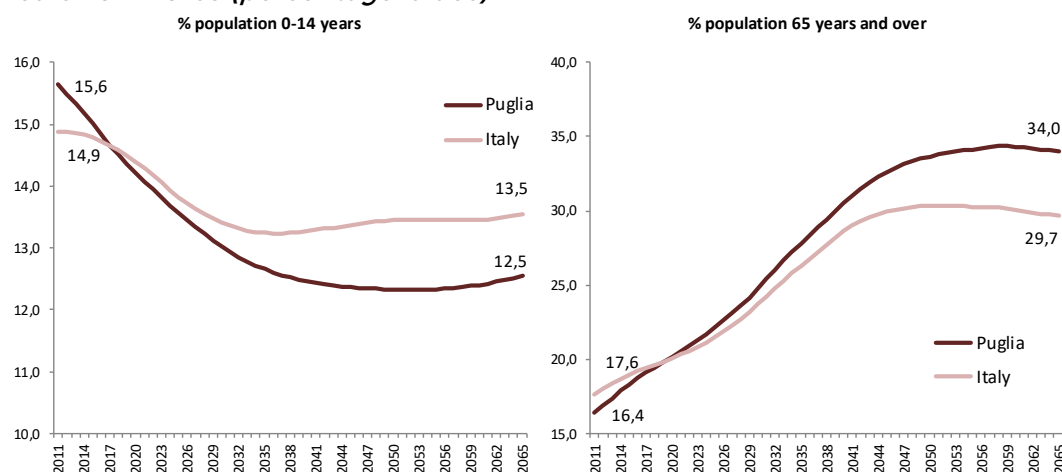
You can attach for example the full texts of the laws described in chapters 2 and 3, or scientific articles illustrating in more detail what is described.

This material can be useful also for the educational activities.

This chapter has no limit of pages.

Graph. 1 Population projections(*) in Puglia and Italy (age groups)

Years 2011-20165 (percentage values)

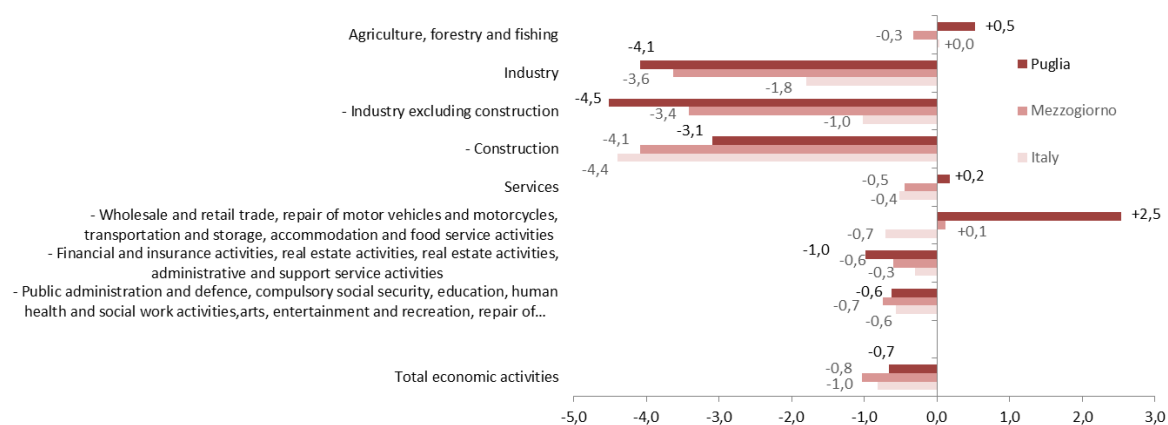


(*) Main scenario. Data not yet revised according to the 2011 Census.

Source: Istat

**Graph. 2 Yearly average variations of gross value added
Year 2015 (chain-linked volumes - reference year 2010)**

⁷ For the consultation of APA format rules, we suggest the on-line document: <http://www.iirp.edu/pdf/IIRP-APA-Guidelines.pdf>



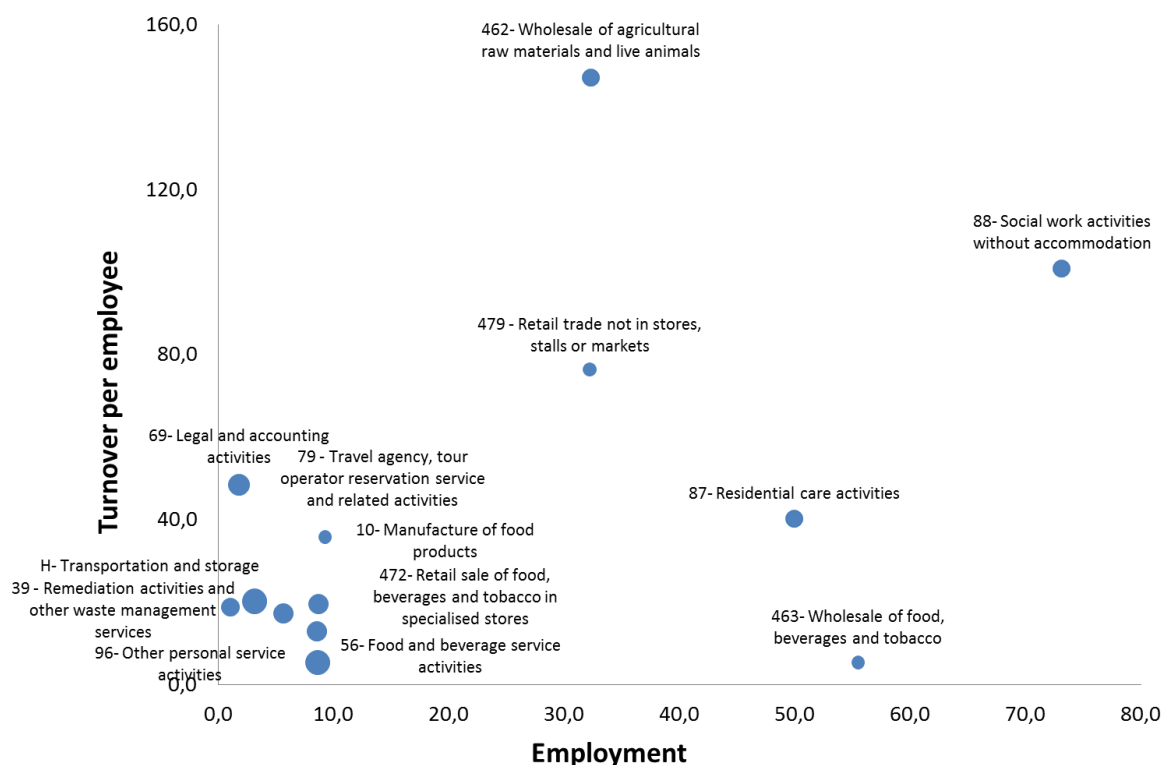
Source: Istat

Tab. 1 Labor force indicators in Puglia, Mezzogiorno (south of Italy) and Italy (comparison between 2011 and 2016)

Labor force indicators	Puglia		Mezzogiorno		Italia	
	2011	2016	2011	2016	2011	2016
Activity rate 15-64 years	51,6	55,0	50,9	54,2	62,1	64,9
Employment rate 15-64 years	44,7	44,3	43,9	43,4	56,8	57,2
Unemployment rate 15-64 years	13,3	19,6	13,7	19,9	8,5	11,9
Unemployment rate 15-24 years	37,5	49,6	40,5	51,7	29,2	37,8
Unemployment rate 15-64 years	17,0	22,8	12,9	22,2	9,6	16,2

Source: Istat

Graph. 3 The twelve increasing sectors in apulian economy Years 2009-2014 (percentage variations)



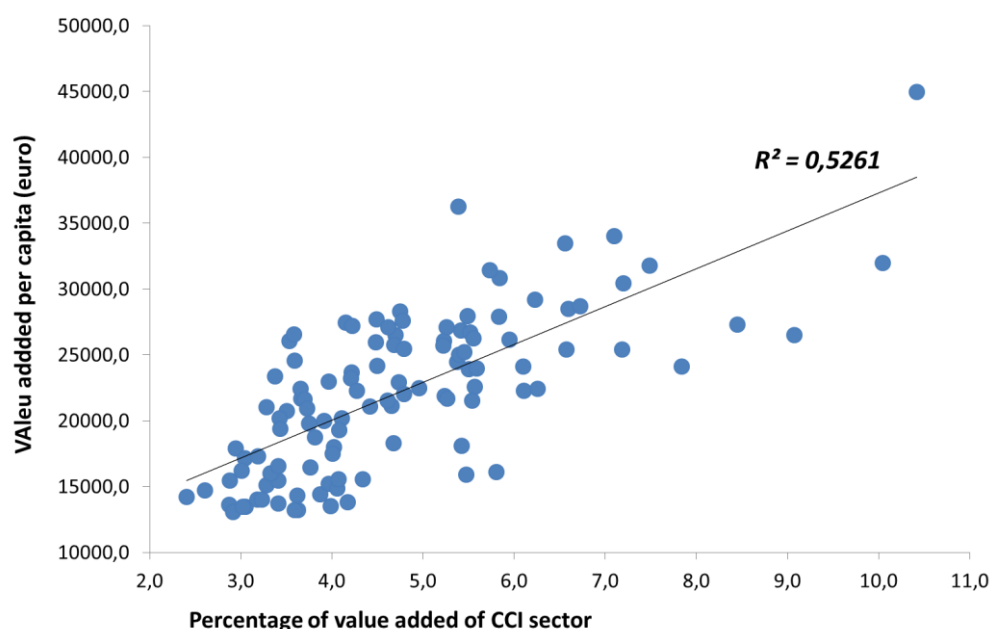
Source: Istat

Tab. 2 Value added and employment of CCI SECTOR in Apulian NUTS 3
Years 2011-2015 (*absolute values and percentage of total economy*)

	Absolute values				percentage values of total economy			
	Value added (million euro)		Employment (thousand)		Value added		Employment	
	2011	2015	2011	2015	2011	2015	2011	2015
Foggia	288,5	306,5	6,7	6,8	3,1	3,3	3,4	3,7
Bari	1.143,7	1.214,2	23,3	23,9	5,0	5,4	5,0	5,5
Taranto	309,4	309,3	7,4	7,0	3,3	3,4	3,9	3,9
Brindisi	196,7	207,1	4,2	4,3	3,1	3,3	3,2	3,5
Lecce	438,4	454,5	11,0	11,0	3,9	4,2	4,2	4,4
Barletta-Andria-	177,5	183,9	4,5	4,6	3,4	3,6	3,6	4,0
PUGLIA	2.554,2	2.675,5	57,1	57,6	4,0	4,2	4,2	4,5
ITALY	89.187,7	89.725,2	1.488,3	1.491,9	6,1	6,1	6,0	6,1

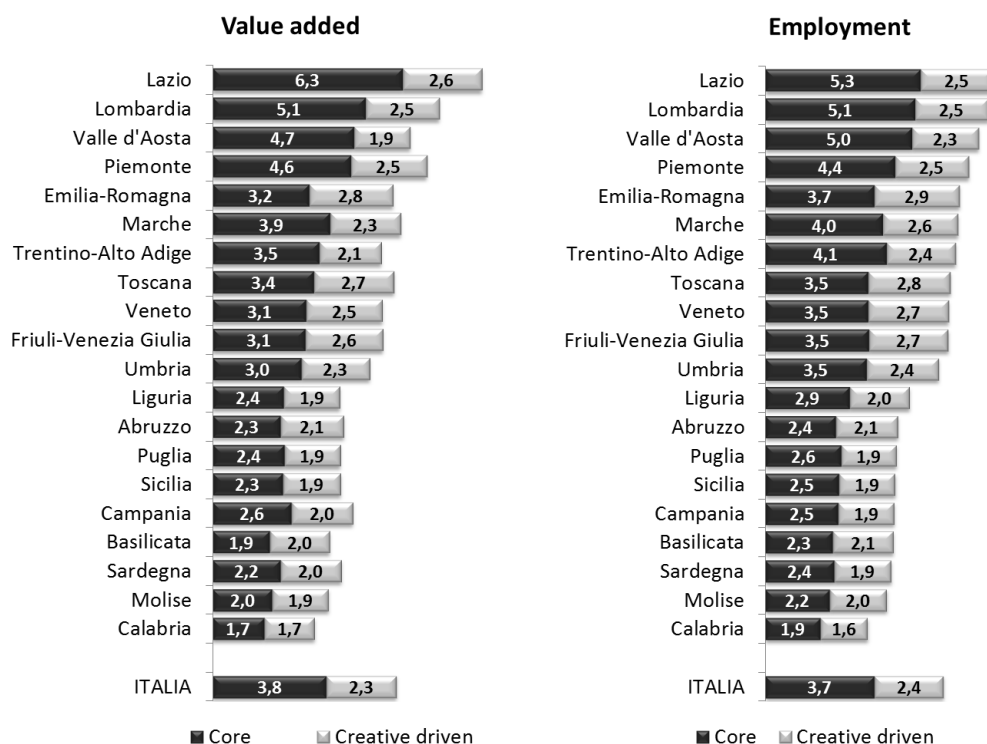
Source: Fondazione Symbola-Unioncamere

Graph. 4 Correlation between value added per capita and percentage of value added of CCI sector
Year 2015



Source: Fondazione Symbola-Unioncamere

Graph. 5 Value added and employment in ICC sector in Italian NUTS 2
Years 2011-2015 (*absolute values and percentage of total economy*)



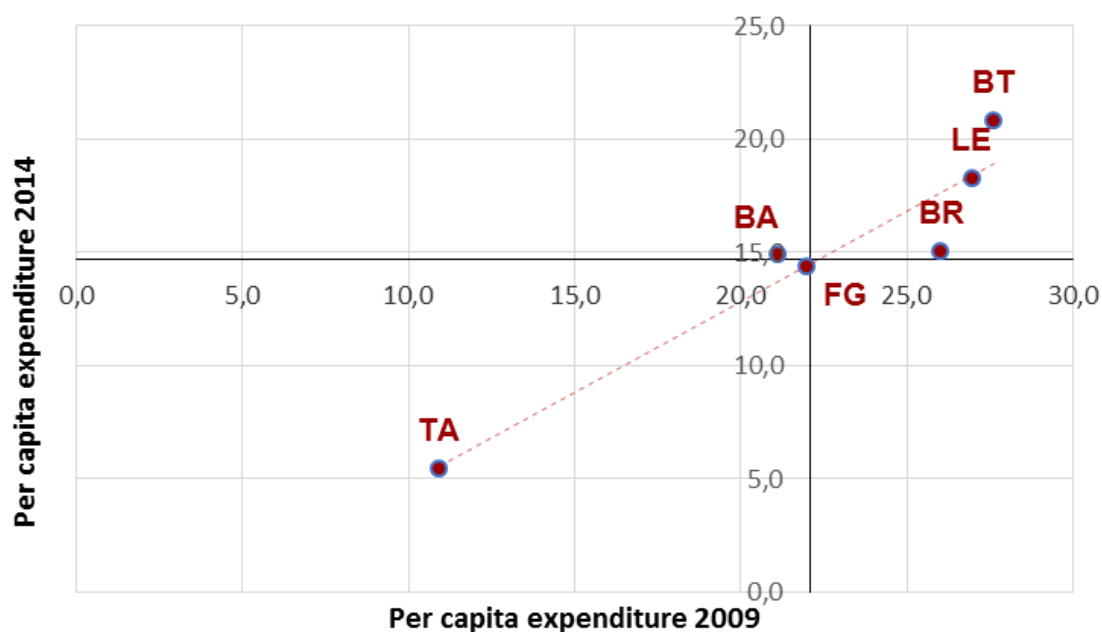
Source: Fondazione Symbola-Unioncamere

Tab. 3 Ranking of Apulian NUTS 3 in CCI subsectors
 Years 2011-2015 (*absolute values and percentage of total economy*)

	Foggia	Bari	Taranto	Brindisi	Lecce	Barletta Andria T.	PUGLIA *	Leadership
CULTURAL CORE	94	29	87	88	58	76	14	Milano
Cultural Industries	91	43	106	103	61	67	14	Milano
Architecture	94	91	106	105	51	99	19	Lecco
Communication	63	5	98	85	39	14	6	Milano
Design	102	74	80	89	67	68	14	Fermo
Cultural industries	78	25	90	82	54	73	13	Milano
Film, video, radio and tv	47	12	35	40	63	31	10	Roma
Software and	95	21	86	75	51	87	13	Siena
videogames	90	65	74	58	41	83	15	Ancona
Music	60	61	94	88	42	63	14	Milano
Editoria								
Performing arts e	88	12	13	41	40	59	9	Roma
Cultural heritage and	53	59	77	57	64	70	17	Agrigen
CREATIVE DRIVEN	94	29	91	99	74	96	19	Arezzo
ICC sector	97	31	93	95	62	84	16	Milano

Source: Fondazione Symbola-Unioncamere

Graph. 6 Average municipal expenditure per capita in Apulian NUTS 3(*) in cultural sector
 Years 2009 e 2014 (*euro per capita*)



(*) BA - Bari, BT - Barletta-Andria-Trani, BR - Brindisi, LE - Lecce, TA - Taranto
Source: Open Bilanci

Tab. 4 Cultural core and creative driven occupations
Years 2011-2015 (absolute values and percentage of total economy)

Absolute values						
	PUGLIA			ITALY		
	Cultural core	Creative driven	TOTAL	Cultural core	Creative driven	TOTAL
Cultural and creative occupations	15.306	15.468	30.774	473.983	510.689	984.672
Other occupations	14.393	1.106.690	1.121.083	398.345	20.960.110	21.358.455
TOTALE	29.699	1.122.158	1.151.858	872.328	21.470.799	22.343.127
Percentage						
	PUGLIA			ITALY		
	Cultural core	Creative driven	TOTAL	Cultural core	Creative driven	TOTAL
Cultural and creative occupations	51,5	1,4	2,7	54,3	2,4	4,4
Other occupations	48,5	98,6	97,3	45,7	97,6	95,6
TOTALE	100,0	100,0	100,0	100,0	100,0	100,0

Source: Fondazione Symbola-Unioncamere

Tab. 5 Percentage of cultural and creative occupations in non cultural and creative sectors

Year 2015 (*percentage of employee*)

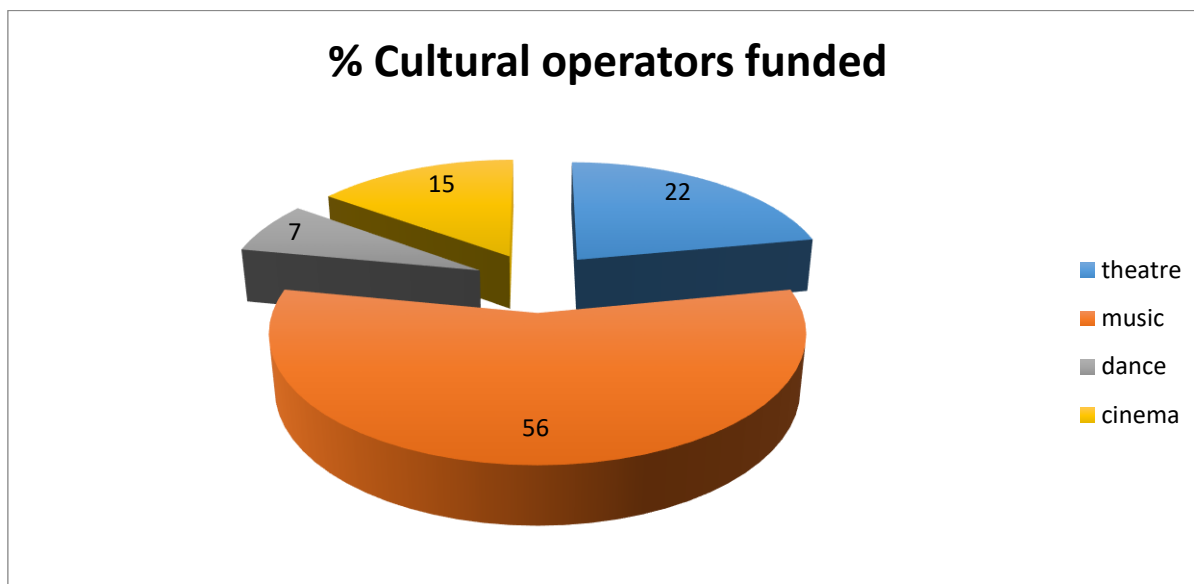
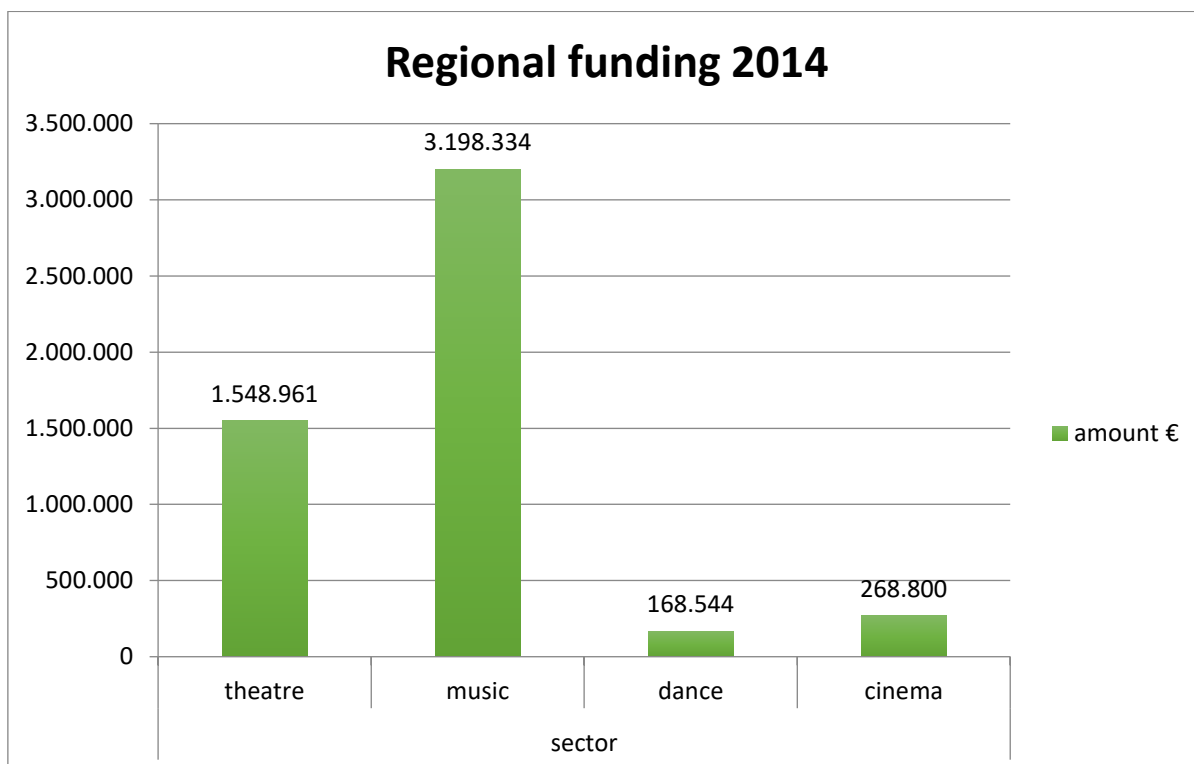
Rank	Regione	%	Rank	Regione	%
1	Lombardia	3,3	11	Liguria	1,9
2	Emilia Romagna	3,2	12	Valle d'Aosta	1,8
3	Trentino Alto-Adige	2,9	13	Abruzzo	1,6
4	Toscana	2,7	14	Molise	1,6
5	Piemonte	2,7	15	Basilicata	1,5
6	Veneto	2,5	16	Sardegna	1,4
7	Lazio	2,3	17	Puglia	1,4
8	Friuli Venezia-Giulia	2,3	18	Campania	1,3
9	Marche	2,0	19	Calabria	1,2
10	Umbria	1,9	20	Sicilia	1,2

Source: Istat

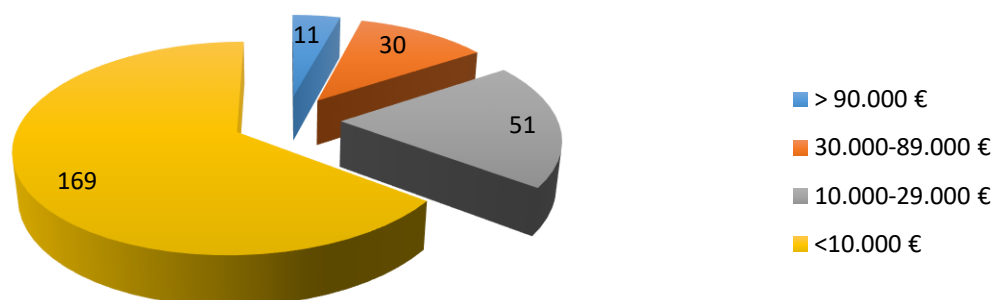
Chapter 3

GRAPHICS AND TABLES

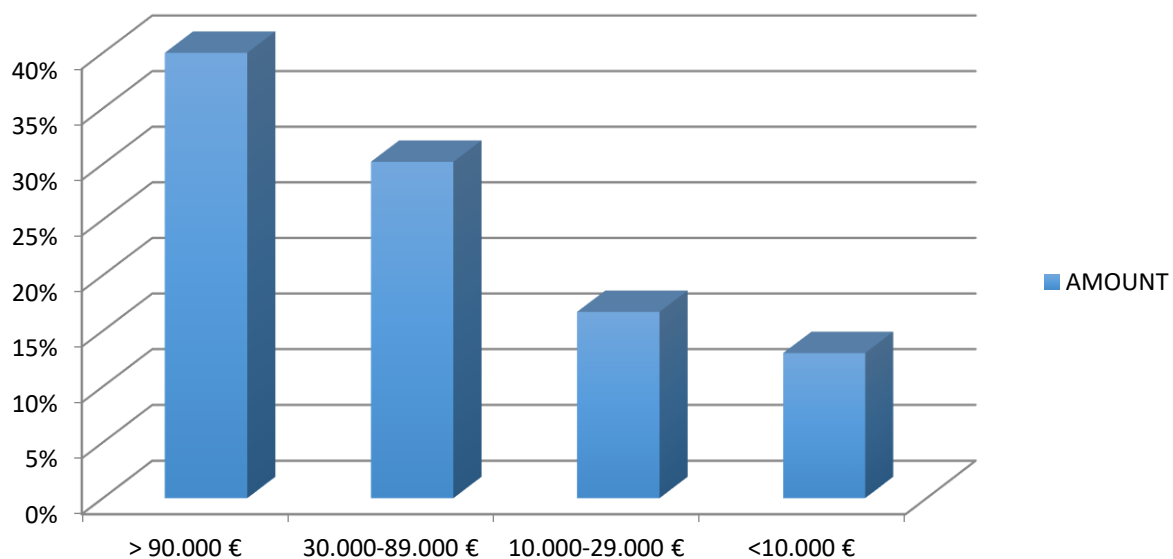
YEAR 2014



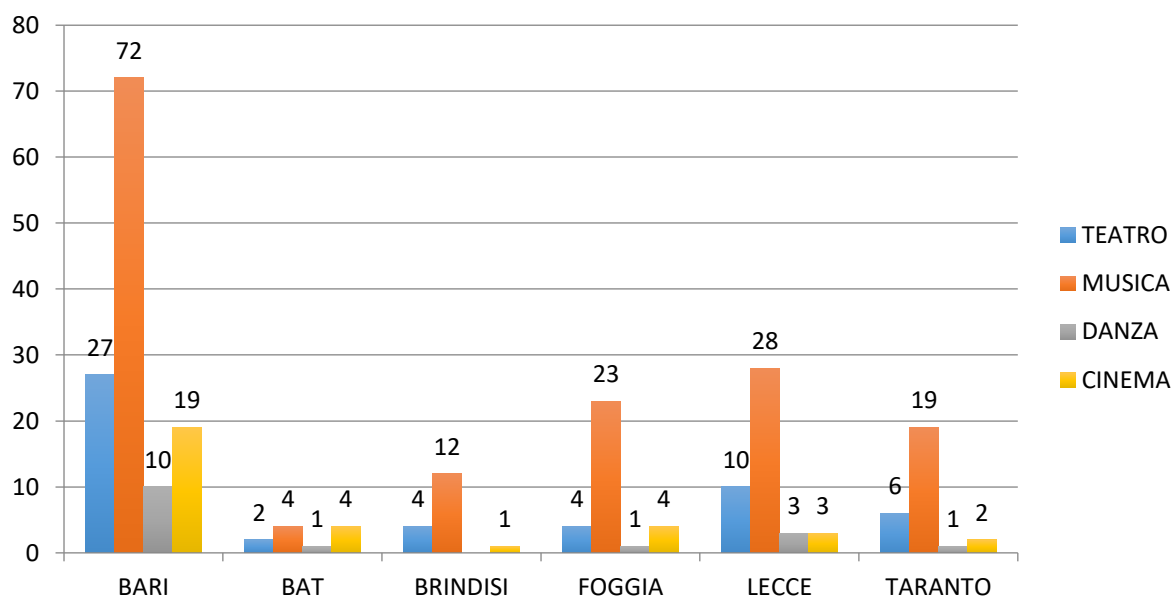
NUMBER OF CULTURAL OPERATORS FOR AMMOUNT



% OF FUNDING

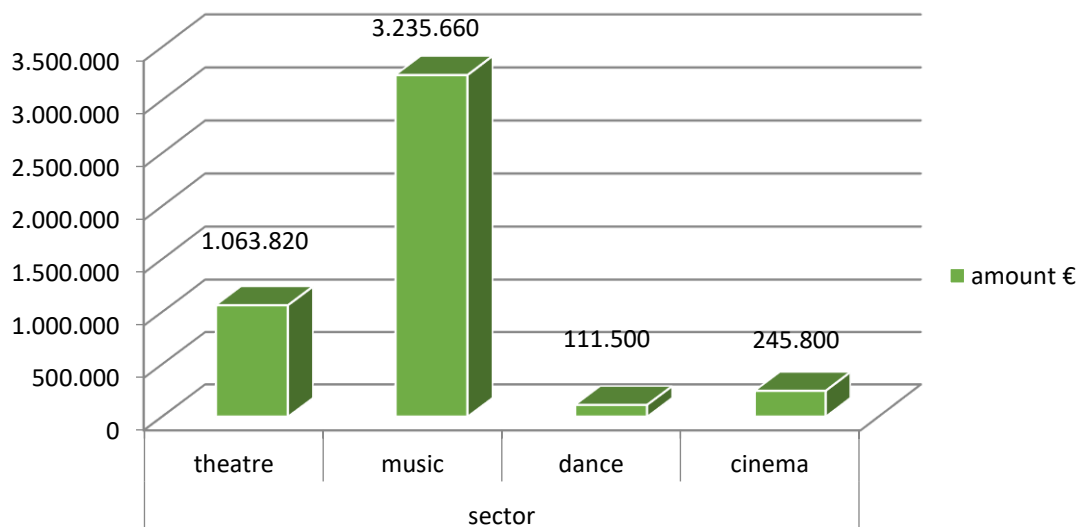


FUNDED OPERATORS FOR PROVINCE AND SECTOR

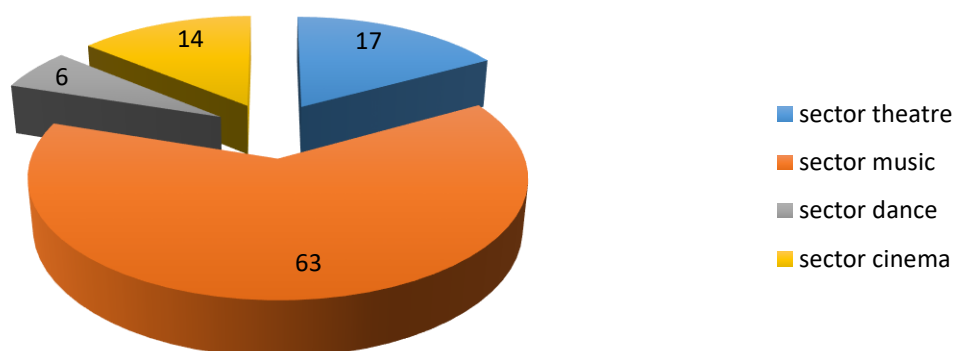


YEAR 2015

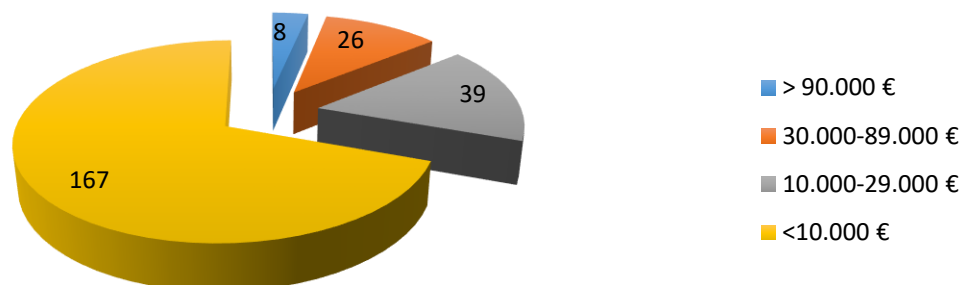
Regional funding 2015



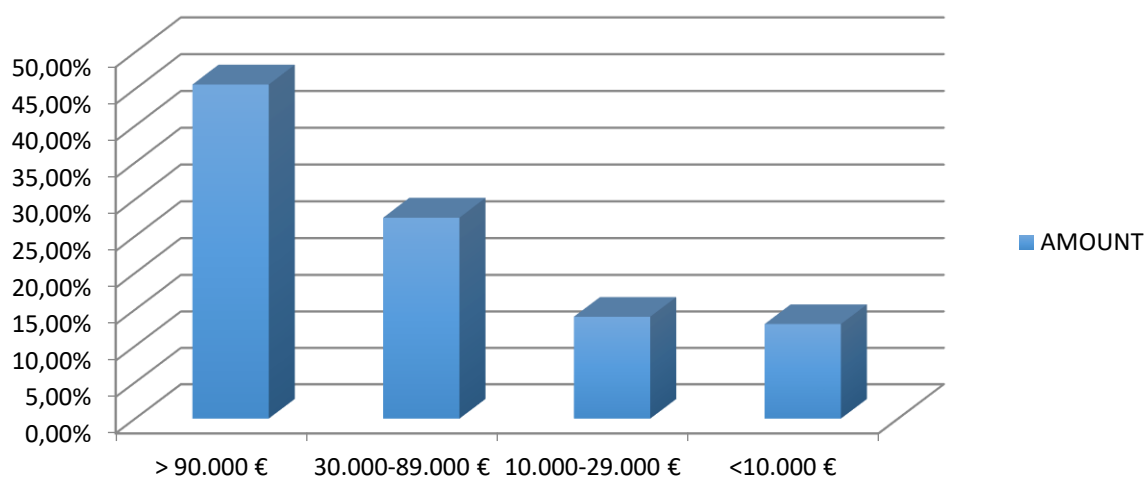
% Cultural operators funded



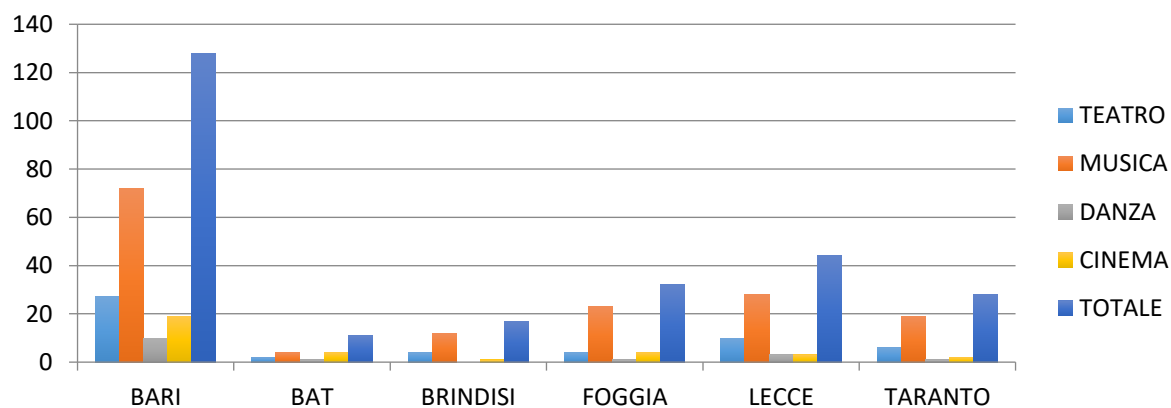
NUMBER OF CULTURAL OPERATORS FOR AMOUNT



% OF FUNDING



FUNDED OPERATORS FOR PROVINCE AND SECTOR



DATA ABOUT VIEWERS AND SHOW

	2014	2015
number of viewers	6.951	6758
tickets at the box office	1.352.000	1503800
		€
spending at the box office	€ 18.209.674	23.494.033,00
number of viewers for show	194,58	222,52
spending for viewer	13,46	15,62
regional population	4.052.566	4052566

spending for inhabitant	4,49	5,80
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