

KULTURSISTEMA

Matrix for interpreting and mapping
cultural and creative ecosystems

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WHAT IS KULTURSYSTEMA?

KULTURSYSTEMA proposes a matrix (or set of matrices) used for categorisation in order to interpret and map cultural and creative ecosystems. It aims to reflect their diversity in terms of sectors and subsectors, links to the value chain, the typology of agents who are engaged in this area, and the characteristics of the impacts and fundamental returns.

The aim of KULTURSYSTEMA is to promote the richest, most up-to-date contact possible with cultural and creative ecosystems, including new agents and practises, or those that emerge from the intersection between pre-existing typologies, which do not fit well in conventional frameworks of analysis. This contact also indicates the dynamic and ever-changing nature of the cultural and creative sectors, both as the fruit of the multiplicity of relationships with other disciplines and areas of activity per se, and from the influence of technological changes, institutional frameworks of reference and social values.

KULTURSYSTEMA is intended to serve as an instrument to help shape cultural policies and/or those linked to the development of creativity in a specific territory, making it possible to better understand the area of action and decide on the focus of the public action. It is also effective for the self-diagnosis of organisations and professionals in the sector, since it helps them define their priority fields of action and contrast reality with desired results.

In short, KULTURSYSTEMA is a useful tool as an element of reference in the work of political leaders, teams working in cultural organisations, consultants specialised in the sector and policy makers. KULTURSYSTEMA helps define the scope of activity of different agents and determine the role they wish to play in the ecosystem to which they belong.

The tools for interpretation that KULTURSYSTEMA provides coincide in many aspects with the usual classifications used in the cultural sector, such as the concentric circles proposed by David Throsby or the UNCTAD classification, but they have been expanded upon by the team writing this report and contrasted in turn against other classifications (Agenda21 for Culture, CNAE, the UK government's DCMS, Chile's Cultural Council, etc.), as well as the previous classification drafted by the Basque Government within the framework of "culture, creation and applied creativity, as the Territory of opportunity in the Basque Country's RIS3I Strategy of Smart Specialisation".

Even though KULTURSYSTEMA has emerged within the regional framework of the Basque Country, in response to some of its circumstances and specific situations, an attempt has been made to make it an instrument that can, to a large extent, be extrapolated to other locations, always with certain efforts made to adapt and contextualise it.

WE HOPE IT WILL BE USEFUL!

KULTURISISTEMA COMPOSITION

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1

CULTURAL AND CREATIVE SECTORS AND SUBSECTORS



Culture and creation are understood here as the set of activity domains that make up and affect cultural aspects in a broad sense. They are a complex reality that goes beyond the mere reading as an economic-productive sector, incorporating anthropological, sociological, political, and legal-administrative aspects, among others.

We propose a classification organised based on five differentiated sectors or levels:

1. Cultural heritage.
2. Arts.
3. Applied arts and artistic professions.
4. Cultural and creative industries.
5. Brokerage services and ancillary industries.

These sectors are subdivided in turn into different disciplinary subsectors, consisting of a wide range of typologies of differentiated activities that appear below in a non-exhaustive list.

These five sectors are also primarily focused on contents, are cross-compared

according to two complementary axes related to:

- Spaces and platforms (both physical and virtual) used for production, exhibition, distribution, conservation and marketing (X axis).
- Agents for regulation, development and promotion in cultural and creative sectors (Y axis).

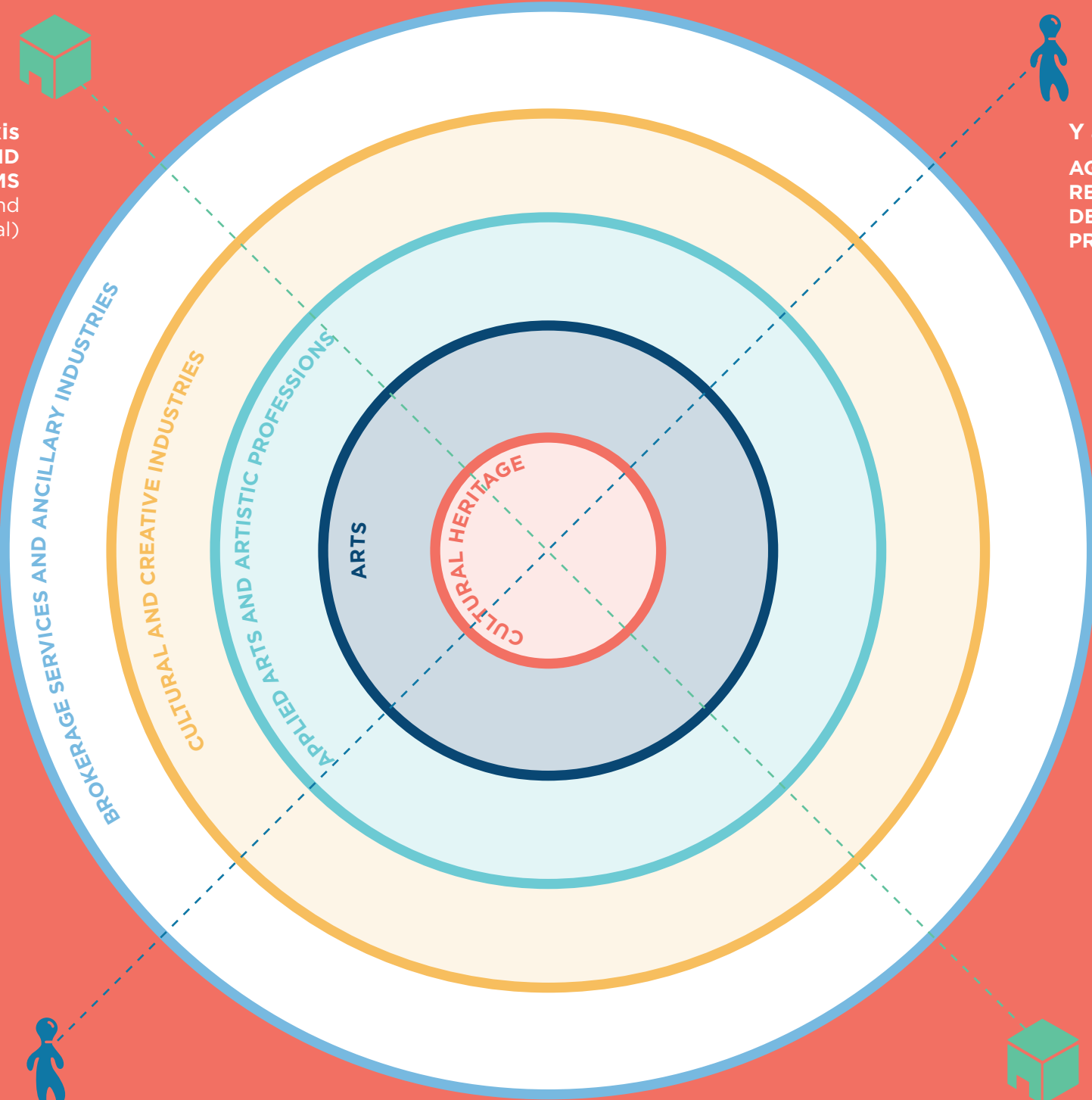
Given the unique nature of the sector, it is important to point out that the proposed categories are not pure or closed; new areas of specialised activity emerge; there are activities that can be positioned in a cross-disciplinary fashion in one or more sectors, which results in obvious overlapping; some of these even have links on the cultural / creative value chain. Furthermore, it has been decided to leave out of the scope those closely related sectors or sectors with strong intersections, such as natural heritage, sports and tourism (except for specifically cultural tourism).



X axis
SPACES AND PLATFORMS
 (both physical and virtual)



Y axis
AGENTS FOR REGULATION, DEVELOPMENT AND PROMOTION



1. CULTURAL HERITAGE

This refers to the broad set of cultural property, including both tangible and intangible assets, which shape the dynamic identity of a people, which one generation inherits and passes on to the next, for the purpose of preserving, continuing and enhancing said heritage, which is conceived of as the cultural substrate for the creation of future property.



Tangible Cultural Heritage

Movable (artistic assets, equipment, furnishings, etc.) and immovable (monuments and sites).



Intangible Cultural Heritage

Made up by knowledge, languages, celebrations, manners of expression, collective memory and traditional culture.



Natural-cultural Heritage

Archaeological remains, fossils, land and underwater archaeological sites, other materials related to scientific opinion, as well as the cultural landscape produced in a certain time and place.



Areas of activity applied to this heritage

Palaeontology / Historiography / Archaeology / Museography / Restoration / Archival science and library science / etc.

2. ARTS

Area in which to create, compose and propose, work with forms, materials, languages, expressions and different relationships and produce new meanings, stories, representations, devices, symbolic spaces and subjectivities.



Plastic arts

Drawing / Painting / Sculpture / Engraving / etc.



Visual arts

Photography / Audiovisual creation / etc.



Live and performance arts

Theatre / Dance / Performance / Circus / Bertsolarism and improvisation / Magic / etc.



Literature

Novels / Essays / Scripts / Poetry / Literary tradition / etc.



Music

Classic / popular / contemporary / etc.



New Media Art

Multimedia and interactive art / Electronic art / Art and science / Hardware and software for artistic experimentation / Data culture / etc.



Relational

Contextual practises / Behavioural art / Community art / Artivism / etc.

3. APPLIED ARTS AND ARTISTIC PROFESSIONS

This refers to the set of activities that use knowledge about art and art techniques, creativity and other disciplines to produce functional, utilitarian, decorative or household elements that also provide an aesthetic character.



Crafts

Ceramics / Wood / Leather goods / Glass / Musical Instruments / Textile / Jewellery / etc.



Design

Graphic-publishing-illustration / Industrial / Furnishings / Fashion / Processes / Products / Services / Experiences / Multimedia / Games and toys / etc.



Architecture

Landscaping / Urban planning / Building / Interior design / Scenography / etc.



Gastronomy

Food culture / Culinary R&D / Culinary experiences / etc.



Culture maker

DIY-DIWO-DIT / Digital production / Open programming / Digital crafts / etc.

4. CULTURAL AND CREATIVE INDUSTRIES

This refers to the set of activities that provide tangible or intangible support for cultural and creative contents and products, permitting their systematic, serial production, and their mass distribution (including services very closely linked to standard production).



Publishing

Books / Press and periodicals / Catalogues / Artistic reproduction / Limited editions / etc.



Audiovisual

Cinema / Tv / Video / Radio / Dubbing / etc.



Musical

Musical production / Records label / Musical promotion and distribution / etc.



New media

Transmedia storytelling / Video games / Digital media / Digital contents / Entertainment software / Educational software / etc.



Language-related industries and services

Translation / Language teaching / Terminology-lexicography / Language technologies / etc.

5. BROKERAGE SERVICES AND ANCILLARY INDUSTRIES

This refers to the diverse set of activities that provide technical support, services providing assistance, means of production and reproduction or other methods of contributing added value in a specialised manner.

They may also include activities targeting different cultural or creative sectors, one or more of the links on the value chain and those applied to other areas from a cultural domain.



Cultural education

Formal (official education system) / Non-formal



Cultural consulting

Analysis-investigation / Advisement and support / Creativity and innovation / etc.



Cultural management

Design and management of cultural projects and organisations / Technical secretarial service / Cultural administration / Specialised legal services / etc.



Art brokerage

Programming and curating / Management and representation / etc.



Event organisation and production

Festivals / Trade fairs / Congresses / Shows / etc.



Leisure and recreation

Free-time activities / Cultural tourism / etc.



Cultural mediation

Instructional services / Cultural guide / Room assistance / Multicultural mediation / Facilitation, dynamisation and promotion / etc.



Communication

Advertising / Public and media relations / Social media / Crowd and audience management / Ticketing / etc.



Financing

Sponsorship and patronage / Entities with specific financial products for the sector / Microfinancing platforms and collective investment / etc.



Production and reproduction services and media

Museographic production / Technical services and equipment / Graphic arts / Industrial machining and production / Hardware, software and telecommunications / etc.

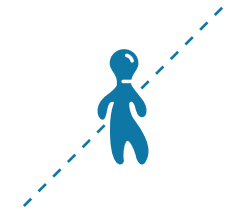
COMPLEMENTARY AXES



X axis

Spaces and platforms (both physical and virtual) used for production, exhibition, distribution, conservation and marketing.

- Archives
- Art galleries
- Auction houses
- Book shops
- Cinemas
- Co-working centres
- Concert halls
- Cultural centres
- Digital content repositories and channels
- Exhibition spaces
- Libraries
- Maker spaces
- Miscellaneous specialised shops
- Multi-purpose spaces
- Museums
- Production centres
- Showrooms
- Specialised training centres
- Studios and workshops
- Theatres
- Theme and leisure parks
- etc.



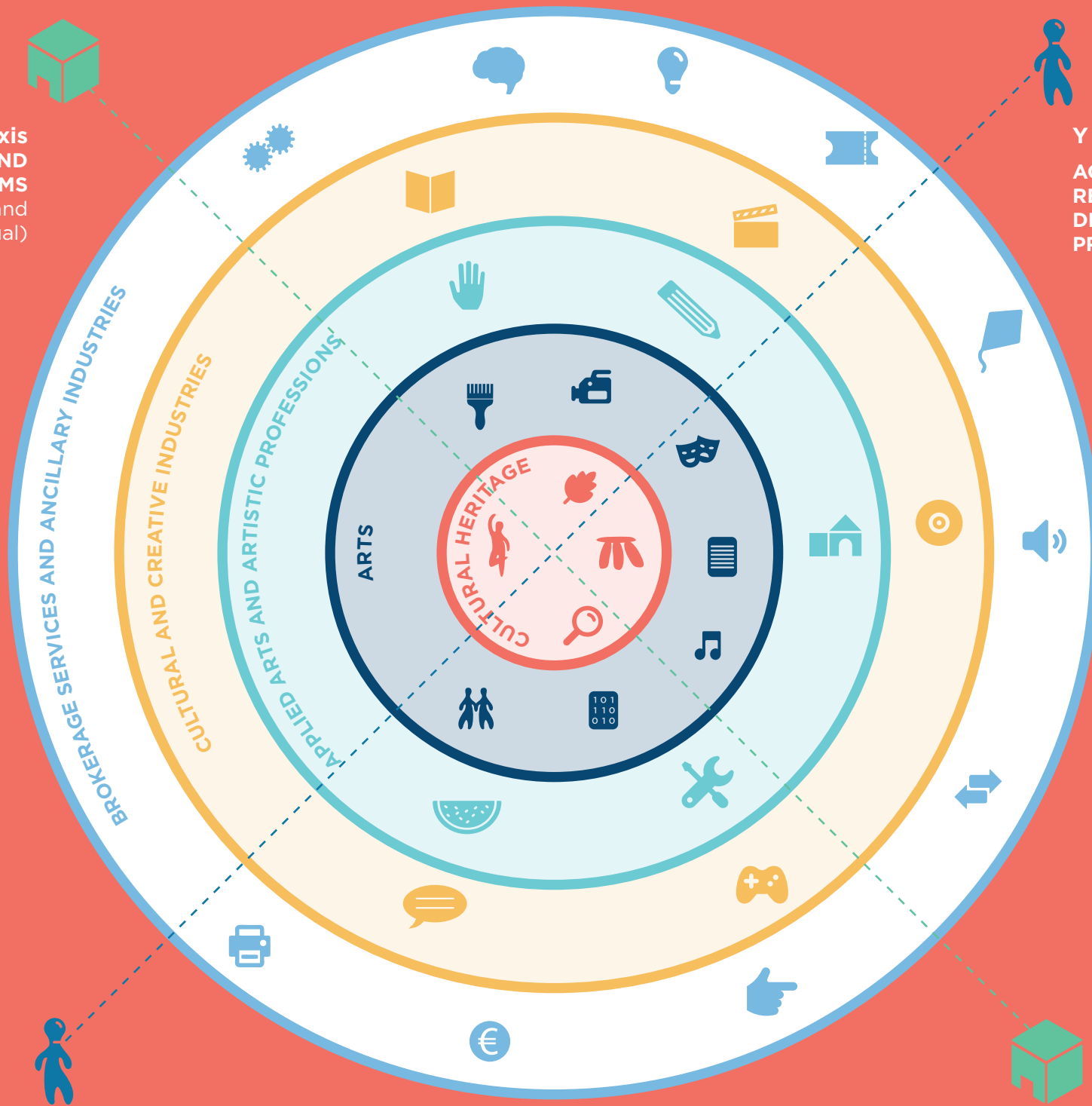
Y axis

Agents for regulation, development and promotion in the cultural and creative sectors.

- Public administration (departments, autonomous bodies and public business entities) and private bodies, with competences and direct or indirect interests in the regulation, development and/or promotion of culture, creation and creativity in different areas and at different levels.
- Bodies for collective representation: Business associations / Associative federations / Sector clusters / Companies managing intellectual and industrial property rights / Trade union organisations / etc.

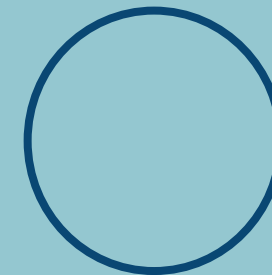
X axis
SPACES AND
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Y axis
AGENTS FOR
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2

PHASES ON THE VALUE CHAIN



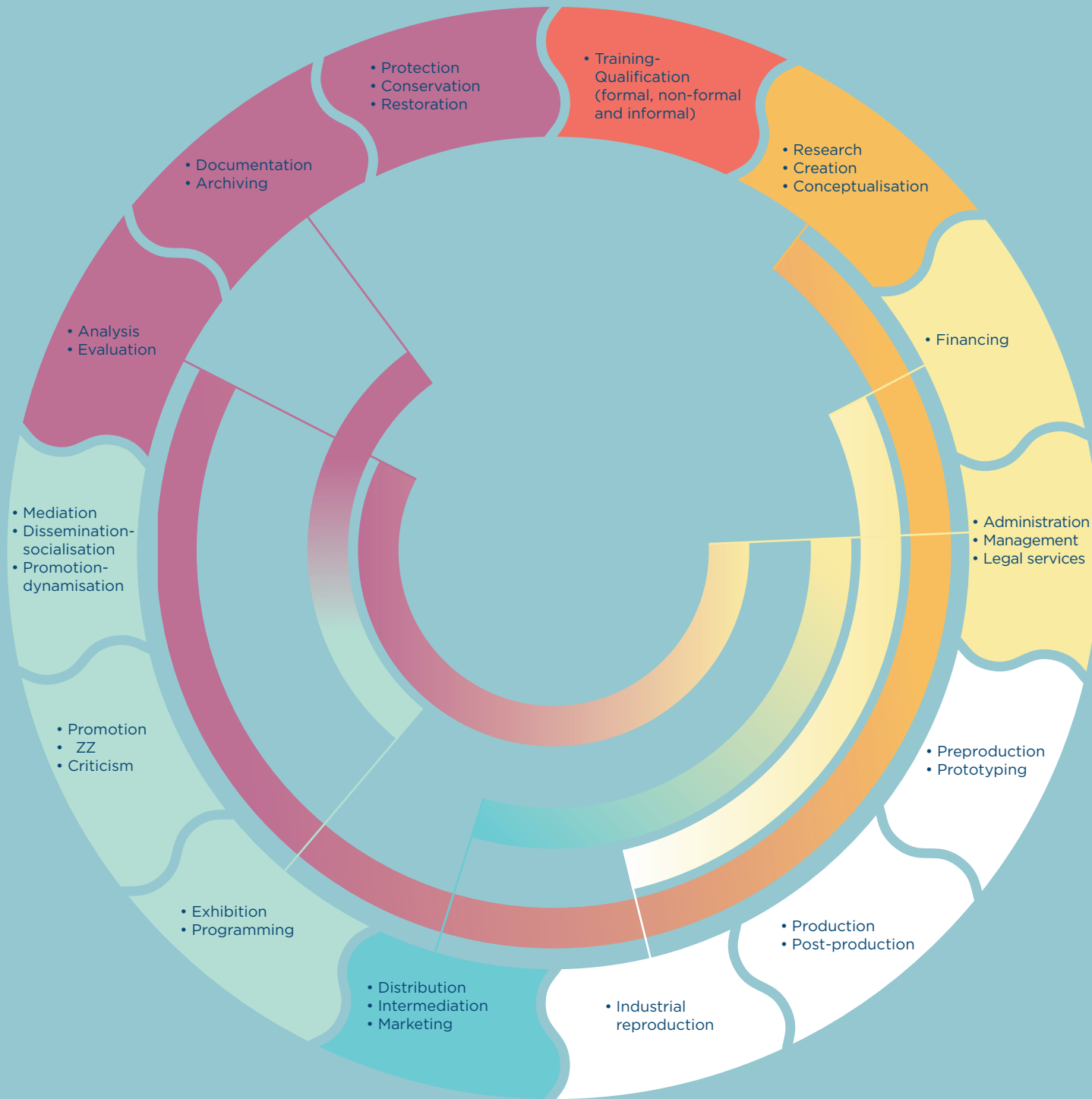
The value chain is understood to be the set of differentiated stages of value aggregation, which in a linked, but not necessarily consecutive manner, allow for the systematic representation of the activities required for the development of all types of processes.

It is extremely useful to analyse the value chain of the different cultural and creative sectors and subsectors, and to know the position of the different agents within them, in order to understand the gaps, inefficiencies, over representations or opportunities offered by an environment and that are often decisive for the feasibility of the initiatives and the development of the ecosystem as a whole. This information is key so that professional organisations and those responsible for cultural policies or creative promotion can establish adequately contextualised plans and strategies.

While on an internal level, all agents deploy their own value chains to carry out their purposes (offering and developing products, projects, services,

experiences, etc.), at KULTURSYSTEMA, we focus on the specific position or positions that each agent holds in the external value chain. That is to say, we strive for each agent to identify his or her own focus of activity, main contribution and meaning within the specific sector market. For example, even though all agents require financing, this does not mean that they are professionally dedicated to financing cultural projects or organisations. Therefore, on this link we should only find those agents who finance or facilitate access to the cultural financing of third parties.

At KULTURSYSTEMA, our intent has been to collect in a single graph all the different links making up the different value chains in the different sectors and subsectors. Furthermore, in order to be operational, we have grouped different sub-phases or functions on each link.



3

TYPOLOGY OF AGENTS

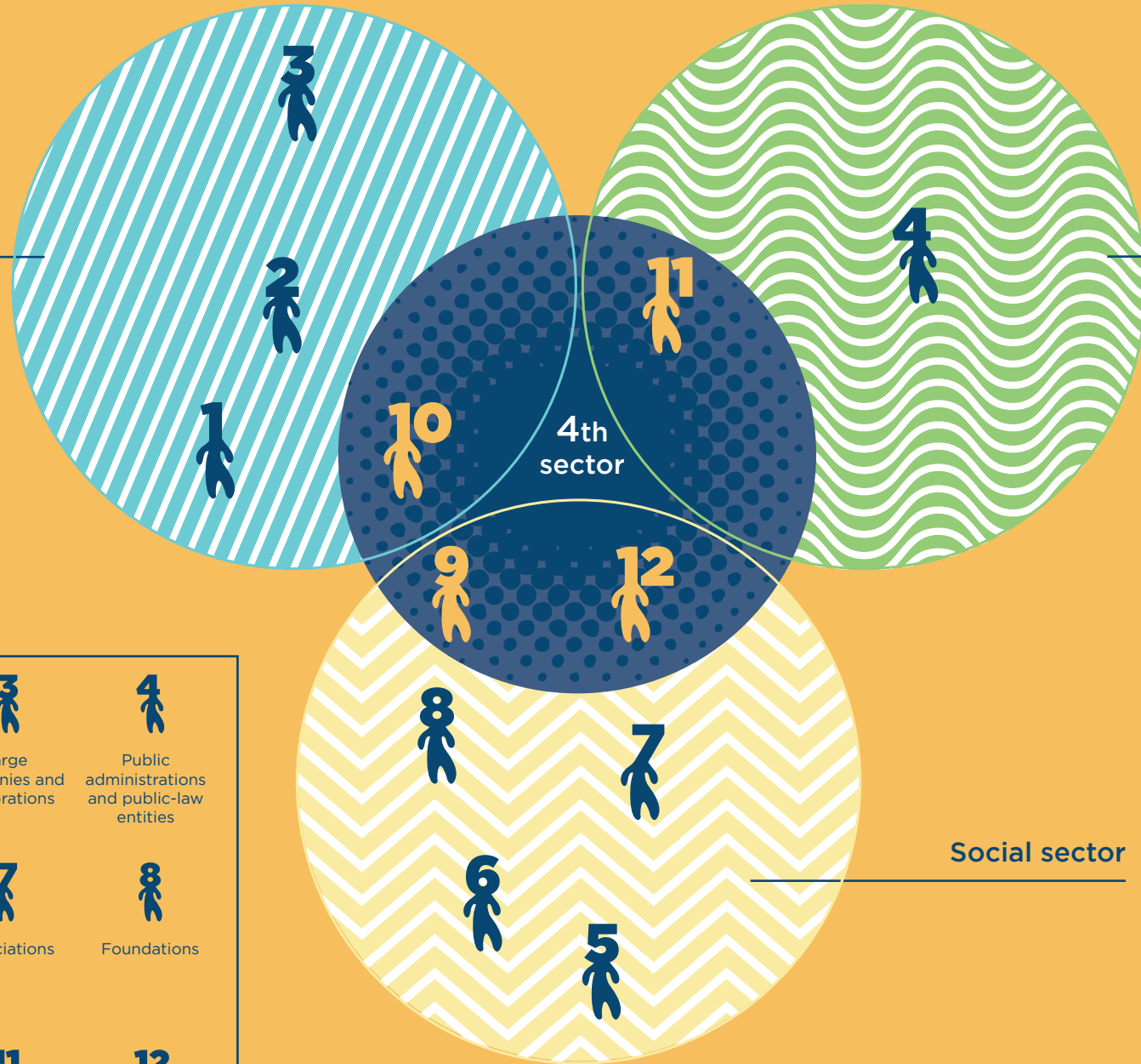


This pertains to the classification of persons or groups of different legal characteristics, organisational models or sizes, that focus their activity on one or more cultural or creative sectors or subsectors, which can belong to the public sector, the private-commercial sector, the social sector or to an emerging fourth sector consisting of hybrid organisations that emerge in the intersection and intermediate space between the traditional sectors.

At KULTURSYSTEMA we propose this classification in a non-dogmatic manner, understanding that in today's cultural and creative ecosystems, the typologies go beyond classic corporatism or the traditional public-private or commercial-social dichotomies. There is an increasingly greater diversity of agents in terms of purposes, organisational models and financing systems. In many cases, different typologies share objectives, strategies and projects.

Private-commercial sector

Public sector



Social sector

Freelance professionals and micro-enterprises	SMEs	Large companies and corporations	Public administrations and public-law entities
Active citizenship on an individual basis	Informal organisations	Associations	Foundations
Social economy companies	Professional associations	Clusters	Networks

4

IMPACTS AND RETURNS

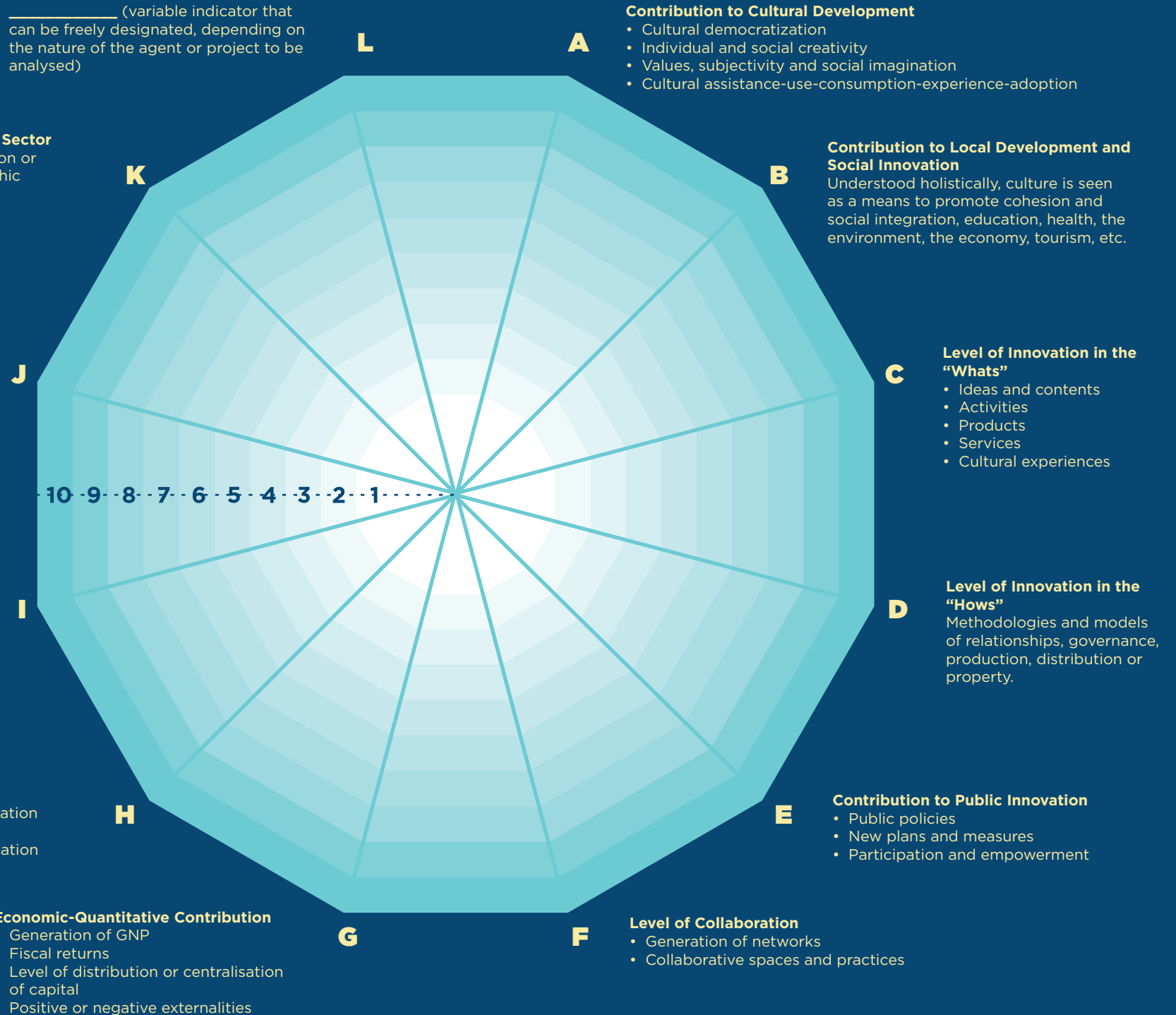


Impacts are understood as the expression of the effects, changes or results derived from the implementation of a certain plan, programme, project, service or action, on a social group, a specific area or the very process, organisation and/or agents involved.

Returns are the short-, medium- and long-term consequences and cause-effect relationships of a varying nature, such as internal or external, direct or indirect, specific or global, planned or unplanned, positive, negative or neutral returns, to name a few. In addition to their typology, their quantity, quality and extension must also be considered.

Aware of the existence of policy evaluation indicators, indexes that measure creativity and sector potential for the territorial development and systems to quantify the impact of a cultural action in the local economy, to name just a few examples, at KULTURSYSTEMA, in a complementary manner, we have developed a 12-item reference battery for self-diagnosis that has a more reflective spirit of advocacy than a quantitative-analytical nature.

_____ (variable indicator that can be freely designated, depending on the nature of the agent or project to be analysed)



5

INTERSECTIONS AND COMBINATIONS



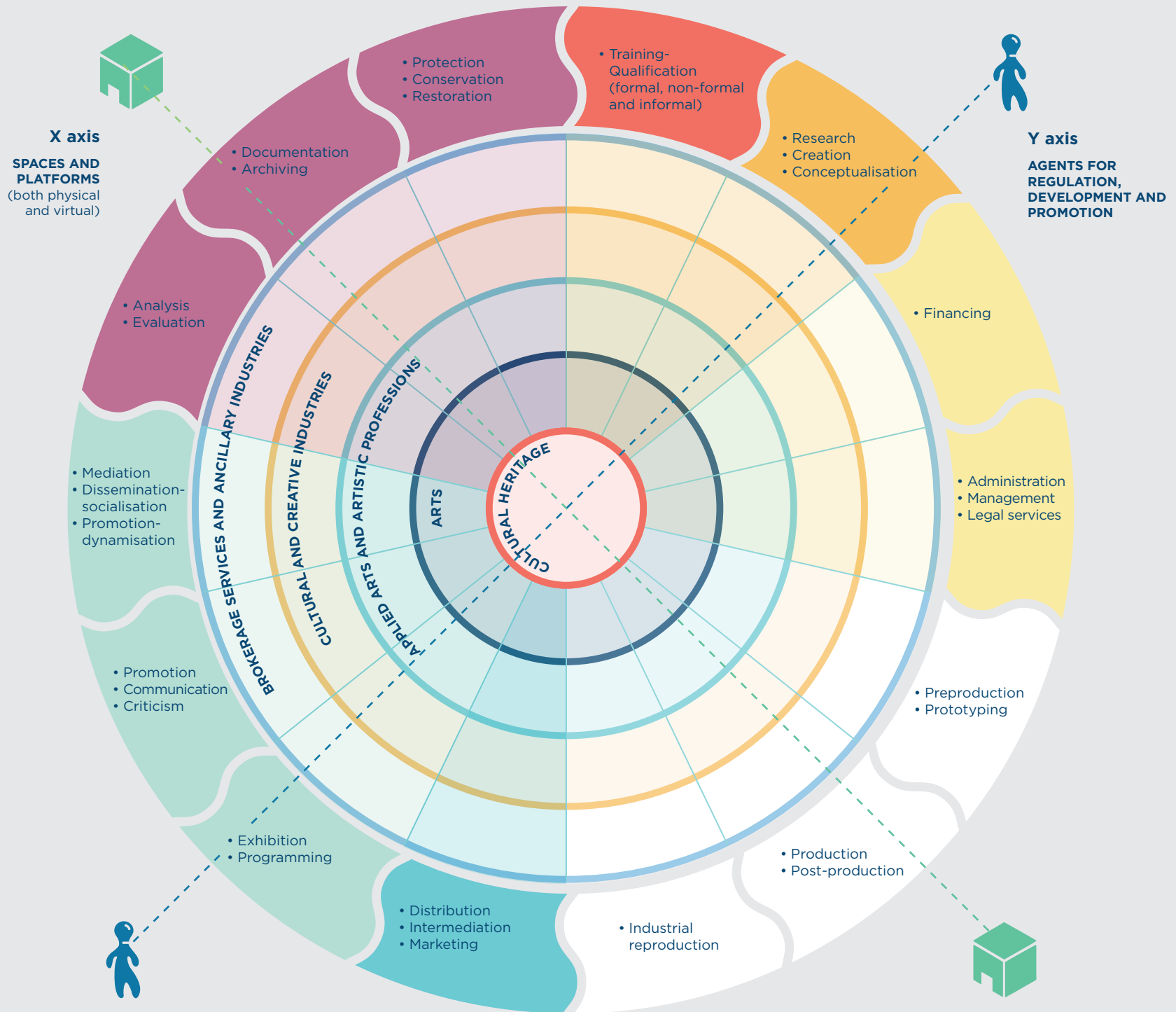
An increasingly greater part of the power and value of the cultural and creative ecosystem lies in the redefinition and repositioning of the pre-existing agents. It also lies in the appearance of new agents, whose diversity in terms of typology, areas of activity or ways of socialising knowledge, go beyond normal conventions. It can further be found in the great combination of possibilities for the occurrence of emerging phenomena.

For this reason, in addition to the matrices that can be used to analyse each of the relevant aspects separately, KULTURSISTEMA proposes three complementary matrices (that cross data),

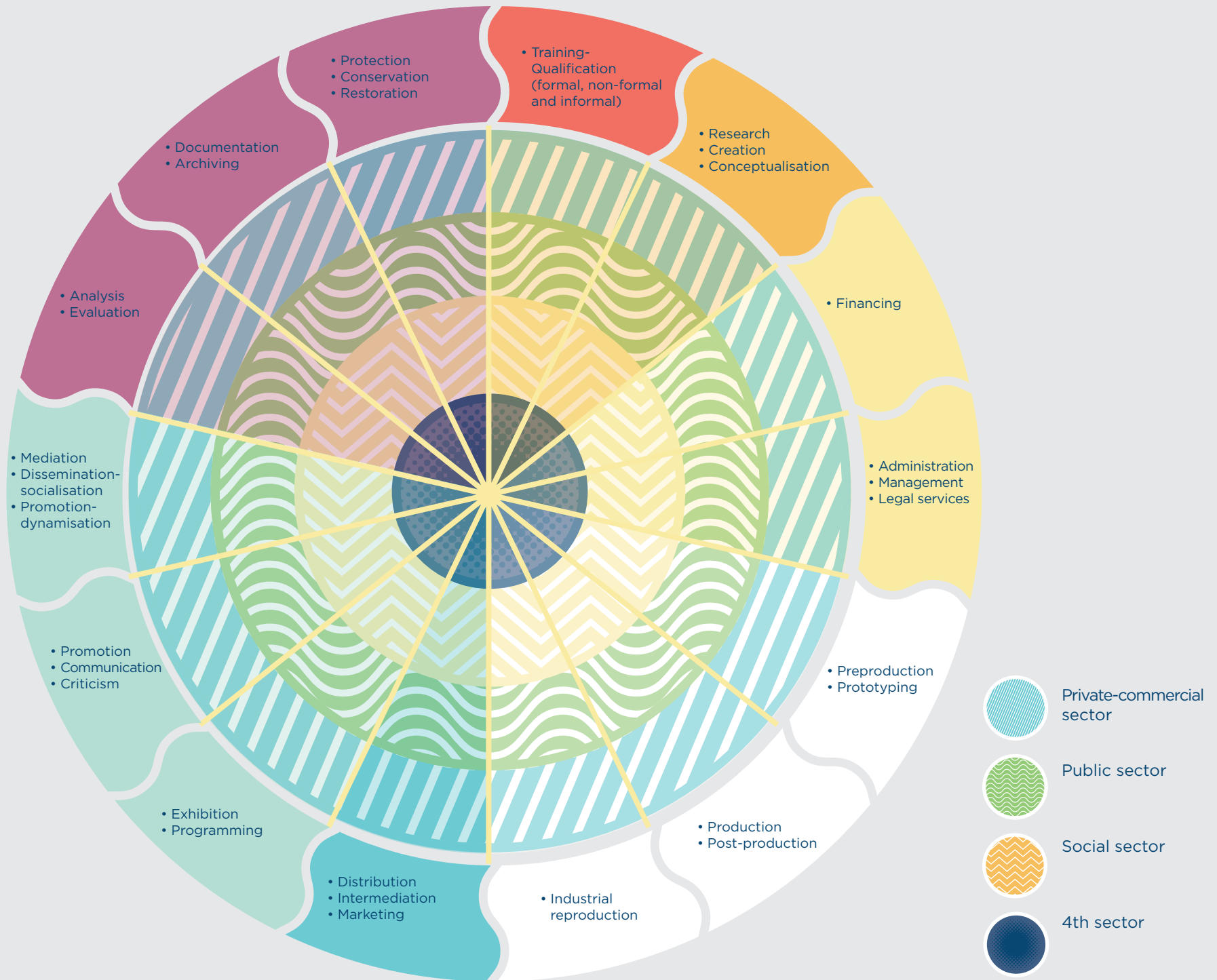
helping to refine the interpretation and discover and emphasise peculiarities, potentials and opportunities:

- A matrix to compare sectors and subsectors with the value chain.
- A matrix to compare the typology of agents with the value chain.
- A matrix to compare the typology of agents with the sectors and subsectors.

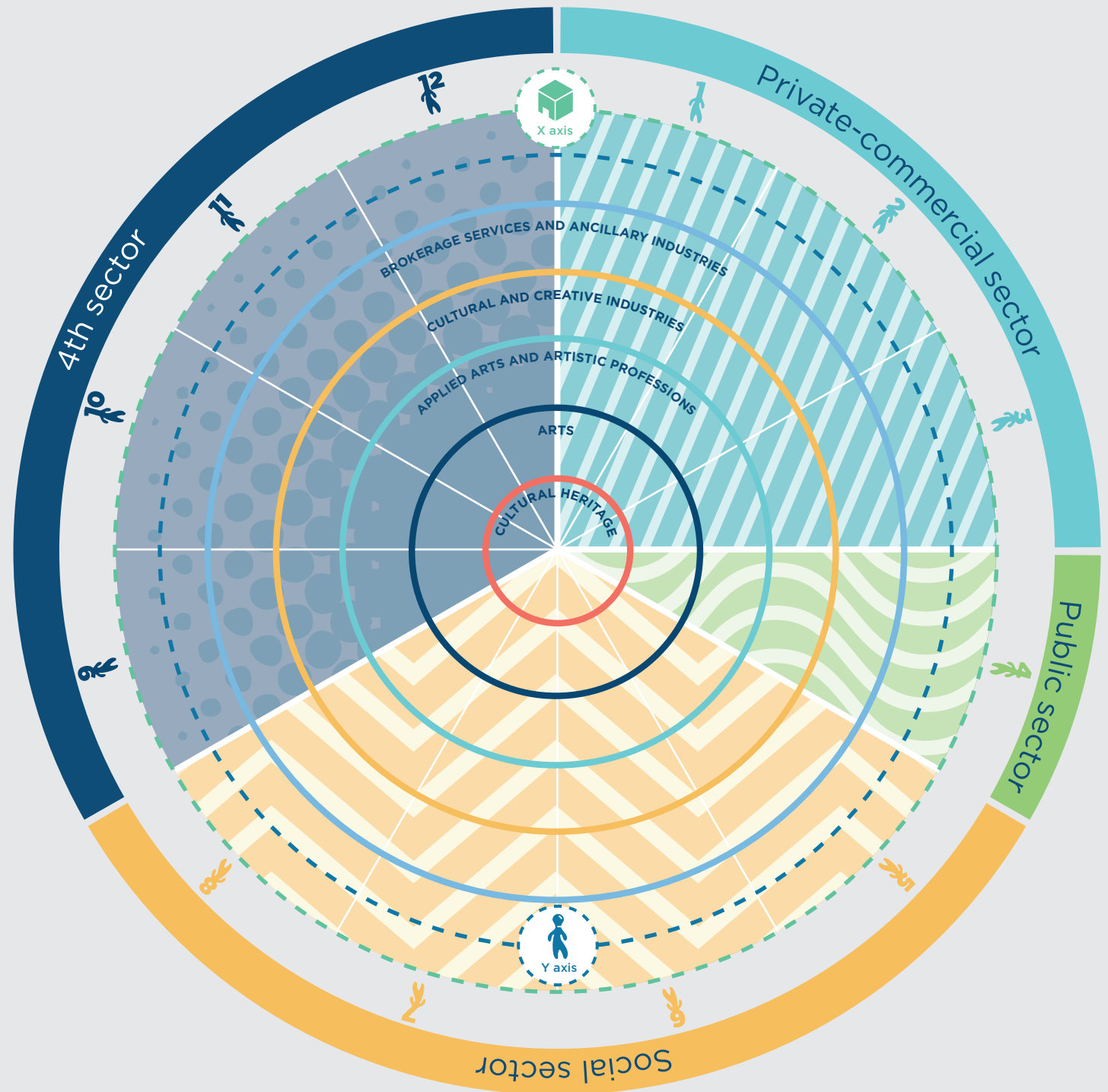
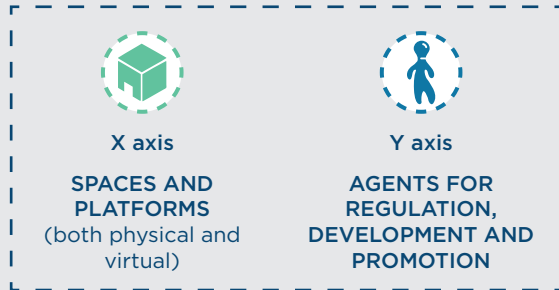
A MATRIX TO COMPARE SECTORS AND SUBSECTORS WITH THE VALUE CHAIN



A MATRIX TO COMPARE THE TYPOLOGY OF AGENTS WITH THE VALUE CHAIN

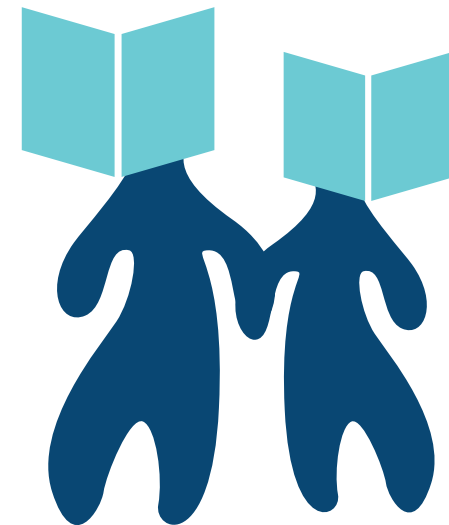


A MATRIX TO COMPARE THE TYPOLOGY OF AGENTS WITH THE SECTORS AND SUBSECTORS



6

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K RR S K N

KULTURA BERRIKUNTZAN
BERRIKUNTZAREN KULTURA
INNOVACIÓN EN CULTURA
CULTURA DE LA INNOVACIÓN

KARRASKAN.ORG

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