

# KULTURSYSTEMA

Matrix for the mapping, interpretation and  
analysis of cultural and creative ecosystems

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**2**  
revised edition

## WHAT IS KULTURSYSTEMA?

KULTURSYSTEMA proposes a matrix (or set of matrices) used for categorisation in order to map, interpret and analyse cultural and creative ecosystems. It aims to reflect their diversity in terms of sectors and sub-sectors, 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 practices, or those that emerge from the intersection between pre-existing typologies, which do not fit well in conventional frameworks of analysis. An approach which, in addition, highlights 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 an effective tool 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 activity setting. It is also 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.

In short, KULTURSYSTEMA is useful 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 to define the role of the different agents in the ecosystem of which they form part.

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 YOU FIND IT USEFUL!**

# KULTURISISTEMA COMPOSITION

**1**  
**TYPOLGY OF AGENTS**  
05-07

**2**  
**CULTURAL AND CREATIVE  
SECTORS AND SUB-SECTORS**  
09-17

**3**  
**VALUE CHAIN**  
19-23

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**IMPACTS AND RETURNS**  
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**INTERSECTIONS AND  
COMBINATIONS**  
31-37

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# 1

## TYOLOGY OF AGENTS



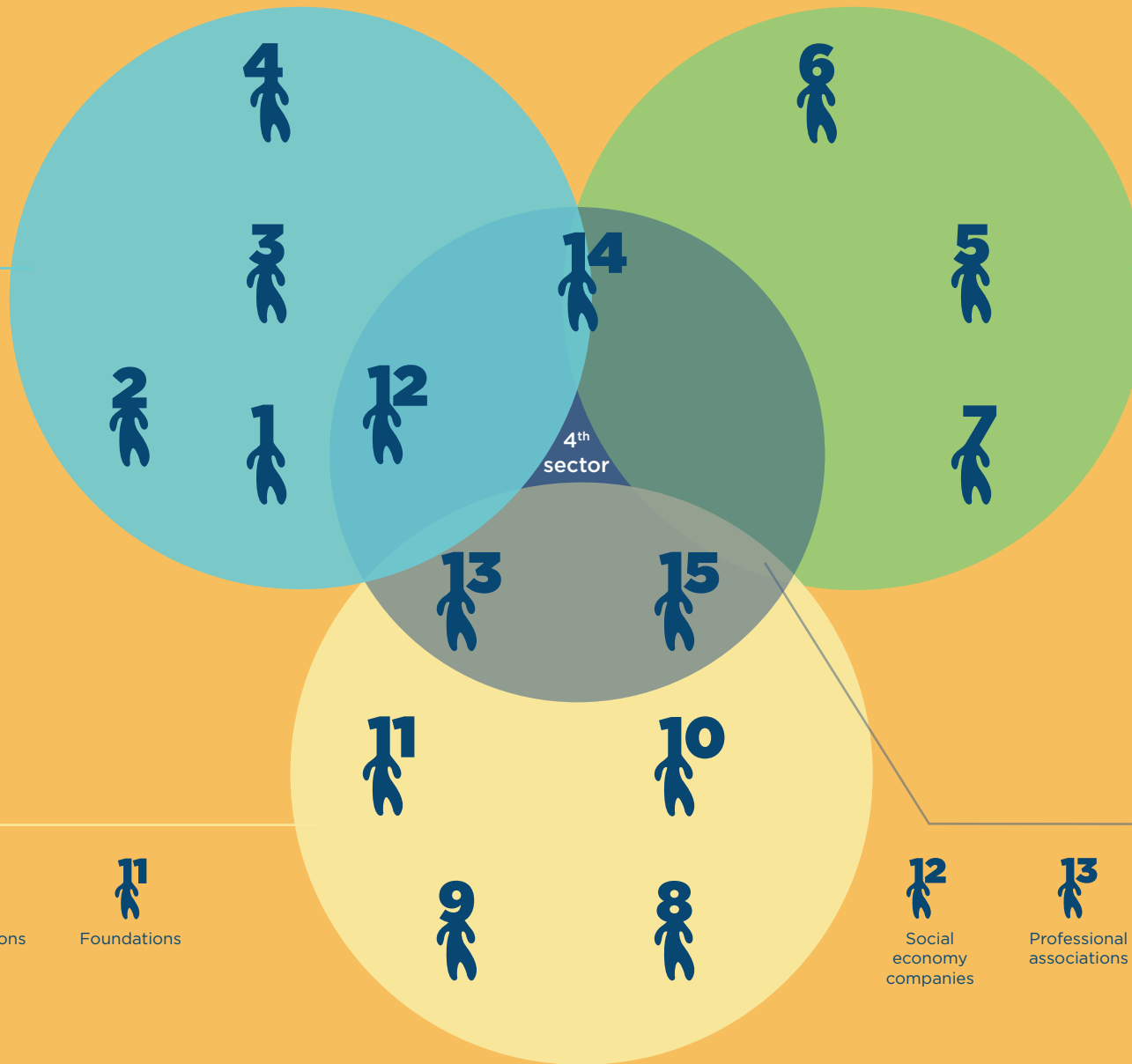
Analysing a cultural or creative ecosystem requires identifying as many agents as possible, with a greater or lesser desire to operate therein.

KULTURSYSTEMA proposes a classification of individuals or groups with different legal forms, organisational models or magnitudes, which concentrate their activity around one or more of the sectors or sub-sectors. These agents can belong to the public sector, to the private-commercial sector, to the social sector or to an emerging fourth sector, composed of hybrid organisations that arise at the intersection and in the space between traditional sectors.

KULTURSYSTEMA proposes 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 ever-increasing array of agents, in terms of purposes, organisational models and financing systems. Objectives, strategies and projects are often shared, from different typologies.

**Private-commercial sector**

- 1 Freelance professionals
- 2 The self-employed and micro-enterprises
- 3 SMEs
- 4 Large companies and corporations



**Public sector**

- 5 Public Administrations
- 6 Public Companies
- 7 Other public-law entities

**Social sector**

- 8 Active citizenship on an individual basis
- 9 Informal organisations
- 10 Associations
- 11 Foundations

**4th sector**

- 12 Social economy companies
- 13 Professional associations
- 14 Clusters
- 15 Networks

# 2

## CULTURAL AND CREATIVE SECTORS AND SUB-SECTORS



Culture and creation are understood here as the set of activity domains that make up and affect cultural aspects in a broad sense. A complex reality, which incorporates anthropological, sociological, political, legal-administrative and economic-productive aspects, among others.

KULTURSISTEMA proposes a classification organised based on five sectors or levels which are differentiated but interconnected: These sectors are represented by concentric circles, with the inner circles being of a more germinal character, and the outer ones more instrumental.

1. Cultural heritage.
2. Arts.
3. Applied arts and creative professions.
4. Cultural and creative industries.
5. Productive-chain services and ancillary industries.

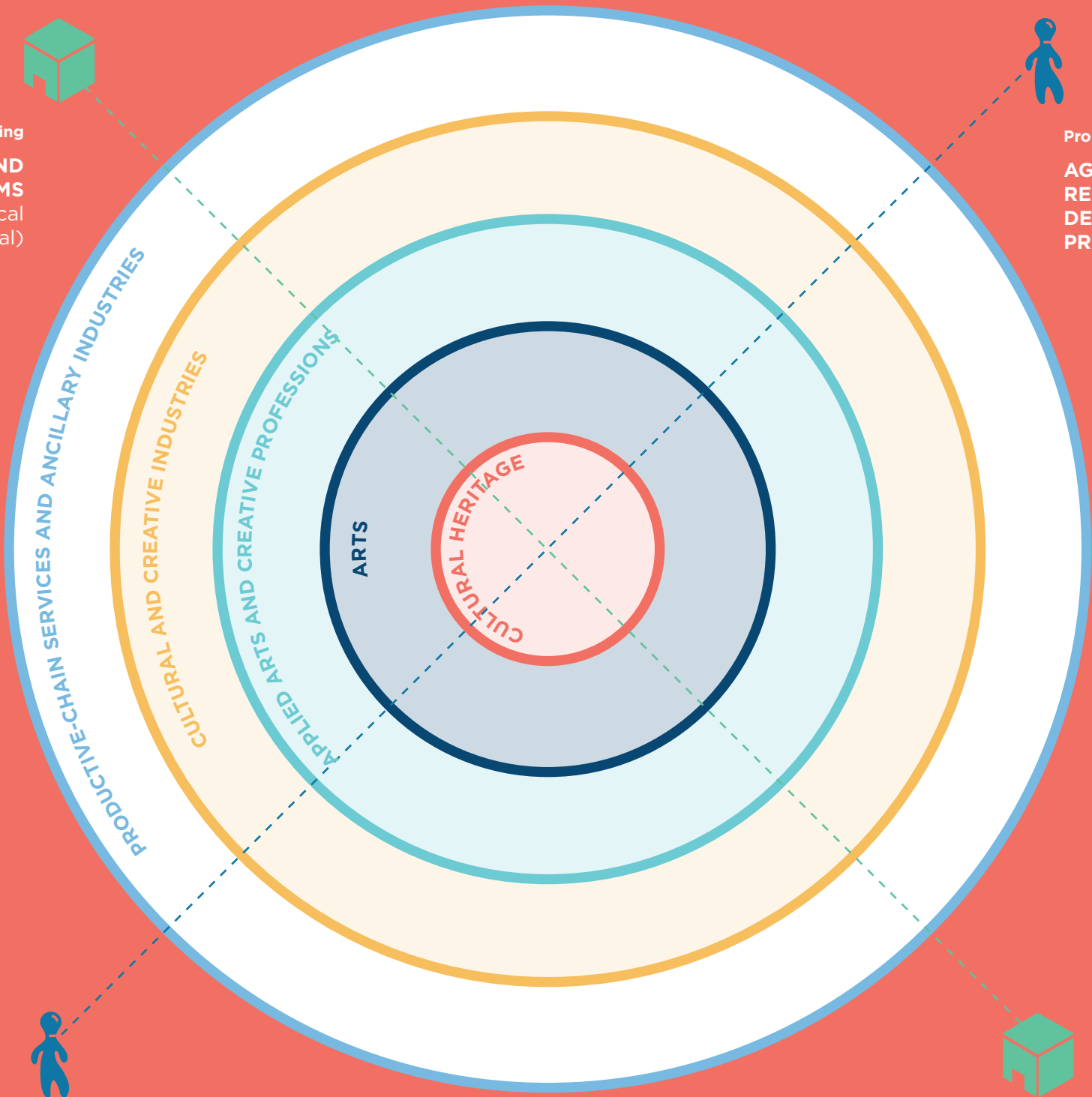
These sectors are, in turn, subdivided into different disciplinary sub-sectors, consisting of a wide range of typologies of differentiated activities that appear below in a non-exhaustive list.

These five sectors are also primarily focused on contents, are cross-compared according to two complementary settings related to:

- **Structural setting**  
Spaces and platforms (both physical and virtual) used for creation, production, exhibition, distribution, conservation and marketing.
- **Promotion setting**  
Agents for regulation, development and promotion in the cultural and creative sectors.

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).

Structural setting  
**SPACES AND PLATFORMS**  
(both physical and virtual)



Promotion setting  
**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 community, which represent a testament and a historical-cultural symbolism for the same, and 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, bibliographic, furniture, etc.) and immovable (monuments, buildings and sites).



### Intangible cultural heritage

Consisting of living traditions and expressions, knowledge, languages, celebrations, collective memory, traditional culture.



### Cultural-natural heritage

Archaeological remains in their natural setting, 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

Archaeology / Archival and library science / Documentation and cataloguing / Historiography / Museography / Palaeontology / Restoration / 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.



### Literature

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



### Music

Choral / Classical / Contemporary / Lyrical / Popular / etc.



### Live and performance arts

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



### Plastic and visual arts

Animation / Audiovisual creation / Drawing / Engraving / Photography / Painting / Sculpture / etc.



### New Media Art

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



### Relational arts

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

## 3. APPLIED ARTS AND CREATIVE PROFESSIONS

Set of creative activities which apply knowledge and techniques of the arts, in conjunction with other technical disciplines, with the aim of producing benefits of a primarily functional nature.



### Crafts

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



### Design

Experiences / Fashion / Graphic / Illustration / Industrial / Games and toys / Maker culture / Multimedia / Processes / Product / Publishing / Services / etc.



### Architecture

Building / Ephemeral architecture / Furniture / Interior design / Landscaping / Scenography / Urbanism / etc.



### Gastronomy

Creative Cuisine / Culinary R&D / Food culture / Gastronomic experiences / 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

Book / Catalogues / Limited editions / Press and periodicals / etc.



### Musical

Music Production / Promotion companies / Record labels / etc.



### Audiovisual

Cinema / Dubbing / Radio / TV / Video / etc.



### New media

Digital content / Digital manufacturing / Educational hardware and software / Entertainment hardware and software / Transmedia / Video games / etc.



### Language-related industries and services

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



## 5. PRODUCTIVE-CHAIN SERVICES AND ANCILLARY INDUSTRIES

A diverse set of services for training, accompaniment, technical support, means of production or other specialised cultural and creative activities, often of a transversal nature, aimed at different cultural or creative sectors, as well as applied from the cultural setting to other areas.



### Artistic and cultural education

Formal (regulated system of teaching at different levels) / Non-formal (specialised training outside the regulated system).



### Cultural mediation

Artistic mediation / Cultural guide / Educational services / Exhibition assistance / Facilitation-revitalisation-animation / Multicultural mediation / etc.



### Art brokerage

Curatorship / Management and representation / Programming / etc.



### Communication

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



### Event organisation and production

Conferences / Fairs / Festivals / etc.



### Leisure and recreation

Cultural tourism / Free-time activities / etc.



### Cultural consulting

Advisement and support / Analysis-investigation / Creativity and innovation / Specialised legal services / etc.



### Cultural management

Cultural administration / Design and management of cultural projects and organisations / Technical secretariat / etc.



### Financing

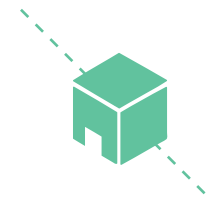
Micro-financing and collective investment / Specific financial products for the sector / Sponsorship and patronage / etc.



### Production and reproduction services and media

Graphic arts / Hardware, software and telecommunications / Mechanisation and industrial production / Museum production / Technical services and equipment / etc.

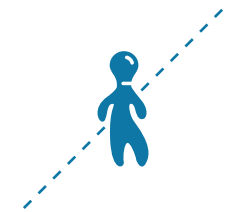
## COMPLEMENTARY SETTINGS



### Structural setting

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

- Archives
- Art galleries
- Auction rooms
- Book stores
- Cinemas
- Co-workings
- Concert halls
- Creation factories
- Cultural centres
- Digital content repositories and channels
- Libraries
- Maker spaces and Hacklabs
- Multi-purpose spaces
- Museums
- Production centres
- Specialised training centres
- Studios and workshops
- Thematic and leisure parks
- Theatres
- etc.



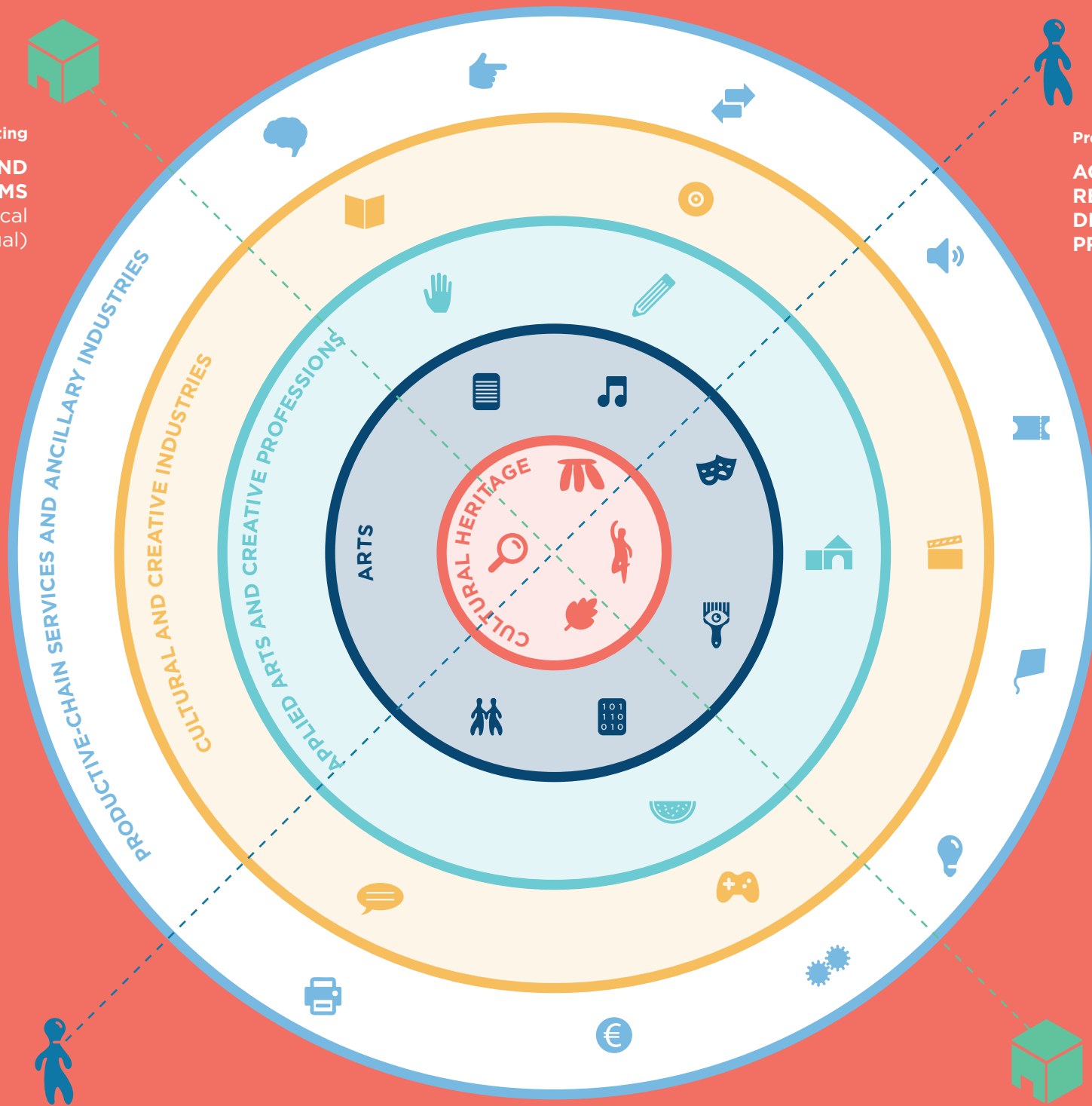
### Promotion setting

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

- **Public administrations** (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:** Associational federations / Business associations / Intellectual and industrial property rights management companies / Sectoral clusters / Trade union organisations / etc.

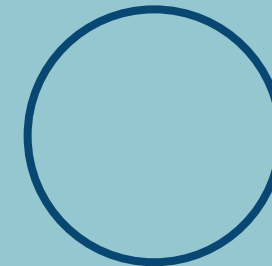
Structural setting  
**SPACES AND PLATFORMS**  
(both physical and virtual)

Promotion setting  
**AGENTS FOR REGULATION, DEVELOPMENT AND PROMOTION**



# 3

## VALUE CHAIN

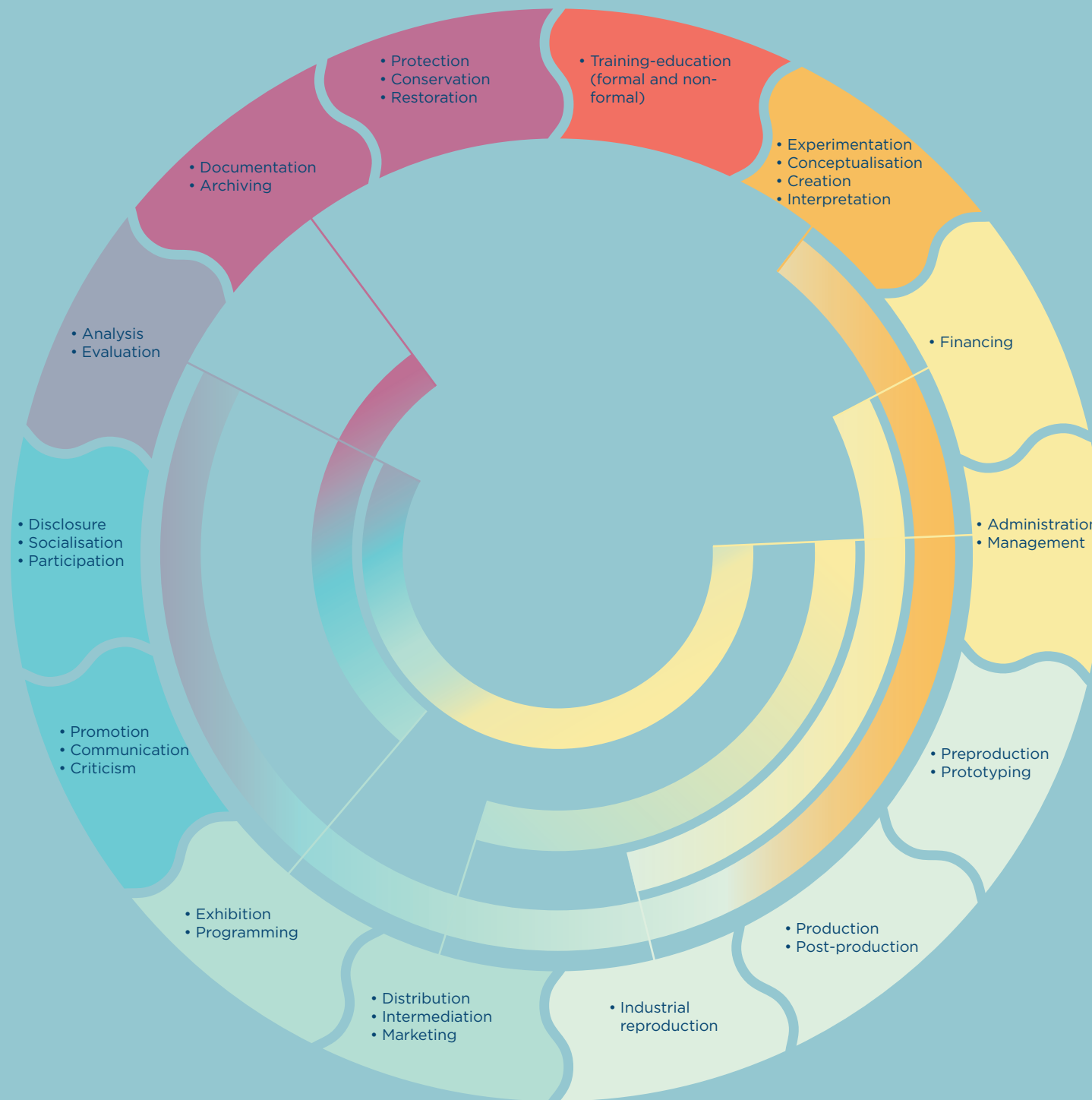


The value chain is understood to be the set of differentiated stages of value aggregation, which in a linked, but not necessarily consecutive manner, allow for the cyclical representation of the activities required for the proper operation of the relationship between supply and demand. The set of links is usually covered by more than one agent.

It is extremely useful to analyse the value chain of the different cultural and creative sectors and sub-sectors, and to know the position of the different professional organisations 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 processes, products, 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, where that main value contribution and meaning lie 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 sub-sectors. Furthermore, in order to be operational, we have grouped different sub-phases or functions on each link.



### PROTECTION / CONSERVATION / RESTORATION

Activities and processes aimed at the continuity, protection and recovery of irreplaceable original artistic and cultural manifestations, in order to facilitate their identification, prevent their deterioration, transmit their meaning to current and future generations, and promote the responsible and sustainable use thereof.

### DOCUMENTATION / ARCHIVING

Information management tasks with the aim of guaranteeing a documentary heritage as well as generating, sharing and socialising knowledge in an orderly, systematic way.

### ANALYSIS / EVALUATION

Generation of tools, indexes and indicators (and the application thereof in situation and impact studies over time), of cultural and creative policies, programmes, projects and actions.

### DISCLOSURE / SOCIALISATION / PARTICIPATION

Brokering actions targeting accessibility, interaction and generation of settings conducive to cultural and creative practices. They are drivers of knowledge, dialogue and shared learning, as well as of the involvement of the community in cultural production as a social reality.

### PROMOTION / COMMUNICATION / CRITICISM

Actions aimed at the active listening, dissemination, showcasing, inducement and/or critical analysis of cultural and creative productions in their relationship with the different target audiences.

### EXHIBITION / PROGRAMMING

Demonstration, presentation or exhibition before a final target audience of creations, productions or creative processes, either separately or as part of an action programme.

### DISTRIBUTION / INTERMEDIATION / MARKETING

Specialised market launch actions, through physical or virtual channels, a supply of cultural and creative products, services, ideas or experiences, produced in-house or externally.

### TRAINING / EDUCATION (FORMAL AND NON-FORMAL)

Development and transfer to third parties, with professional guidance, of knowledge, methodologies, techniques, languages, etc., around the arts and the various expressions or cultural and creative practices, within the framework of the regulated teaching system or in non-formal educational settings.

### EXPERIMENTATION / CONCEPTUALISATION / CREATION / INTERPRETATION

Processes of exploration, development, combination and contrasting of ideas and practices with a view to generating new creations or recreating pre-existing creations, generating new knowledge, new views or new attitudes regarding a field or expression of arts and culture or, using the latter, influencing changes and transformations in other areas or social fields.

### FINANCING

Direct contribution, advice or specialised mediation in the attraction or generation of monetary or non-monetary resources, earmarked for the development of projects and / or the everyday activity of a natural person or organisation in the cultural and creative ecosystem.

### ADMINISTRATION / MANAGEMENT

Advice, planning and specialised management in strategic, organisational, operative, administrative, fiscal and/ or fundamental legal aspects in the performance of cultural and creative activity.

### PREPRODUCTION / PROTOTYPING

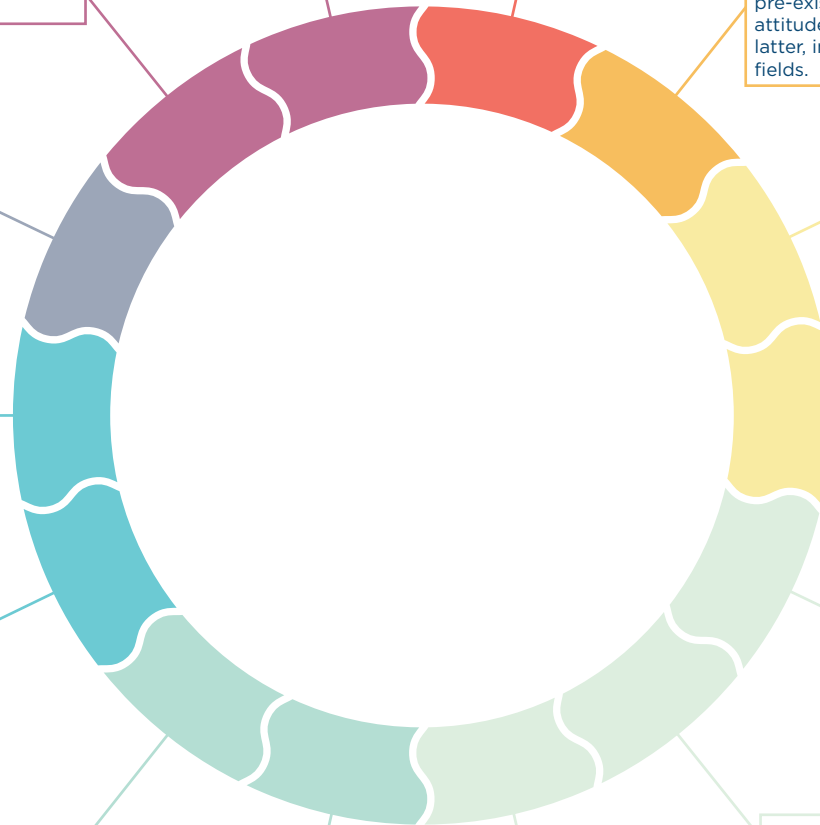
Tasks, creative approaches and prior preparation processes, necessary for the production, socialisation or marketing of an idea, product or cultural experience, including the testing processes (trial-error) and different systems of physical or visual expression that serve to guide decision-making on the following phases.

### PRODUCTION / POST-PRODUCTION

Systematic organisation of processes and activities conducive to transforming prototypes or formal ideas into knowledge or models of thought, products, services or cultural experiences, prior to distribution, communication, socialisation or marketing thereof, as well as the subsequent technical assistance, updating and follow-up.

### INDUSTRIAL REPRODUCTION

Processes for the serial production, either physical or digital, of an artistic, cultural or creative creation, for the mass distribution thereof and its scalable optimisation with variables of an economic and/or access nature.



# 4

## IMPACTS AND RETURNS



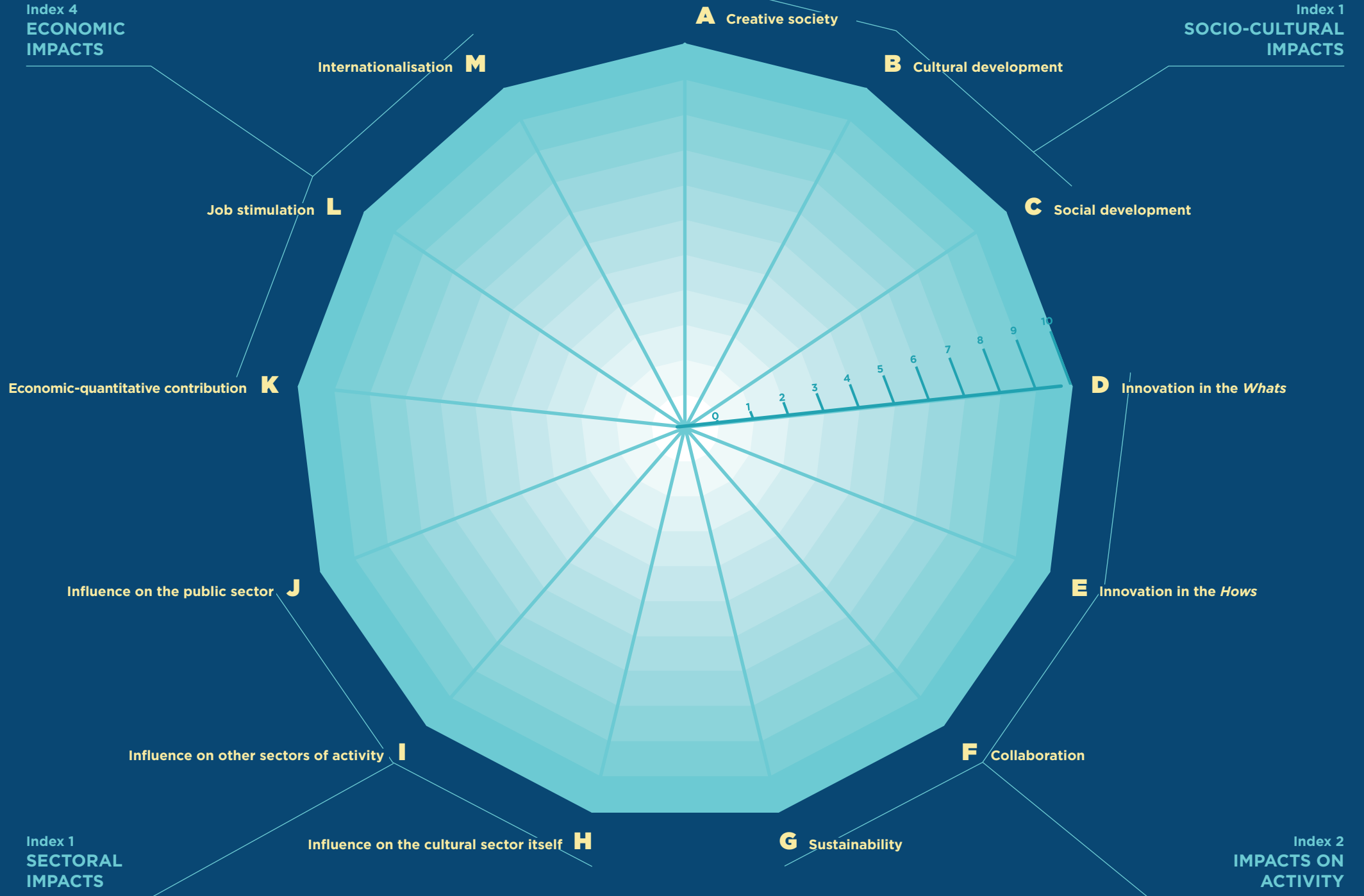
Impacts and returns are understood as the expression of the effects, changes or results derived from the implementation of a certain plan, programme, project, service or action, on a social group, a specific area or the very process, organisation and/or agents involved.

These short-, medium- and long-term consequences and cause-effect relationships can be of a varying nature, such as internal or external, specific or global, planned or unplanned, positive, negative or neutral returns, direct or indirect, to name but a few. And they also address the quantity, quality and extent thereof.

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, a self-diagnosis proposal has been developed - which has a more reflective spirit of advocacy than a quantitative-analytical nature- comprising a reference battery of four indexes and thirteen dimensions.

Index 4  
**ECONOMIC  
IMPACTS**

Index 1  
**SOCIO-CULTURAL  
IMPACTS**



## Index 1. SOCIO-CULTURAL IMPACTS

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The effects produced in the setting, on the territory, the people, their social systems and the challenges to be addressed in common.

- A Creative society**  
Promotion, both individually and collectively, of creation and creativity, of critical thinking and of the production of new narratives, worldviews and subjectivities.
- B Cultural development**  
Promoting democracy and cultural democratisation. Development of culture as a right. Access to production and cultural enjoyment. Creation and qualification of audiences.
- C Social development**  
Fostering social cohesion and addressing challenges related to education, integration, healthy living, environment, leisure, etc.

## Index 2. IMPACTS ON ACTIVITY

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The effects in relation to the activity itself, including both the content thereof and the way it is developed.

- D Innovation in the *Whats***  
Creation of new ideas and content. Generation of an innovative and differential range of activities, products, services and cultural experiences.
- E Innovation in the *Hows***  
Development and/or application of new systems, methodologies and tools for relations, governance, creation, production, distribution or ownership.
- F Collaboration**  
Promotion of spaces and collaborative practices. Participation in collective projects and processes. Coordination through associations, networks and alliances.
- G Sustainability**  
Application of criteria and measures relating to care for the environment, the responsible use of resources and the minimisation of the ecological impact.

## Index 3. SECTORAL IMPACTS

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The collateral effects produced on the cultural sector itself, on other productive social settings, and on the public sector.

- H Influence on the cultural sector itself**  
Invigoration and driving capacity, through: dimension, referentiality and relations, innovative capacity, opening of markets, industrialisation potential, etc.
- I Influence on other sectors of activity**  
Promotion of dialogue, cooperation, intersectoral transference and hybridisation, and transdisciplinary relations.
- J Influence on the public sector**  
Contribution to the development and assessment of public policies and of new plans and measures. Evolution of open governance standards and procedures.

## Index 4. ECONOMIC IMPACTS

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The effects related with the generation and distribution of wealth, employment or the internationalisation of the activity.

- K Economic-quantitative contribution**  
Production of direct or indirect benefits (positive externalities). Distribution of capital. Volume of turnover, contribution to GDP and tax returns.
- L Job stimulation**  
Direct or indirect generation and/or maintenance of jobs. Working conditions and measures for equality, inclusion, conciliation, personal development, etc.
- M Internationalisation**  
Presence in markets or foreign commerce. Participation in international networks, circuits or projects.



# 5

## INTERSECTIONS AND COMBINATIONS

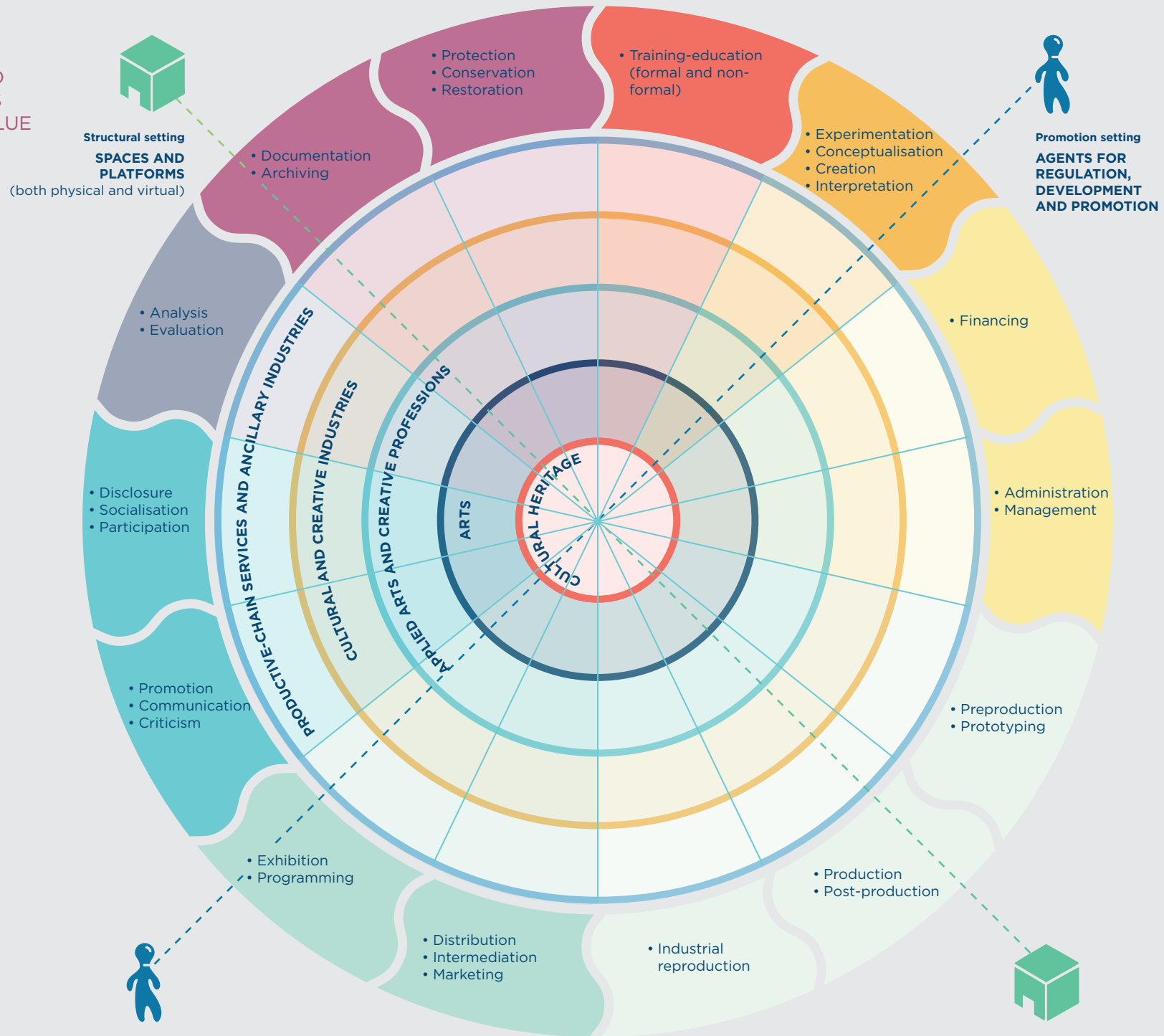


An ever greater part of the power and value of the cultural and creative ecosystem is to be found in: the redefinition and repositioning of pre-existing agents; the emergence of new agents whose diversity—in terms of typology, fields of activity or forms of knowledge socialisation—transcends the usual conventions; and the possibilities for the appearance of emerging phenomena offered by the combinations thereof.

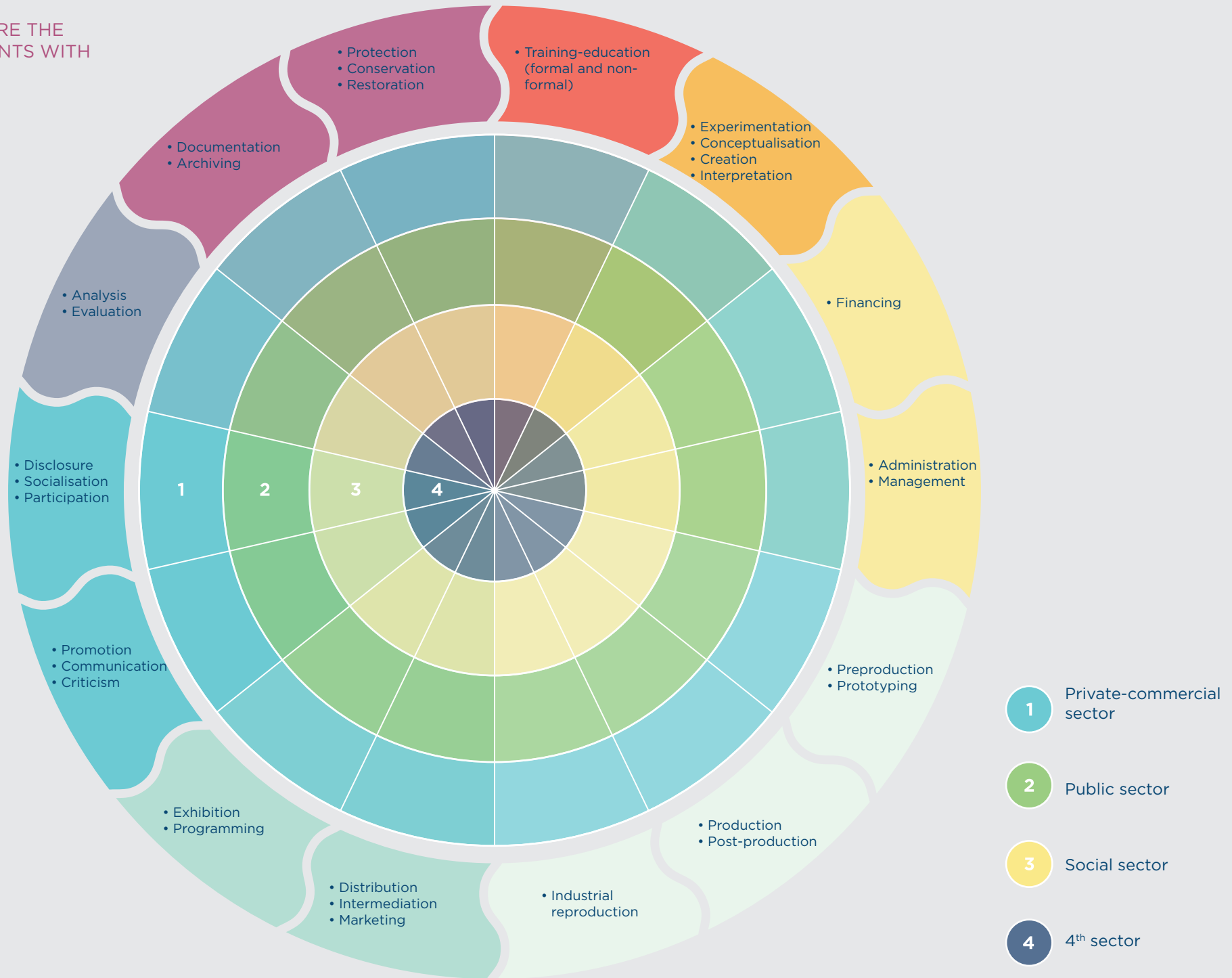
For this reason, in addition to the matrices that can be used to analyse each of the relevant aspects separately, KULTURSYSTEMA proposes three complementary matrices (which cross data), helping to provide a more refined and complex interpretation and discover and emphasise peculiarities, potentials and opportunities, in the area of activity of each agent or of a territory.

- **A matrix to compare sectors and sub-sectors with the value chain.** This allows us to observe what an organisation focuses on (and on what it does not) or what the distribution, within a territory, of the action niches of its cultural and creative agents is, and, consequently, which spaces are not covered and which are over represented.
- **A matrix to compare the typologies of agents with the value chain.** This enables us to see if there is a particular trend in a specific territorial area regarding the type of added value that the different creative agents contribute to the market and society on the basis of their formal nature.
- **A Matrix for the intersection of the typology of agents with sectors and sub-sectors.** This provides a photograph of which fields of artistic, cultural or creative action condition, or are conditioned by, the type of agent analysed on the basis of their formal nature.

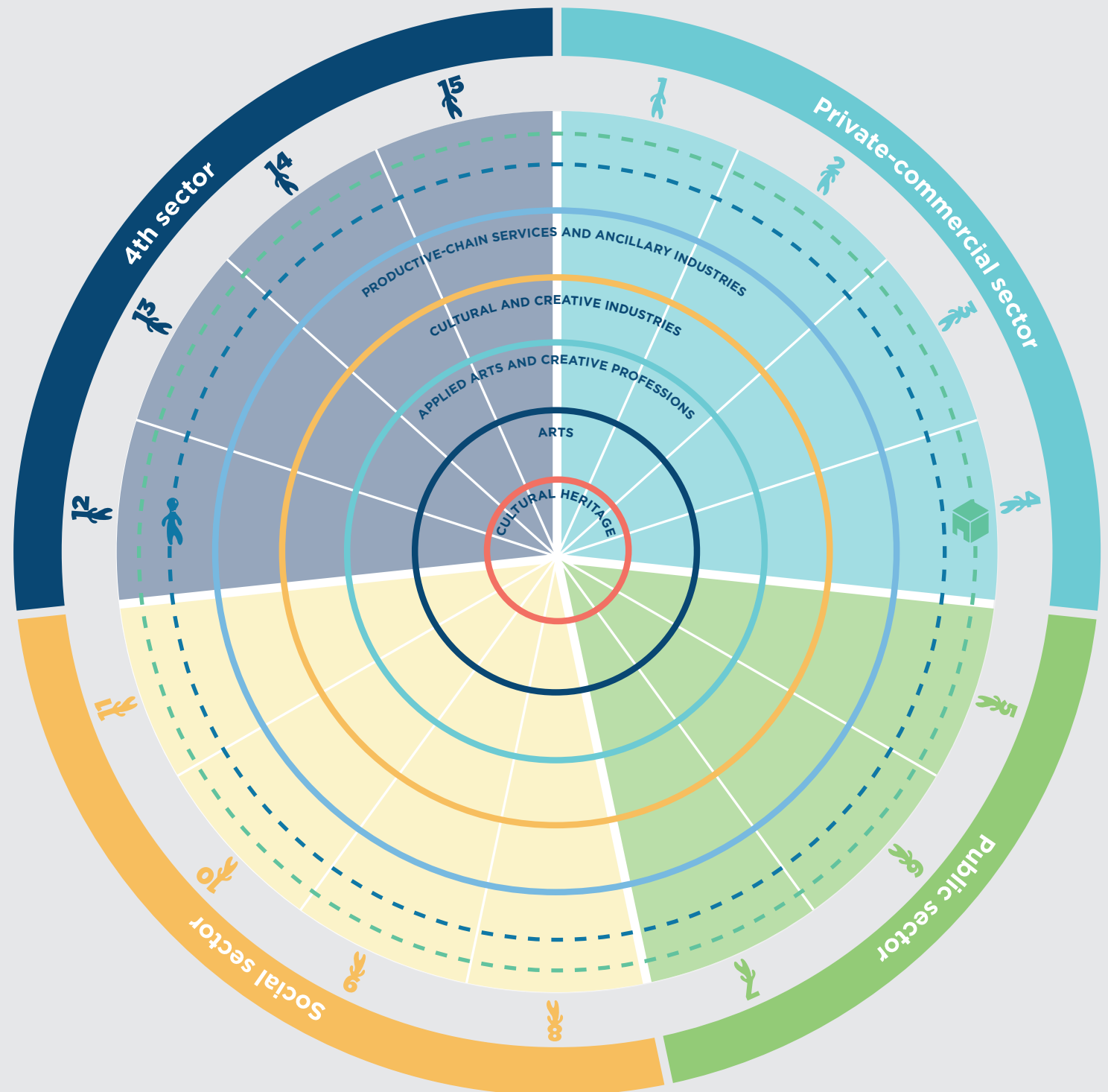
A MATRIX TO COMPARE SECTORS AND SUB-SECTORS WITH THE VALUE CHAIN



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

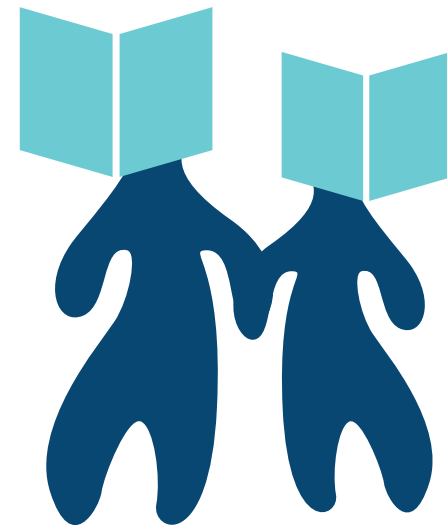


A MATRIX FOR THE INTERSECTION OF THE TYPOLOGY OF AGENTS WITH SECTORS AND SUB-SECTORS



# 6

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# K RR S K N

INNOVATION IN CULTURE  
CULTURE OF INNOVATION  
INNOVACIÓN EN CULTURA  
CULTURA DE LA INNOVACIÓN

KARRASKAN.ORG

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