



CCI MAPPING ANALYSIS REPORT

JÁSZBERÉNY

CCI mapping for cultural-led development of
European small and medium sized cities -
the city of Jászberény

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Version 3.0





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Introduction

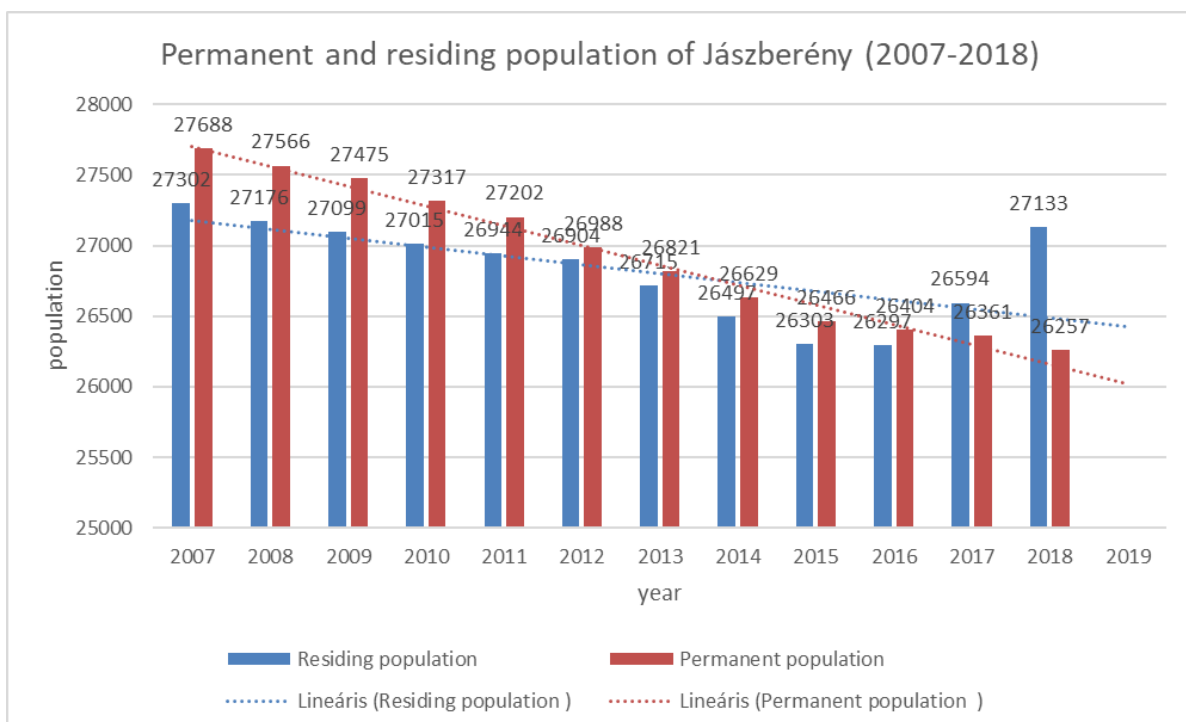
The CCI Mapping Report was produced based on the methodological instructions of Regensburg University (RUNI). The report presents mostly the results of data analysis where the list of the to-be-interpreted statistical data was also set by the uniform statistical data table edited by RUNI.

The appendix of the Report is the Excel table holding all data and time series of data that were possible to acquire from central statistical resources, sectoral data basis and local municipality data sources.

The obstacles of data gathering were most serious in section / chapter 5 focusing on local CCI. Due to the vague interpretation of the CCI sector based on firm sectoral policy (as a precondition of systematic data gathering) the statistical data available in Hungary lacks the sophisticated data generation which would enable the municipalities (and other level regional actors) to gain a clear picture of the productivity, labor situation, contribution of the CCI sector and sub-sectors to the - statistically also lacking - municipality GDP.

1. General information about the city

1.1 According to the data of the Hungarian Central Statistical Office, Jászberény had a population of 27 133 inhabitants at the end of 2018, the same year the permanent population was 26 257. The trend lines in Figure 1. show that over the past two decades both the permanent and residential population in the city have been declining. Having a closer look at the statistical data one can easily spot change in the trends of the permanent population in the recent years. The permanent population exceeded the residing population till 2016 while recently it has been far below. Starting in 2016, the residing/ dwelling population (including the ones staying temporarily)



1. Figure The permanent and residing / dwelling population of Jászberény 2007-2018

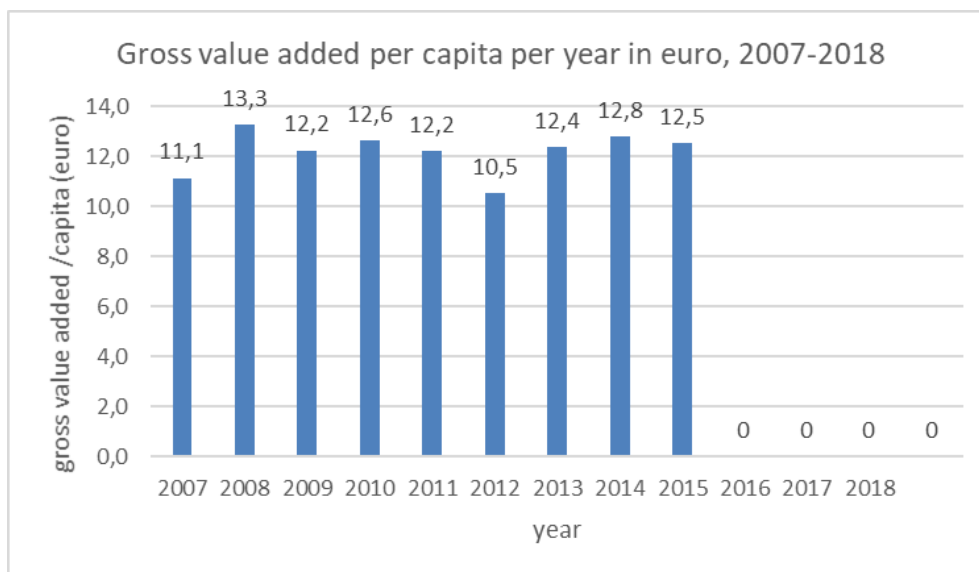


of the city is growing rapidly. This is due to the presence of the approximately 3,000 Ukrainian guest workers as temporary residents of the city - a major contributor of the noticeable growth of the population. No further growth is foreseeable however, as the Electrolux factory attracting guest workers in large numbers has moved a major assembly line to a location near the Ukrainian border.

1.2 The area of the city is 221.35 km².

1.3 Data of **gross value added per capita** is available until 2015. Gross value added per capita in euro was calculated on the basis of the source data indicated in the HUF in https://www.ksh.hu/docs/hun/eurostat_tablak/tabl/tec00033.html-n.

The gross value in HUF was divided by the MNB (Hungarian National Bank) mid range euro exchange rate for the 1st of January of the subsequent years (source: <http://mnbkozeparfolyam.hu/>), thus producing the value added in euro as expected by the CCI mapping methodology.



2. Figure Gross values added in Jászberény in euro 2007-2015

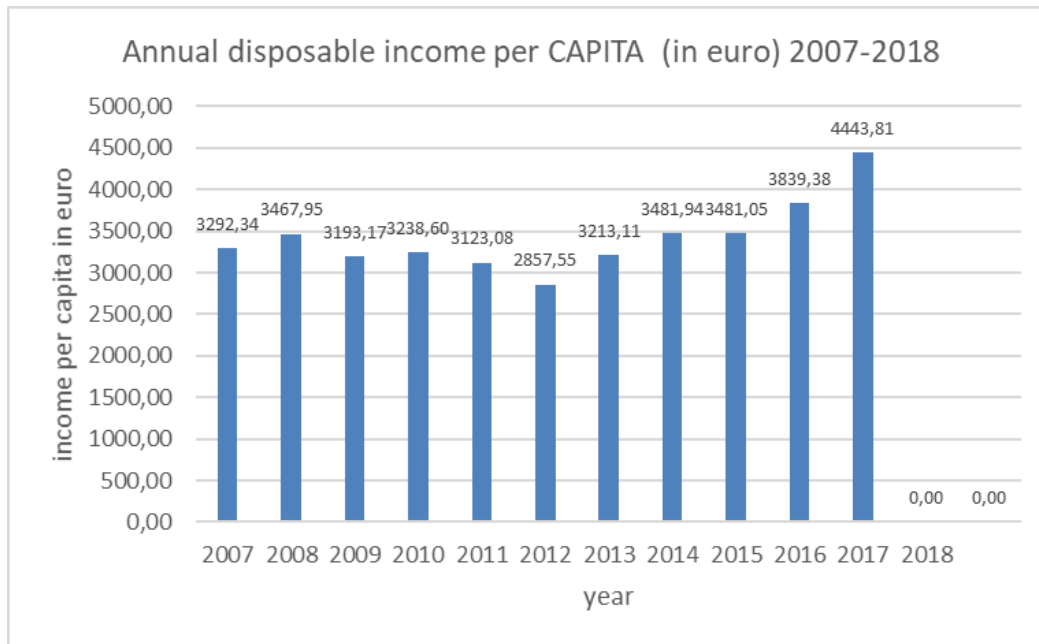
The distortive factor of fast devaluing HUF, thus growing exchange rate has been eliminated for our calculation. In Figure 2 it can be seen that gross value added per capita actually stagnated (slightly fluctuated) and ranged from around 12 euro/ inhabitants to 2015. There is no information on what has happened since then.

1.4 The following data type to analyze is the **Average disposable annual household income - EUR**. No suitable domestic data source was found for this data type.

Instead, we use the total domestic income (HUF/person) data type per capita, converted into euro. The figure in HUF is divided by the MNB mid-range euro exchange rate (source: <http://mnbkozeparfolyam.hu/>) on the 1st of January each examined year.



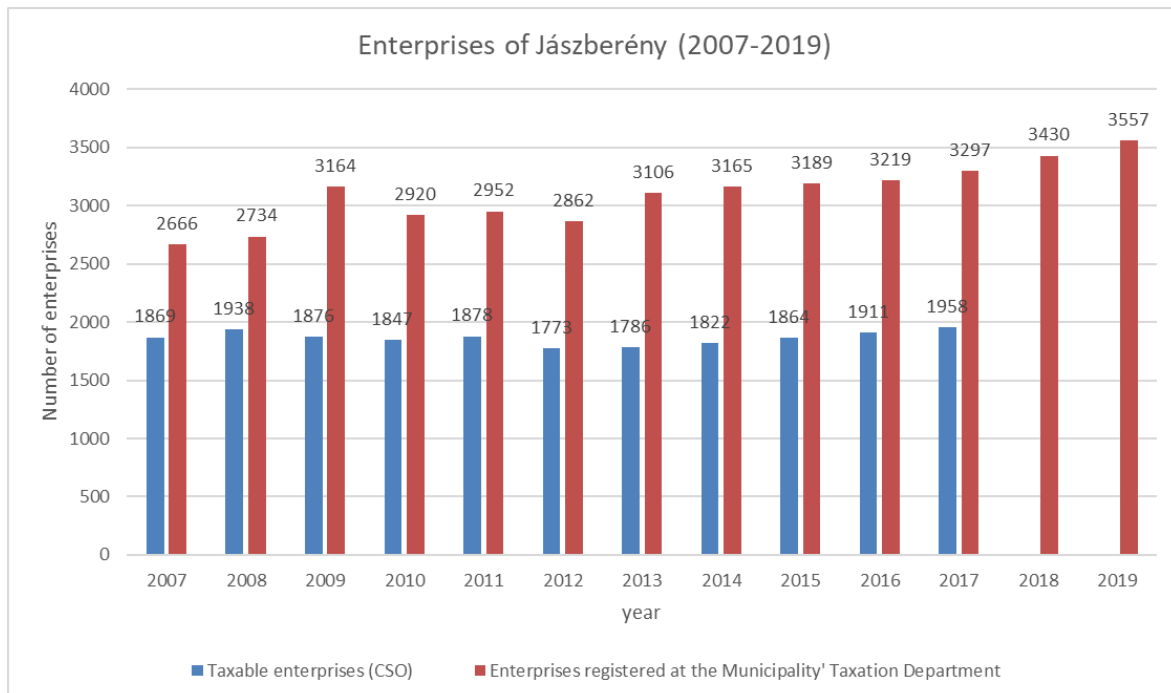
Total disposable income per capita decreased until 2012 following the crisis, before increasing significantly in each year except for 2014, 2015.



4. Figure Annual disposable income per capita in Jászberény 2007-2018

1.5 The total number of businesses can be obtained from multiple data sources, but the consistency is questionable.

Unfortunately we are not able to take into account the annual turnover of at least EUR 17 500 expected in the methodology as limit for the 'taxable undertakings'¹.



3. Figure The enterprises (CSO) and local businesses in Jászberény 2007-2019

¹ *Total number of enterprises is defined here as the total number of taxable entrepreneurs with annual income of at least €17,500 (German value for marginal self-employment)



According to CSO TEÁOR (a code system for businesses: Uniform Sectoral Classification System of Business Activities), the number of companies operating and paying tax in Jászberény hardly changed between 2007-and 2019 - marked by blue columns in Fig. 4. The crisis was around 2012 and 2013, when the number of businesses was the lowest during the period under review.

Based on data provided by the Jászberény City Council's Tax Administration the worst year for business was 2012. This data series includes companies registered in the Office but not necessarily operating and paying tax now. According to city records, there were 3,557 businesses in Jászberény in 2019, of which 1,726 were companies and 1,831 were self-employed.

1.6 Size of the city's economic sectors by its share to the GVA - is accessible for the **county level** in the TEIR database.

1.7 Purchasing Power Index: In 2019 an average inhabitant had EUR 14,739 in Europe and EUR 7,416 in Hungary. "In Hungary, the value for purchasing power per capita exceeded the European average for the first time in 2019 with EUR 7,416. This represents a significant increase of almost 12% compared to EUR 6654 in 2018. Hungary - behind Poland - is the 30th among the countries ranked." (Source: <https://www.gfk.com/hu/aktualitasok/press-release/gfk-vasarloero-2019/>)

Only five out of the 20 counties of Hungary have higher purchasing power per capita than the national average. The purchasing power of Jász-Nagykun Szolnok county is 91.5% of the national average.²

For Jászberény, the purchasing power index was 119 in 2009 and 134 in 2016, where 100 as a base value represents the national value. For comparison: for Budapest, the domestic/national p.p. index was 124.5 in 2019, while the European index (relative to the EU average) was only 62.6.

1.8 The retail centrality index is retail spending coming from surrounding areas of the city in relation to retail spending the city emits to those areas³. Cities where commercial attractiveness is strong have an index value beyond 100 because there is more retail spending from the surrounding areas than their inhabitants spend in the same area.

This statistical indicator is not included in the CSO or other statistical data sources. Based on the empirical experience for Jászberény it is far beyond 100 for the city due to large retail capacities and visibly lower in the neighboring settlements.

1.9 The commuting balance, which measures the number of commuters in and out of the daily commute, is measured by the CSO only during the census. This information is only available for the counties not for the settlements.

²Forrás:

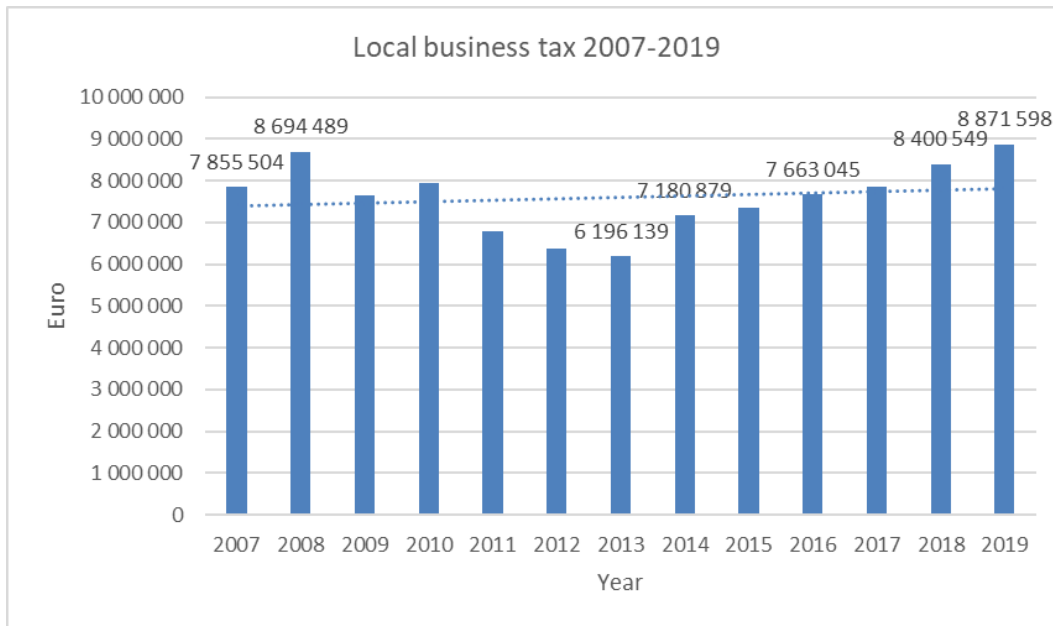
https://www.gfk.com/fileadmin/user_upload/country_one_pager/HU/documents/20191029_GfK_A_Vasarloerorol.pdf

³ **Centrality Index = (Retail Turnover in % / Retail Spending in %) x 100



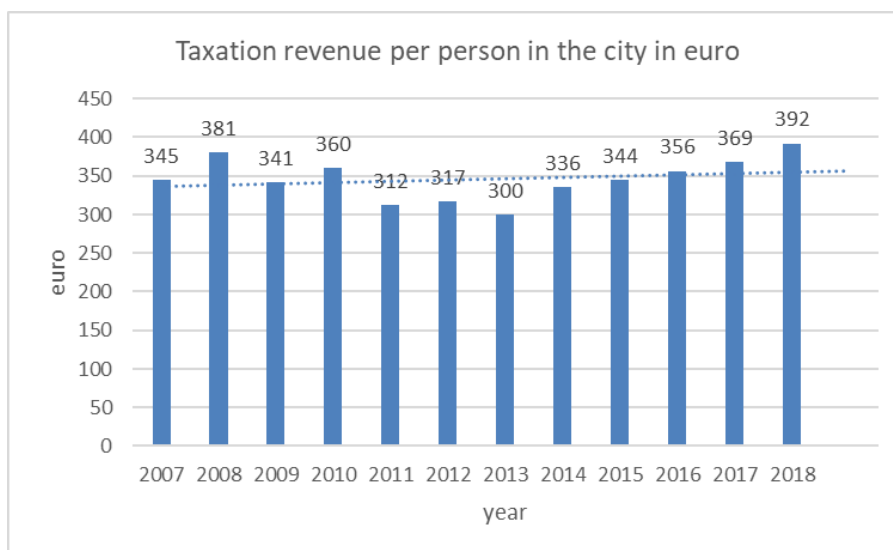
1.10 **Local Business Tax revenue has been increasing constantly over the past 7 years.** Naturally, not every year is equally successful because of changes in the economic macro environment and other impacts.

The impact of the 2008 crisis on local tax revenues was most pronounced in 2013, followed by signs of gradual recovery with yearly increases (of which only a few are shown in the figure). The highest amount is linked to 2019, the first year when the city surpassed the record 2008 Local Business Tax income.



5. Figure Local business tax revenue in Jászberény in euro 2007-2019

1.11 **The development of the total local/municipal tax revenue per inhabitant is almost identical to the pattern of changes in business tax revenue over time.** Accordingly, the lowest value is in 2013.

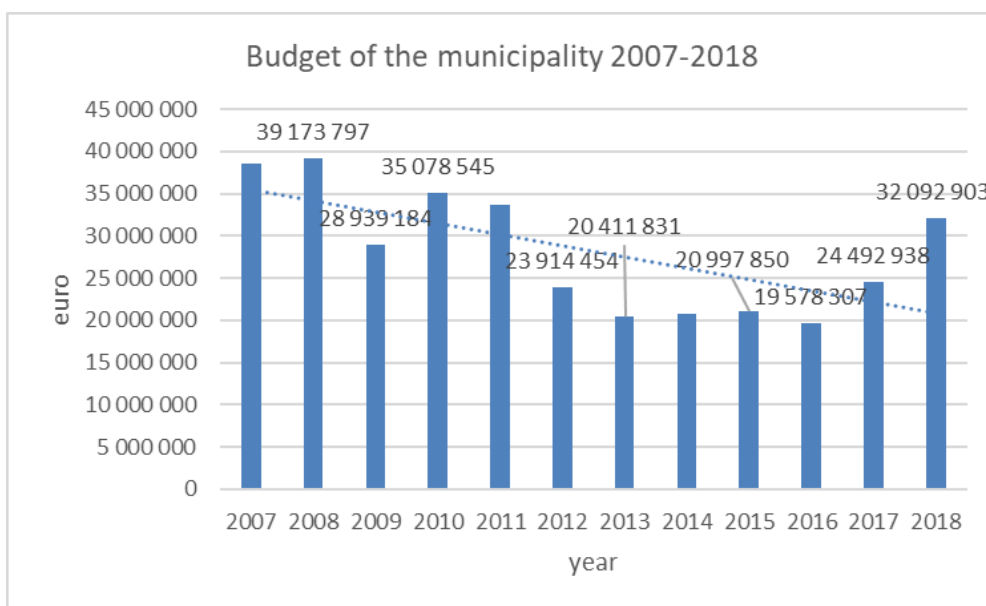


6. Figure Overall taxation revenue per capita in Jászberény in euro 2007-2018

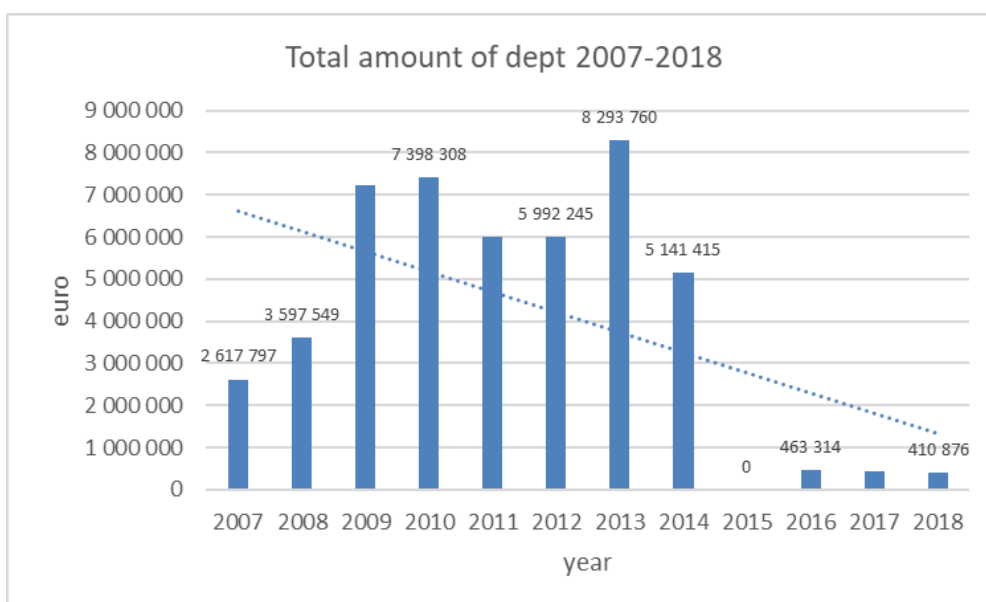


1.12 The city's total budget has fluctuated strongly over the past 12 years. In all respects, the most favorable year was 2008. Between 2012 and 2016, the sum of the budget ranged from 50% to 60% of the 2008 figure. Interestingly, its lowest value was not in 2013 (although it was also low compared to previous years) but in 2016. In the years since, the budget has been increasing and in 2018 it exceeded EUR 30 million.

The Budget of the city for 2020 is 9,885 Billion HUF (28,6 million EUR). Support for non-compulsory tasks has been reduced by an average of 40-60%. A 264 million HUF was saved by budget cuts on culture, sports and media!).



7. Figure Budget of Jászberény Municipality 2007-2018 (in Euro)



8. Figure Total amount of debt of Jászberény Municipality 2007-2018 (in euro)



1.13 The city's debt surged sharply after 2008. It peaked in 2013. As a result of the Government's municipal debt consolidation the Municipality had no debt in 2015.

In general, the financial equilibrium situation of municipalities, in particular between 2007 and 2010, deteriorated considerably, and the financial risks increased. In the municipal system, the lack of operational and accumulation resources appeared at the same time. The bank exposure of municipalities increased.

The Government announced in October 2012 that settlements with a population less than 5,000 would be fully debted and the larger settlements' debt would be partially taken over by the state.

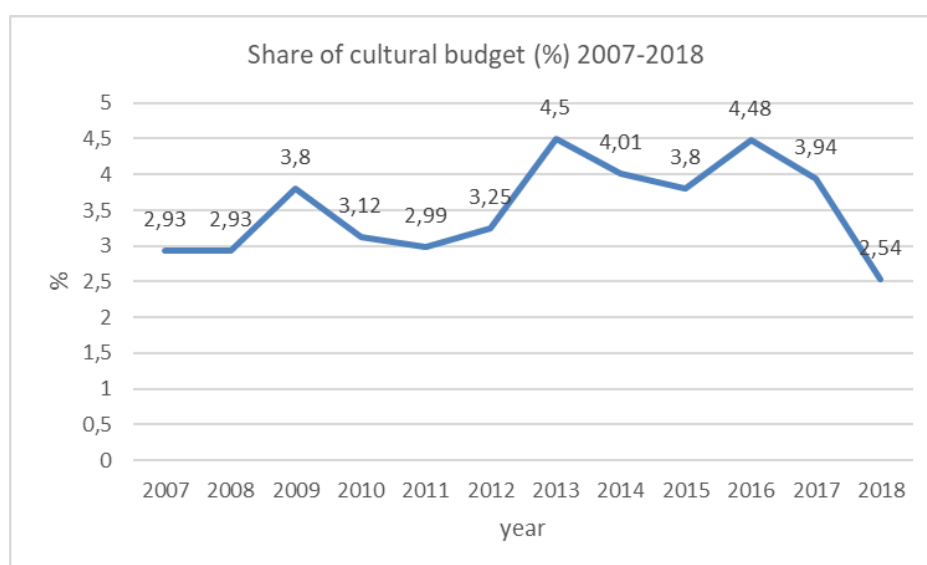
In 2014, the government also took over the "residual" debt of settlements with more than 5,000 people. This measure affected Jászberény, so in 2015 the city no longer had any debts.⁴

The Local Government's debt has started to increase again in 2016. In 2018, it was Euro 410,876, a fraction of the year before the consolidation.

Municipalities are allowed to take out loans with the approval of the National Government after firm justification. Jászberény is currently facing funding problems due to the increased cost of the several construction projects that the EU co-finances (ERFA).

1.14 The city's budget for culture includes the financing of the city's cultural public institutions, funded via Jászkerület Non-Profit Ltd. In addition, this framework includes the financing of public foundations in the city (Folklore Cultural Foundation, Hamza, etc.) and civil society organizations (the latter managed by the so-called Civil Fund in the form of tenders year after year).

As the subsidy amount did not decrease in the years when the city's budget was facing problems (2013, 2016) thus, the rate was higher in those years (Fig.9). The change in the rate is marked from 2016. It is because of the gradual increase in the total budget and the appearance of other forms of support such as the CLLD. The availability of extra external resources urged the former local government to reduce the cultural budget for civil organizations.

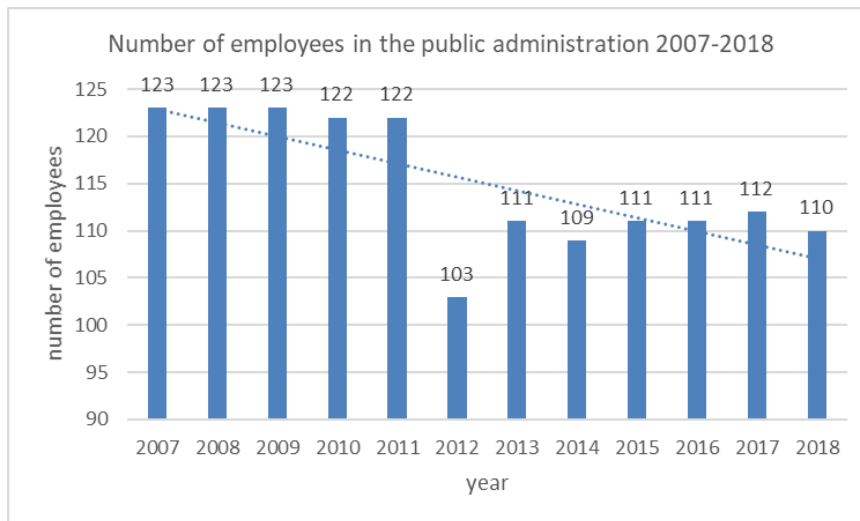


9. Figure Share of cultural budget in Jászberény 2007-2018

⁴ https://www.penzugyiszemle.hu/documents/lentnercs-2014-3-mpdf_20170820230924_59.pdf



1.15 The number of employees of the mayor's office (city administration) remained unchanged for years: 122-123 people.



10. Figure Number of employees in the public administration 2007-2018

In 2012, the situation changed with the administrative reform and the introduction of the city district (township) level public administrations between the county and a municipal level. Many administrative tasks and powers were transferred to the District Office (DO). At this time there was a major decrease in the size of the City administration (-20 persons) as with some tasks of the city administration the relevant staff members were also transferred to the DO. Since 2012 the number of employees has been stagnating (110 + - 1-2 staff members).

1.16 The Urban Development Office / Department was set up in 2013. Previously, the related tasks were carried out by the City Management Office (with 17 staff). This unit ran under the name of City Management and Urban Development Office (in 2012, 21 people worked in this office due to the growing urban development tasks). The mixed-task office was split in 2013 and the independent Urban Development Office was set up. This was purely dedicated to developing and implementing urban development projects. The number of employees was 7 in 2015, then increased to 10. Currently (March 2020) the office has 10 employees.

The Office for Urban Development is not responsible for the conceptual and strategic planning; the office's employees are primarily engaged in the preparation of the to be funded projects and implementation of projects already funded.

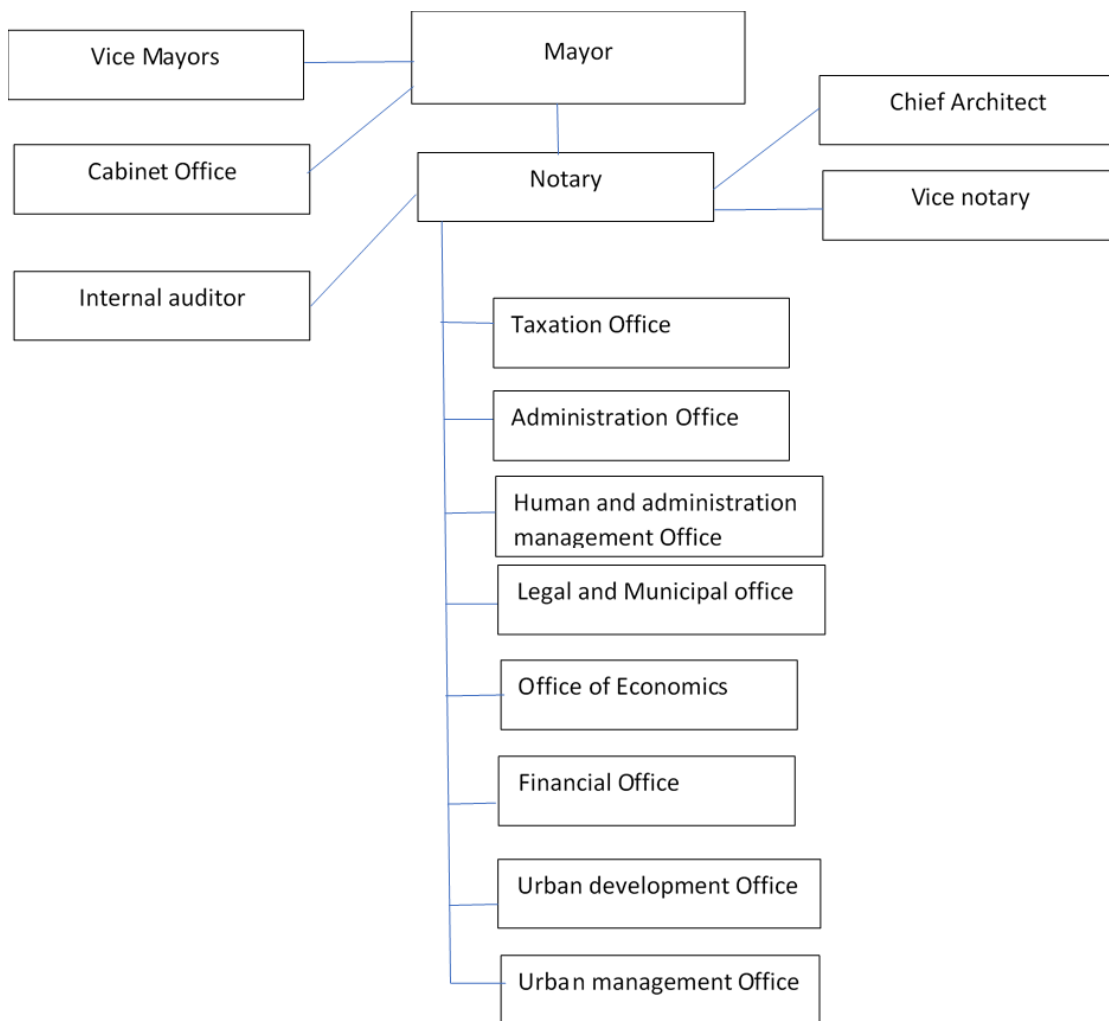
The management of the Stimulart project belongs to the Urban Development Office portfolio.

1.17 and 1.18 The Mayor's Office currently does not have an Economic Development Office or a Cultural Office. The former cultural office was dissolved with the establishment of Jászkerület Nonprofit Ltd.



The ORGANOGRAM (organizational structure) of the City Administration (Mayor's Office) is in Figure 11.

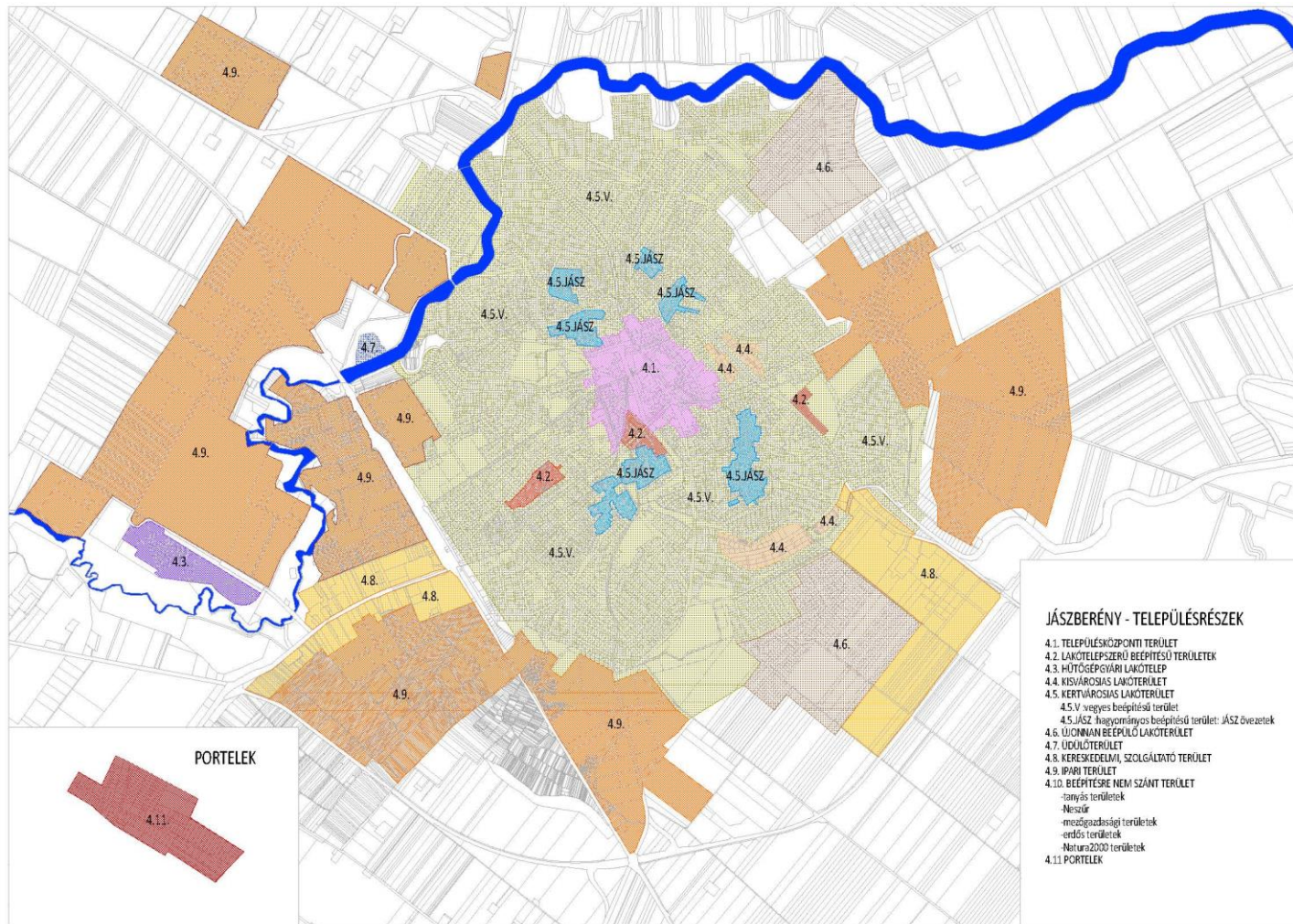
It important to note that the new city management (since late 2019) initiated a substantial transformation of the organizational set-up of the local Administration in May 2020. The proposal is under discussion now (June 2020).



11. **Figure** The organigram of the Mayor's Office (under transformation!)

1.19 and 1.20) The number of areas categorized as industrial trade zone is 7 (Figure 12, category 4.9 in orange). As shown in the map, practically the city is fully surrounded by the industrial zone (with the northern outskirts as an exception).

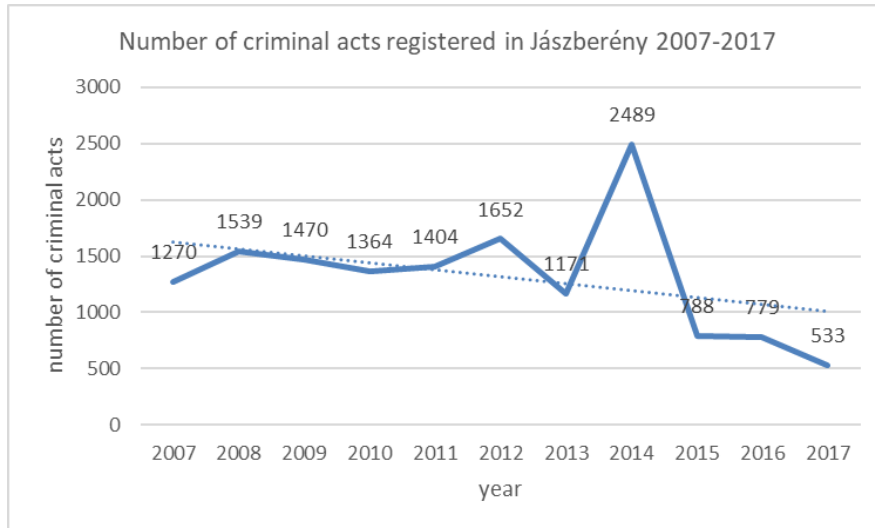
Industrial trade zones are 947,13 ha, representing 4,28 % of the total area of the city.



12. Figure Jászberény urban zones. Source 4. Appendix 18/2017. (IX. 14.) local gov. decree



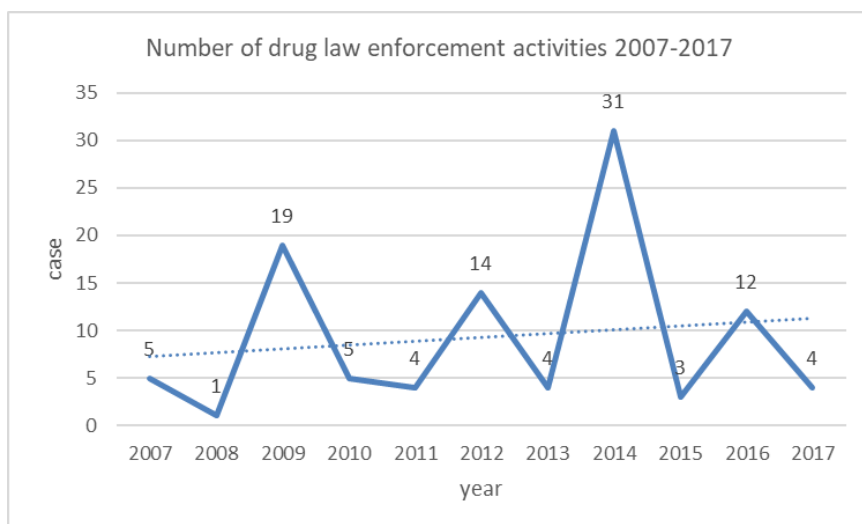
1.21) The number of registered crimes (according to the place where it was committed) is on a downward trend in Jászberény, according to the trendline. 2014 is an outlier, with no background information known. However, the number of crimes in 2017 was less than 1/3 of the 2012 figure.



13. Figure Number of criminal acts registered (according to the location of the act - Jászberény) 2007-2017

2.22 As for intentional homicide 1 case was registered each year, (2008, 2009 and 2012 2017).

2.23 The number of drug-related crimes varies widely from year to year. In this respect 2014 was the most burdensome. Though the growth is not even and gradual, according to the trendline it is clearly increasing, i.e. more and more cases are detected.



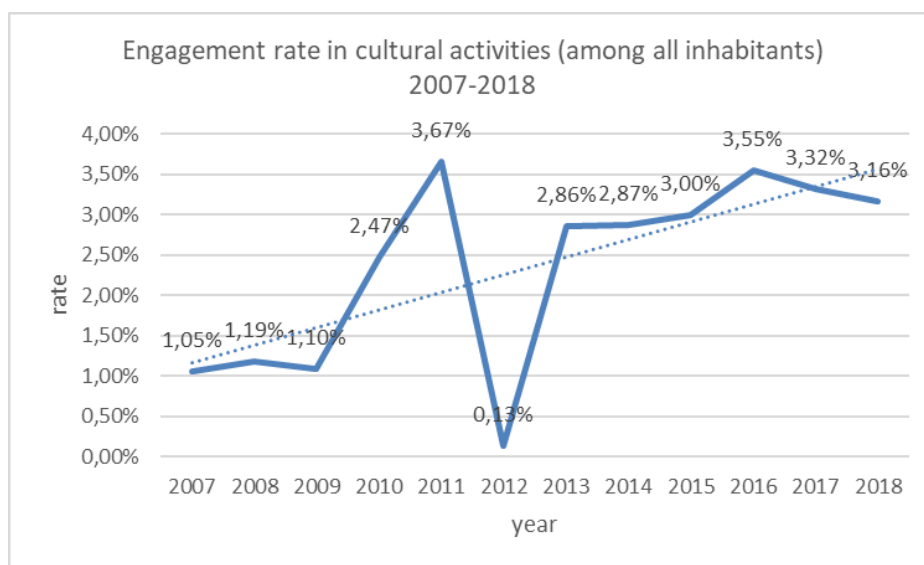
14. Figure Number of drug law enforcement activities in Jászberény 2007-2017



2.24, 2.25 and 2.26) The methodology calls for the proportion of **participants in voluntary tasks** in section 2.24 , which is the part of the population over 14 years of age (%) who, in addition to their main occupation, undertake volunteer work/tasks in groups, associations, organizations and public institutions.

There is no such data in the data sources available in Hungary, but volunteering activities in the field of cultural activities can be found in the CSO Territorial Statistics, but only in absolute terms. We could calculate the proportion of the current population for each year. The Excel table contains absolute numbers. Below (in Fig.15) the ratio to the population is shown.

No data is collected for sports activities (2.26) in the CSO Territorial Statistics.



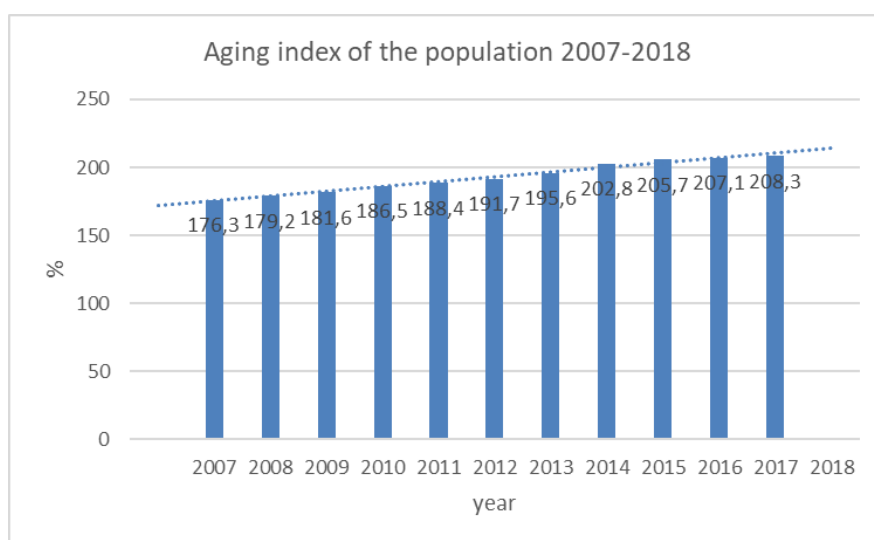
15. Figure Engagement rate in culturale activities (among all inhabitants in Jászberény 2007-2018)



2. Demographic information

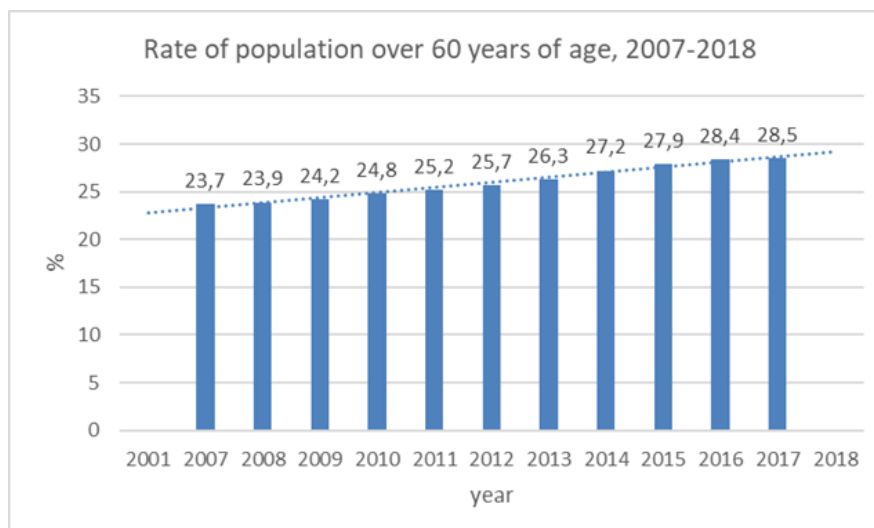
2.1) The first data type is intended to show the **average age of the population** between 2007 and 2018. The Central Statistical Office does not collect this type of data therefore the analysis is based on the (2.1) ageing index (2.11) proportion of the elderly (60-x / permanent population %) and (2.12) the vitality index, (18-39 years / 18-59 year old ones within a permanent population %).

(2.1) Population **ageing index** should be interpreted in the relation of the 60-x / 0-14 years old inhabitants (%). In the case of Jászberény, the population is strikingly ageing. The index is less and less favorable year-by-year. Since 2014 the over 60 age group has been twice as highly represented as the under 14 age group (202,8%). The trendline cannot give rise to optimism and foreshadows the consequences of the process.



16. Figure Aging index in Jászberény (2007-2018)

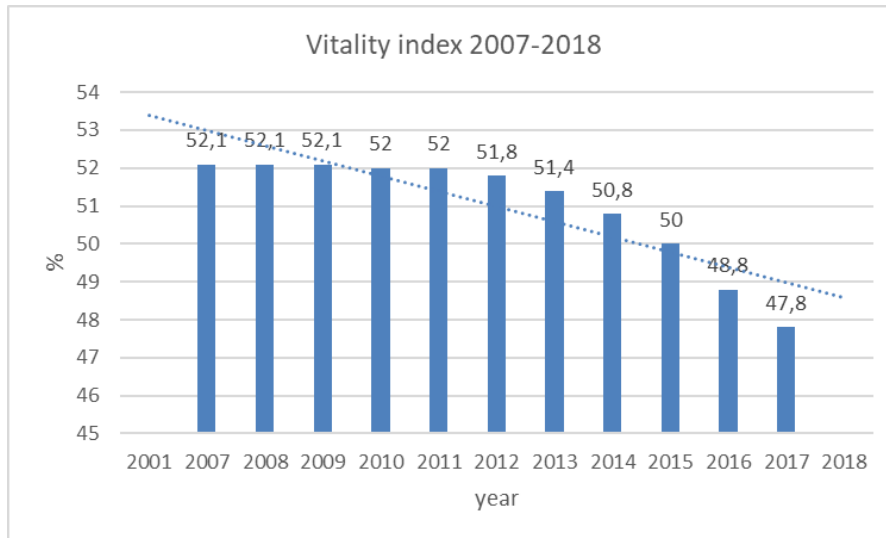
2.1.1) The same tendency can be concluded from the **rate of the old aged population (over 60)** within the population.



17. Figure Rate of population over 60 (%) (2007-2018)



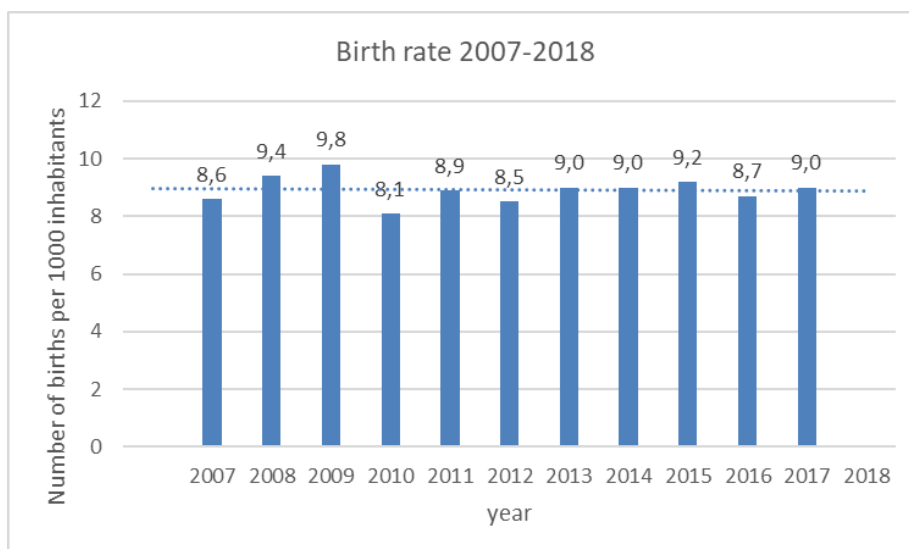
(2.1.2) The **vitality index** also provides information on the age structure of the city. The vitality index shows the proportion of 18-39-year-old ones in the permanent population compared to 18-59-year-old ones.



18. Figure Vitality index in Jászberény (2007-2018)

The trend of the vitality index in Jászberény also indicates unfavorable demographic tendencies. While the city was able to maintain around 52% between 2007 and 2012, the index's value has declined sharply since 2012. For 2017, the value was 4.3 percentage points lower than in the base year (2007). The decline accelerated by the mid-2010s, i.e. the population of 18-39 is getting smaller compared to 18-59-year-old ones.

2.2) The number of live births per thousand inhabitants is the **birth rate**.

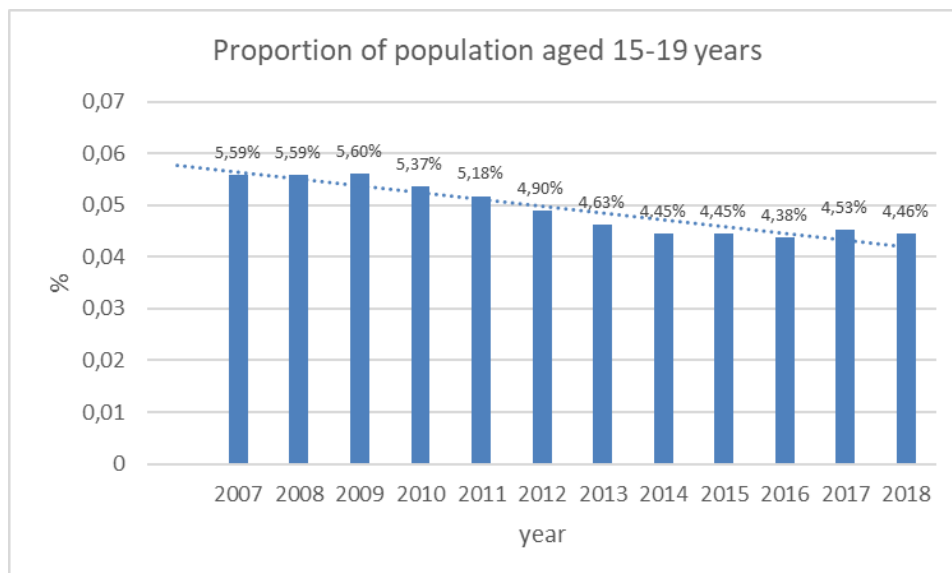


19. Figure Birth rate in Jászberény (2007-2018)

There is no clear trend for birth rate values at first sight. The trendline shows that over 20 years, the rate is moderately (very slightly) decreasing, while the values fluctuate year on year. The birth rate was the highest in 2009, while the lowest was in 2010.

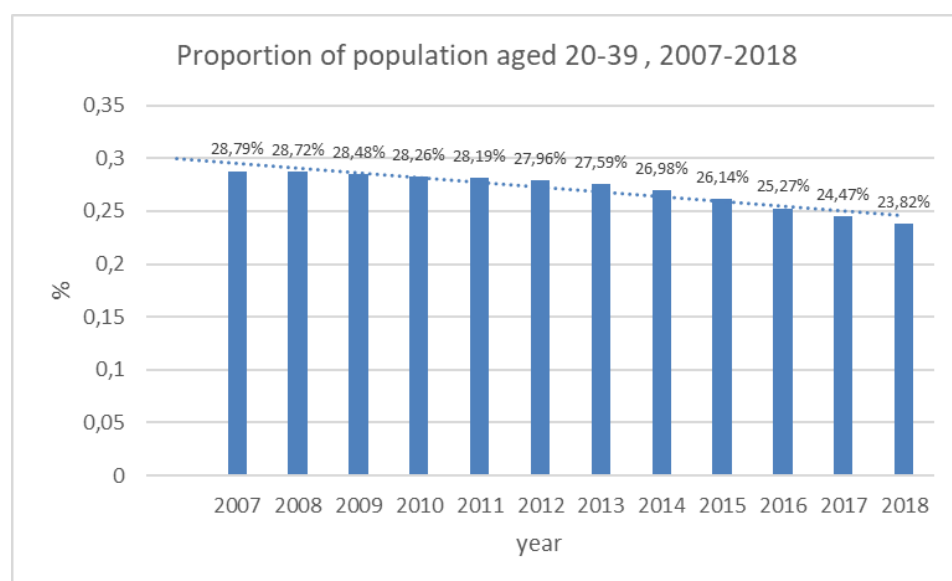


2.3) The proportion of 15- to 19-year-olds within the population is declining (see trendline). The lowest rate was in 2016, with higher rates since then, but no consistent growth can be detected.



20. Figure Proportion of population aged 15-19 in Jászberény (2007-2018)

2.4) The Central Statistical Office (CSO) does not provide aggregated data for the 20-35 years of age population, as expected by the methodology. In our analysis, we use and analyze the age group division used by CSO, which provides data for the 20-39-year-old people. Based on the trend line, this proportion is declining. The lowest rate was in 2018, which may also indicate a growing exodus of the age group. The decrease is 5 percentage from the base year (2007) to 2018.



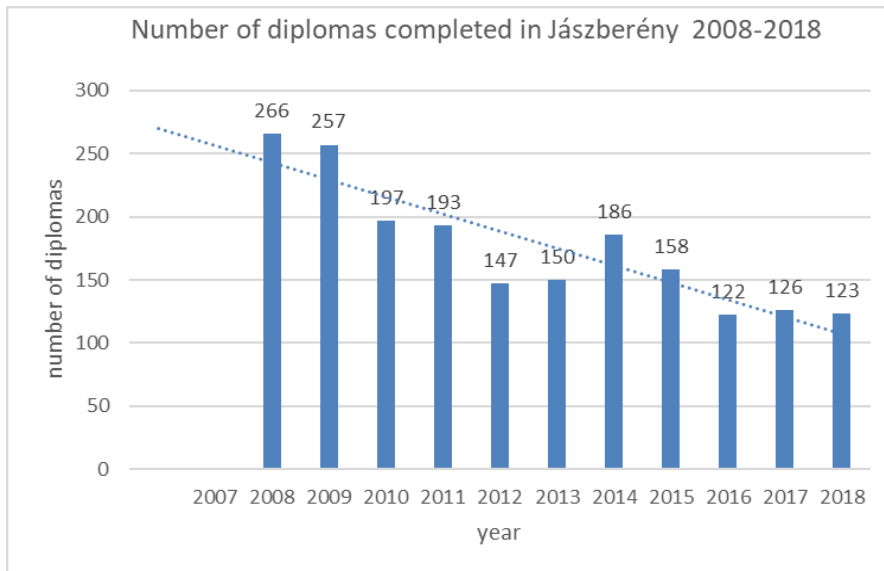
21. Figure Proportion of population aged 20-39 in Jászberény (2007-2018)

2.5) The proportion of academics in city's population is measured by the CSO at the Census (2001, 2011) and among the over-25s population. In Jászberény, this rate was 13% in 2001 (Census), compared with **19.6% in 2011**, the increase was 6.6 percentage points. The increase in the proportion of graduates is a national trend, but cities are more pronounced than the rural areas.



The next Census is expected for 2021.

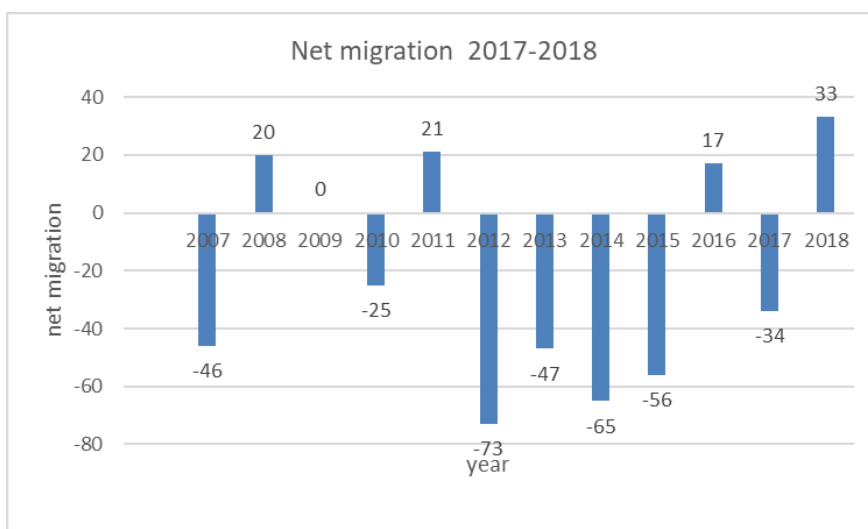
(2.5.1) Interesting data (although not requested in the methodology) is the number of students who have received a higher education degree (by training place) in Jászberény, but not necessarily by residents.



22. Figure Number of diplomas completed in Jászberény (at Jászberény Campus) (2007-2018)

Unfortunately, the trend is declining sharply, due to the nationally typical shrinkage of the relevant age group ratio and the structural problems of the Jászberény Campus, which provides tertiary education in the city.

2.6 The net migration rate has been persistently negative over the past two decades, according to the CSO data. In total, there were four years (2008, 2011, 2016 and 2018) which ended with a positive migration balance, of which the value was the most favorable in 2018: +33 people.



23. Figure Net migration rate in Jászberény (2007-2018)

The city suffered the biggest migratory loss in 2012, 2014 and 2015. Since 2016, if not clearly, the trend is improving.

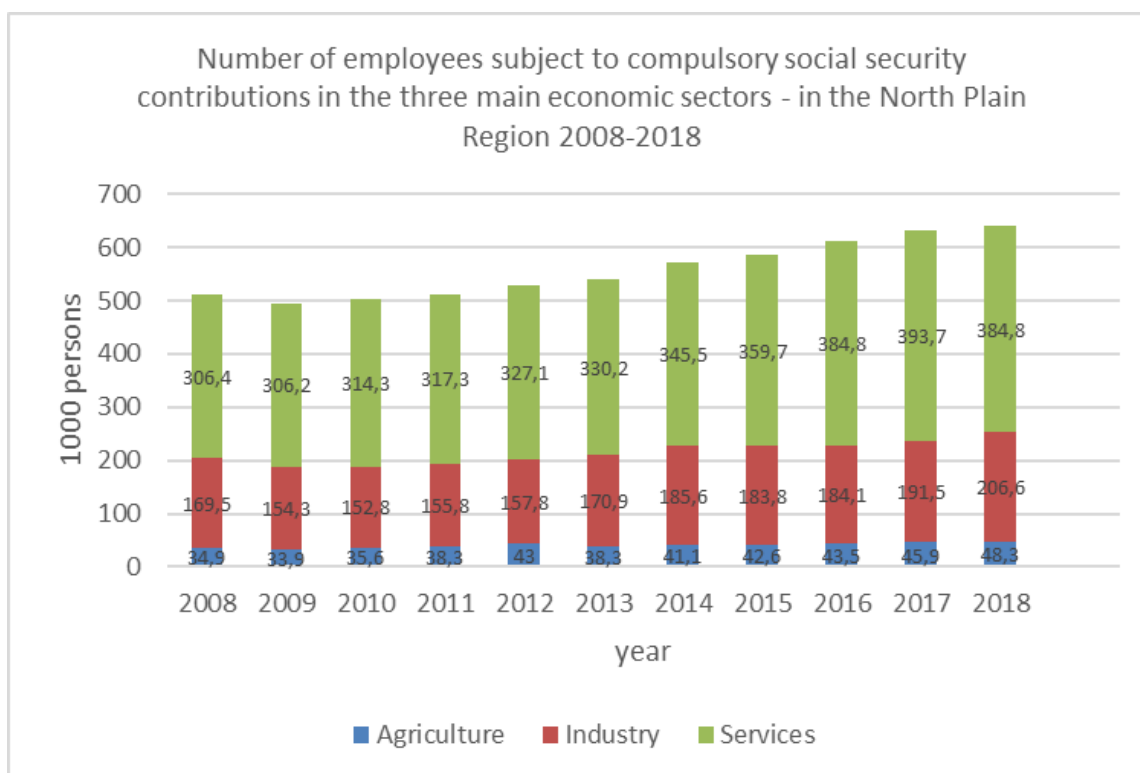


3. Labour market

3.1-3.4) The overall number of persons employed (3.1) and the number of persons employed by economic sectors (3.2, 3.3, 3.4) are not available at the municipal level in the CSO STADAT database.

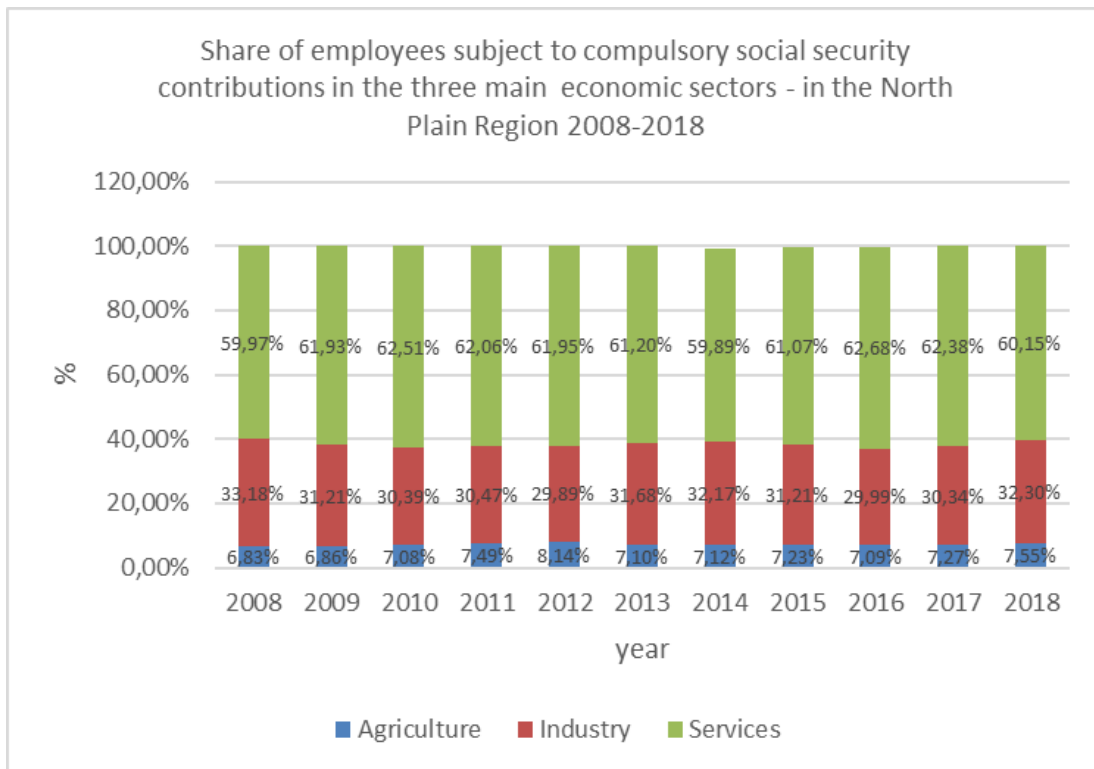
At the same time, data is available at a regional (NUTS II) level (the counties are the NUTS III level in Hungary). Jászberény belongs to Jász-Nagykun-Szolnok County and thus the data of the Northern Great Plain Region are relevant at this point (where the data of two other counties also belong).⁵

The region is characterized by an increase in the number of people employed, but the scale chart indicates that the ratio between the major sectors did not change significantly during the period considered.



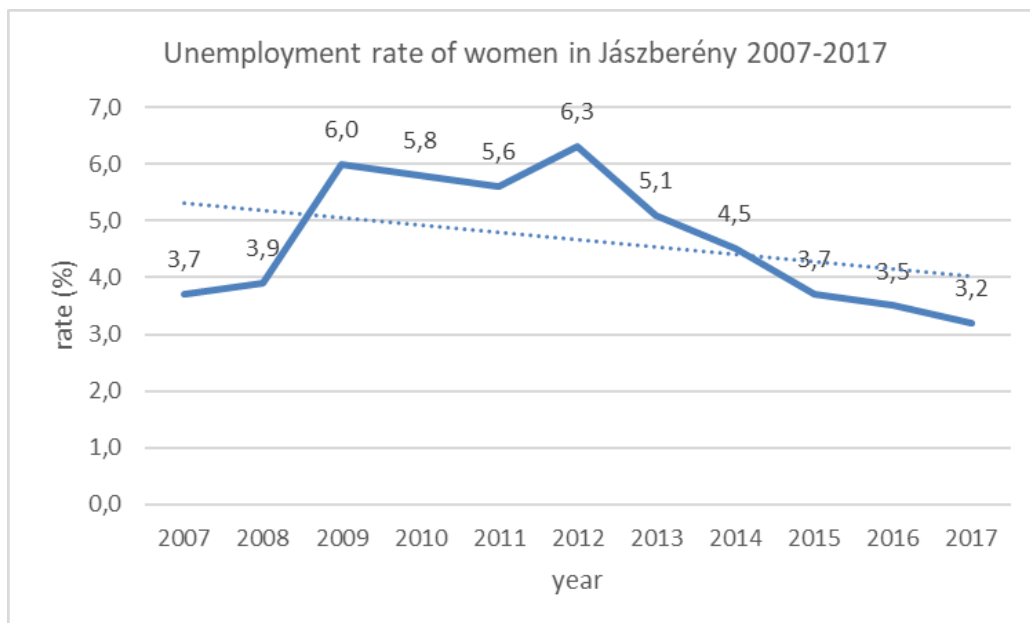
24. Figure Overall number of employees and their division by economic sectors in the North Plain Region (2008-2018) Source: Stadat

⁵ Forrás: 6.2.1.4.2. A foglalkoztatottak száma nemzetgazdasági szektorok szerint - TEÁOR'08 (2008-*) (https://www.ksh.hu/docs/hun/xstadat/xstadat_eves/i_q1f032.html)



25. Figure The rate of employees by main economic sectors in the North Plain region (2008-2018) Source: Statat

3.5) The employment rate of women is also not available at the municipal level. Instead, we are working with the unemployment rate for women below.

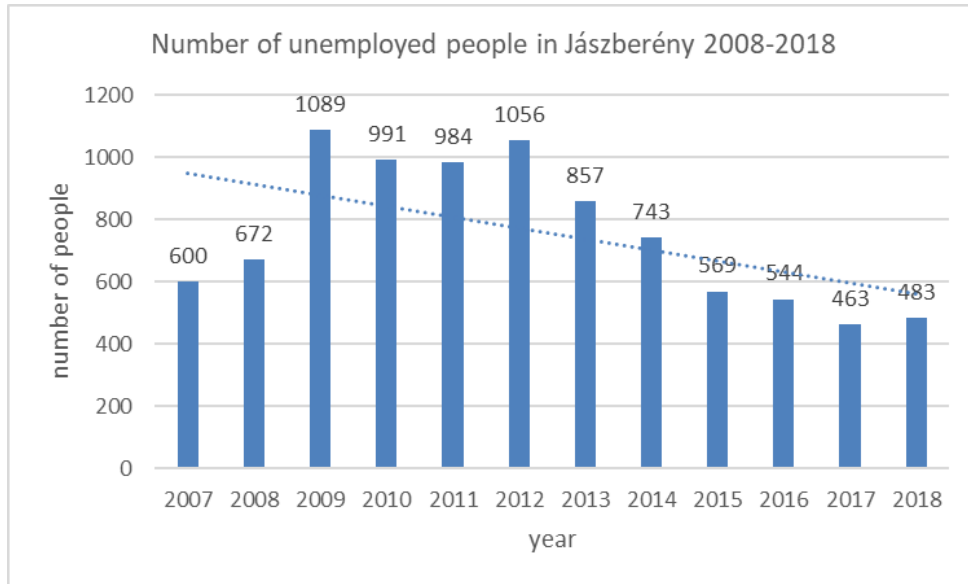


26. Figure Unemployment rate of women in Jászberény 2007-2017

Female workers had the highest unemployment rate in 2012. Since the crisis, the rate has been gradually decreasing, which leads us to conclude that the employment rate of women is gradually improving.

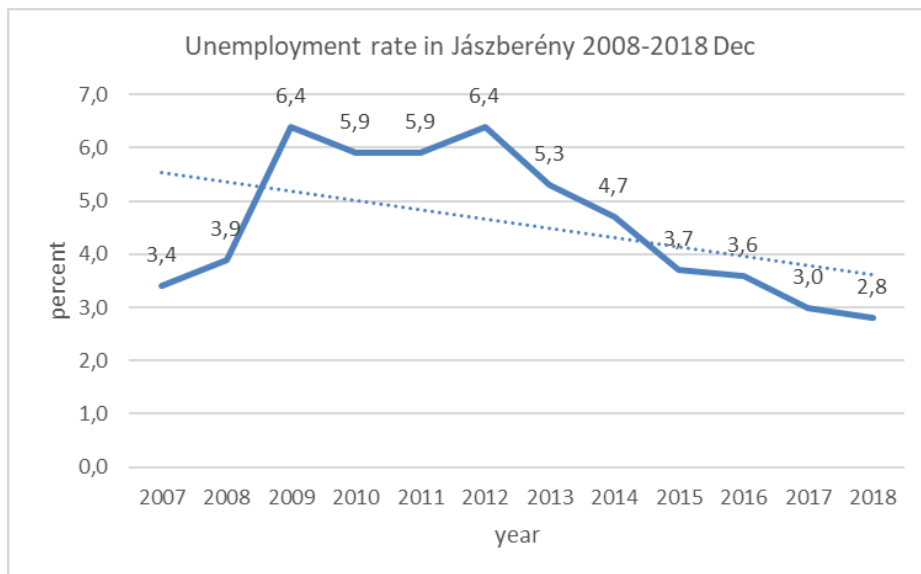


3.6) The absolute number of the unemployed was highest in the so-called crisis period of 2009-2012. Immediately after the year that marked the break-out of the financial crisis, the number of unemployed increased by cca. 400. Until about 2012 it remained at this level, and from 2013 onwards, the easing has already been observed and thus the sharp decline in the number of unemployed. By 2015, the number of unemployed was already lower than in the year of the crisis.



27. Figure Number of unemployed people in Jászberény 2007-2018

3.7) The unemployment rate was the highest in a crisis period, which the unemployment rate also expresses. Immediately after the year of the financial crisis, the rate was 2.5 percentage points higher (Fig.28).

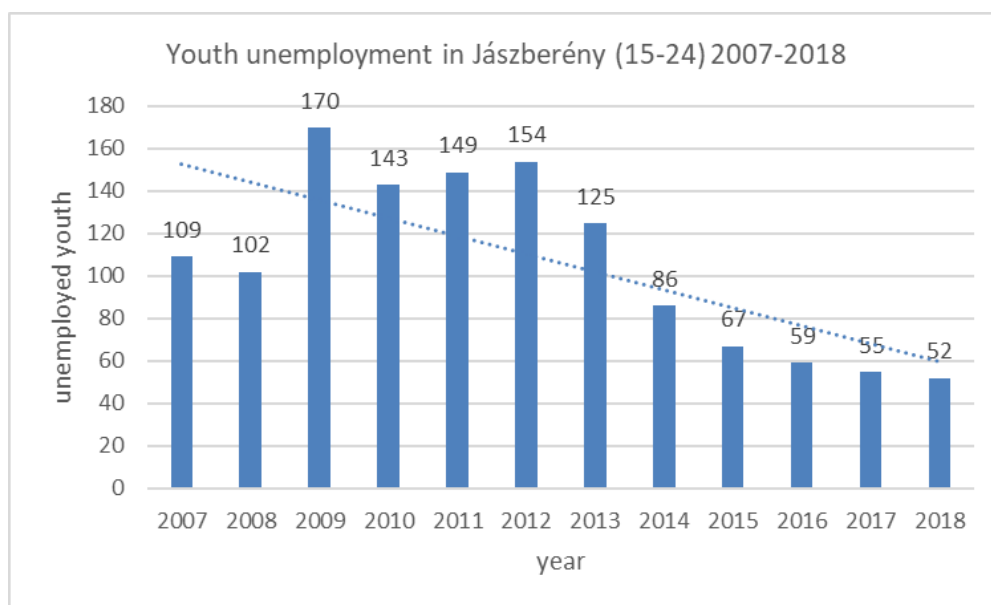


28. Figure Unemployment rate in Jászberény 2007-2018 (December each year)



The rate remained above 6% in 2012, while from 2013 onwards the rate was easing and the steep decline in the unemployment rate occurred. In contrast to the evolution of the absolute value of the unemployed in the previous figure (slight increase), the rate continued to fall in 2018.

3.8) The methodology asks about **the unemployment rate of young people** in the age group 15-24. There is no data on this specifically. The trend is palpable by showing the absolute numbers for young unemployed people.



29. Figure Number of unemployed aged between 15-24 in Jászberény 2008-2018

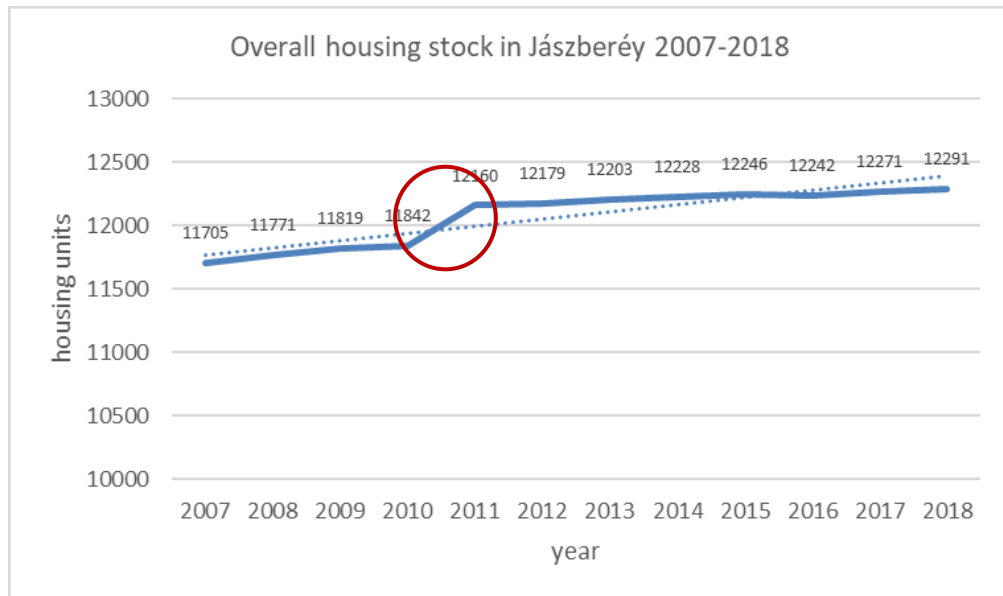
The development of the number of young unemployed is entirely the same as the absolute number of unemployed or the unemployment rate. This means that the number of young people without work in crisis years was well over 140, which only in 2014 was below the level of the pre-crisis years for the first time. The biggest decline occurred between 2013 and 2014, the pace of decline slowed afterwards. In 2018, there were a total of 52 unemployed young people in Jászberény.

3.9) **There is no data on the number of (open) posts** total advertised. Large companies such as Jászplasztik Ltd. always have posts open for various types of jobs, but it is far from the comprehensive picture. The job vacancies used to be constant and typical in Jászberény especially for low paid jobs. The Electrolux having relocated a whole production line to Nyíregyháza and having fired 800 workers late summer 2019 caused a real anomaly in the steady hunger for workers for especially low paid jobs.



4. Housing market

Before analyzing house prices, we feel it is necessary to provide information on the evolution of housing stock in the city (Fig.30).



30. Figure Overall housing stock in Jászberény 2007-2018

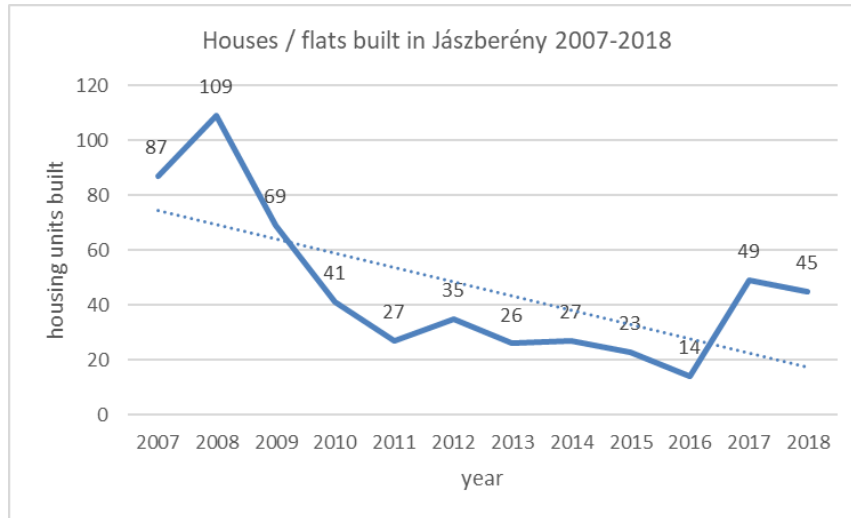
In 2007, the housing stock numbered 11 705 units, which increased mainly with family-run constructions and the construction of smaller condominiums by 2010. The spectacular jump to 2011 occurred via the construction of the residential complex called Szatmári housing estate (named after the developer). The housing stock suddenly expanded, and then the rate of growth returned to its previous growth rhythm.

An interesting contradiction is that in the chart showing the number of homes built (Figure 29) the jump dates to 2009. This is due to the shift in time between construction and official starting date of use and the correcting effect of the 2011 Census.

In the evolution of the number of dwellings built (Fig. 31) bears a protracted impact of the crisis. In three years after the peak of 2008, the number of homes built fell to 1/3 and this year wasn't the lowest point. The fewest homes were built in 2016: 14 pcs. The trend has increased from this year onwards, although the upswing is not clear.

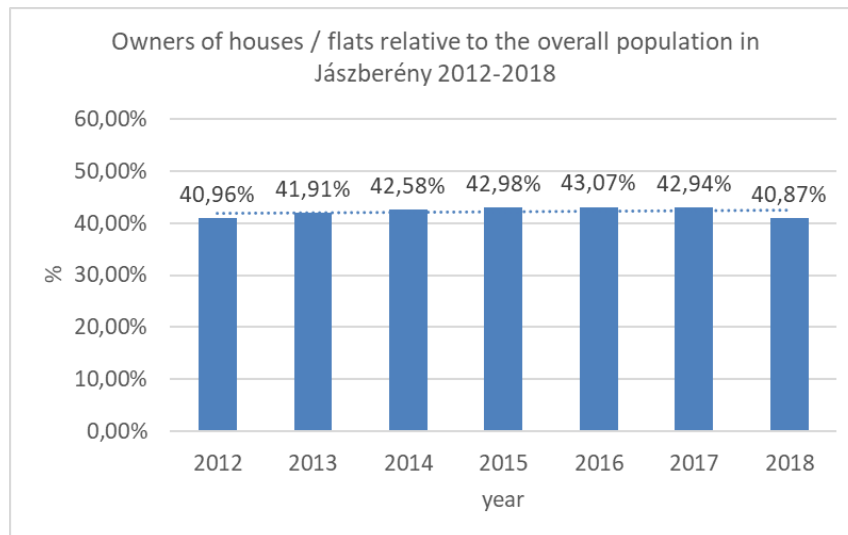


According to the trend line, housing construction showed a downward trend during the period considered, while Jászberény's housing stock (Figure 28) continued to grow. As Fig 30 shows the 2018 housing stock is 105% of 2007.



31. Figure Houses / flats built in Jászberény 2007-1018

4.1 The **proportion of homeowners** in the overall population has been declining in recent years. The proportion of homeowners fell from 43.07% in 2016 to 40.87%. The residential population steadily exceeds the permanent population thus the rate of homeowners among the residential population lowers.



32. Figure Rate of homeowners in the residential population in Jászberény 2012-2018

4.2-4.3) **Average rental fee for rental apartments in the city and average rental fee for rental apartments in the country.**



The main obstacle to the comparability of rents is rooted in the specificity of the Hungarian rental system. In Hungary, there is (a) the municipal rental housing system and (b) the market rental housing system, the latter being different from what is characteristic in the rest of Europe.

- a.) The stock of municipal rental housing has fallen sharply in general and, practically ensures housing for the socially deprived, and for specific professionals in the public sphere (see below the complete list of reasoning). Market-based renting is of little characteristic in municipalities, although this is a form of municipal rentals.

In 1994, the municipality owned more than 700 apartments. From 1 April 1994 to 31 December 1995, most of the apartments - more than 500 units - were sold, mainly for the tenants living in them. Since the sale of housing, the municipality has built 4 new apartments compared to more than 500 apartments sold. **There are currently 193 apartments owned by the municipality.** A further 3 apartments are the property of the Hungarian State, but these apartments are managed by JVV Zrt. and the municipality designates the tenants after an application procedure. Of the apartments, 38 are comfortable, 1 are comfortable, 144 are comfortable, 93 are individually gas-heated and 13 are comfortable.⁶

That's a fraction of the total housing stock, exactly: 1,5%.

Municipal apartment can be rented under the following reasoning:

- on a social basis,
- on a cost principle,
- decision of the right holder to appoint a tenant,
- statutory disposal obligation,
- in the case of a change of dwelling,
- based on the rental of another dwelling under the Regulation,
- to achieve the public interest objectives, set out in the Regulation, such as specialist care,
- for people in need of old-age pensions, rehabilitation, or invalidity benefits, or for people with disabilities,
- based on an exceptional social crisis.

JVV Nonprofit Zrt. was entitled on 1 January 1994 to manage housing and non-residential properties and other land owned by the Municipality of Jászberény on the basis of a representative-body decision.

- b.) Another form of rental scheme is the **market-based rental system**, which typically means renting out the non-resided property of a homeowner. There are no exact figures on the number of these units because the income from the expenditure is not, or only partially, admitted by a significant proportion of the owners. (Recently this practice is being overwritten by a new regulation)

Housing rents:

Rents are set in local regulations for social housing, but this may be amended in individual cases.

In 2003 the gross rent of a comprehensive rental apartment (in m²/month) was HUF 285 for social rent and HUF 860 for market price. In 2003, the revenue in total from renting out municipal

⁶ http://jaszberenyonline.hu/hirek/gazdasag/ber_kep_jaszberenyi_berlakas_helyzet_szamokban.html



apartments was HUF 11,509,000. The revenue was exceeded by the costs by HUF 6,009,009. In 2005 however, this was the first time the balance sheet was positive: the revenue from renting out municipal apartments was HUF 22,457,000. This was HUF 8,945,000 higher than the expenses.

According to the information of the Municipality, the **market rents** were around 1300-1500 HUF/m² in 2019, the national average gained from other sources is 1541 HUF/m².⁷

Time-line analysis is not possible due to the different unofficial sources of data available only for the most recent period. A general observation is that **rents have increased significantly** in the last 2-3 years due to increasing interest (guest workers) for temporary housing possibilities in the city. Raising market rents are also national trend and mainly affect Budapest and regional centers such as Debrecen, Szeged (even more seriously than Jászberény).

4.4-4.5) **Average rent for commercial rentals.** According to the information of the Municipality, in 2019 the rent for commercial rentals was between 2000-2500 HUF/m² in the city. According to the trend, rents are rising, but they do not follow the rents of market-based rentals. In the absence of consistent data available, it is not possible to compare Jászberény nationally.

Some examples for commercial rentals in Jászberény⁸:

- in the city centre, the monthly rent of 33 m² is HUF 66 000, which means a unit rent of 2000 HUF/ m² (cca. 5,8 EUR).
- in the city centre, the monthly rent of 132 m² is HUF 350 000, which means a unit rent of 2651 HUF/ m² (cca. 7,7 EUR).

Rents of properties for commercial and industrial purposes (according to the same data source):

- 37 m² - HUF 100 000 = HUF 2702 / m² (shop - city centre)
- 175 m² - HUF 295 000 = HUF 1685/ m² (shop - by main road)
- 300 m² - HUF 360 000 = HUF 1200/ m² (shop - by main road)
- 1200 m² - HUF 800 000 = HUF 666/ m² (industrial property)

4.6- 4.7) We have accurate information about the price of residential properties in Jászberény and their evolution over time from the open database of <https://www.ingatlanet.hu/statisztika>

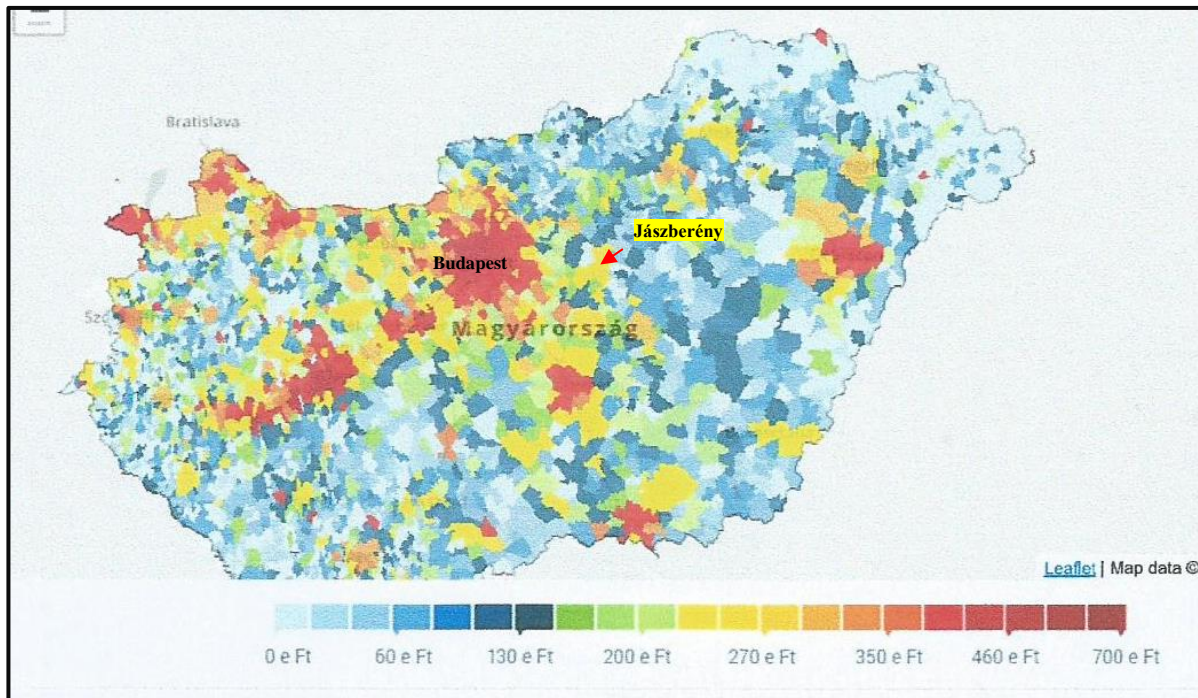
Typical of the database to provide accurate data not only for the entire city but also for distinctive neighbourhoods.

The following national property price map provides adequate information on the relative situation of Jászberény (Fig.33). You can see that nationally the city's real estate prices are in the strong mid-range with an average price of 250 - 260 000 HUF/m² (54 EUR/ m²).

If we consider that majority of the country is characterized with less than half the average housing price, can we say that **Jászberény is among the upper 1/3 of the Hungarian settlements in terms of property prices.**

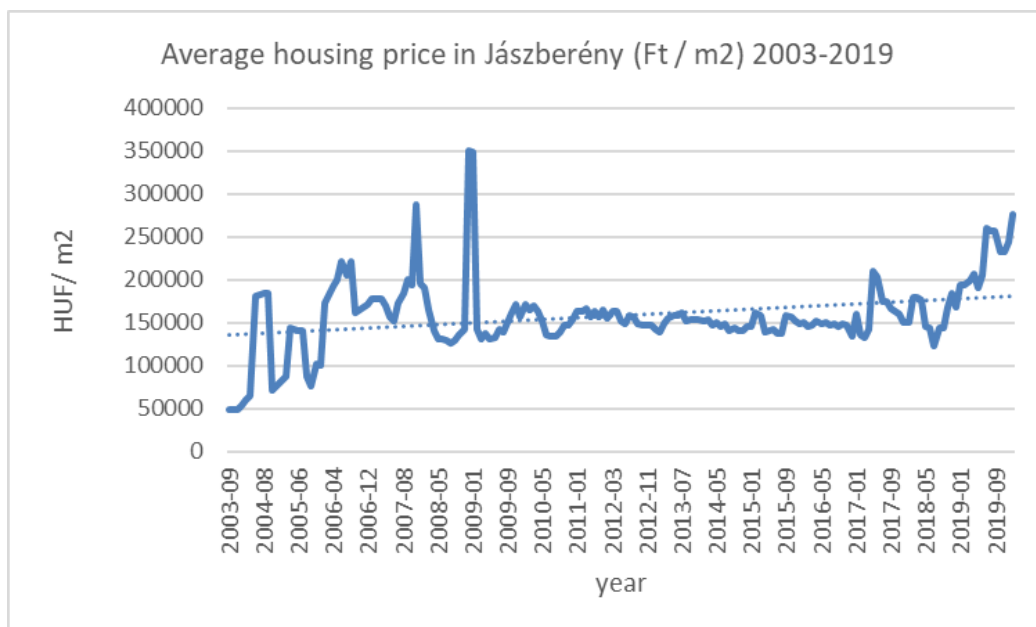
⁷In Budapest, the 3500-4000 Huf/m² rental fee is not uncommon for well-located smaller rental studs.

⁸ <https://www.ingatlantajolo.hu/jaszbereny+kiado+iroda-irodahaz>



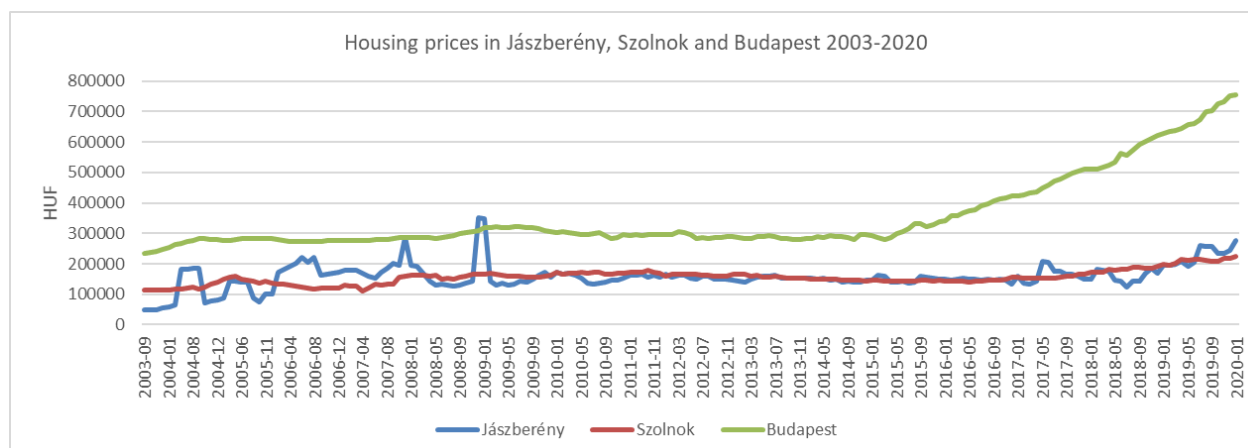
33. Figure The territorial pattern of the housing prices in Hungary in early 2020 (see Jászberény highlighted) Source: <https://www.ingatlanet.hu/statisztika>

According to the information received from the Municipality, the average price of residential properties in Jászberény ranges from 250-350 000 HUF/m².



34. Figure Housing prices in Jászberény 2003-2020

It is shown in Fig.34. that the prices of residential property in Jászberény have developed hectically in the last two decades. The hectic but steeper rise in property prices can be observed from 2017. In January 2020, the average price was 275 569 HUF/m² in the city.



35. Figure Housing prices in Jászberény, Szolnok (the county seat) and Budapest 2003-2020

The comparative chart shows that the price developments in Szolnok and Budapest are not as hectic as in Jászberény. This is a smaller market, so the individual conditions of each sale influence the data used in the statistics. Budapest far out-of-best house prices are not comparable to the prices of larger and medium (small) cities in the countryside. A realistic comparison can be based on the county seat of Szolnok, where the very real estate market is accompanied by a more even market price change. Prices have increased more intensively in Jászberény and Szolnok over the last 4 years, and in 2019, the price of housing property in Jászberény was permanently higher than in the county seat of Szolnok.

4-8-4.9) The purchase price of a residential construction site was 10-15 000 HUF/ m² in 2019, according to the Municipality.

4.10 - 4.11) The purchase price of industrial and commercial (classified) construction sites is not even estimated, as the market for such sites is saturated or privately owned plots are on sale. The municipality does not have its own marketable industrial or commercial area, the privately owned land is mostly sold on the basis of individual negotiations, which are treated as trade secrets by the parties.

4.12) There is no statistical data on the prices of industrial and commercial properties for sale, so we can report on the properties currently advertised by ⁹ www.ingatlan.com

Currently (March 5, 2020) there are seven such ads in the portfolio. The largest of these is 1000m² of floor space and 11 500 m² sites are listed at an advertising price of HUF 180 million. The most expensively advertised lot is 500m² of floor space and 2000 m² plot for HUF 290 million. It is difficult to calculate an average because the size and proportion of the building and the plot varies within offers and **the location also influences in the offer price greatly**. At the lowest price, for HUF 22, 99 million there is an offer for a plot of 70 m² and 2313 m². The current offer includes a property without a superstructure, which is 20 000 m² plot for HUF 160 million. On this basis, the specific price of the plot is HUF 8000/ m².

⁹ <https://ingatlan.com/jaszbereny/elado+ipari>



4.13) The **vacancy rate of rental sits** can only be understood in the case of municipally owned rentals. Currently, 5 % of the rental sits, there are no residents, they are either advertised or are being renovated.

4.14 The **vacancy rate for privately owned dwellings** is increasing year on year. At the same time, the municipality has no official record of the number of privately owned but uninhabited dwellings. Individual cases are detected during site visits. The experience has shown that it is increasingly common that after the death of elderly parents the residential property remains unpeopled. The estimated number of vacant residential properties is 16 in February 2020 and the number is increasing year on year.

4.15) The vacancy rate for commercial rentals is not known, we can only infer from the commercial rentals advertisements, but only the absolute number.



5. CCI & Cultural and Creative Resources

5.1. Cultural Venues & Facilities

5.1.1) Points of interest of historical, cultural and artistic nature (architectural values, religious establishments, memorials, bridges towers and fountains) are numerous in Jászberény. Below we organize the attractions according to the methodology.

In the Table below, items are listed in order of importance within each category.

<i>Types</i>	Points of interest of historical, cultural and artistic interest
<i>Buildings, structures</i>	<p>Public buildings and major structures:</p> <p>The Stone Bridge was built in 1805-1806 according to the plans of Master Károly Rábl on the important crossing section of Zagyva, which is now in the centre of Jászberény.</p> <p>Teacher Training College (SZIE-ABK): Built in 1930 in neoclassical style.</p> <p>Jász kun Districts Headquarters: Built between 1735-1741, baroque style, designed by Anton Erhard Martinelli. It was given its classicist façade in 1827, according to the plan of Károly Rábl.</p> <p>City Hall: Using the plans of Mihály Pollack, it was built in classicist style according to the final plans of Lőrinc Bedekovich in 1839. In 1912–13 and 1931 it was added with new wings.</p> <p>Déryné Cultural Centre: The former Lehel Hostel was built in 1895 in an eclectic style.</p> <p>Jász Museum: built in 1842 as a stable. One of the oldest museums in the country was founded in 1874 and has been in its current location since 1931. This is where Lehel's horn is guarded.</p> <p>The Jász horn Inn: Built in 1731 by the city. It was renovated in 2004 - 2005.</p> <p>Hamza Museum: Shows the fine works of the filmmaker Dezső Ákos Hamza and the drawings of the fashion designer Maria Lehel.</p> <p>Spark Gallery: Opened on June 15, 2013, on the occasion of the Jász World Meeting, showing pictures of Jász painters and period furniture.</p> <p>Lakóépületek:</p> <p>Eördögh House: Built in 1848 in classicist style.</p> <p>Apartment building (Kígyó u.): In the 19th century, the city was founded in the 19th century. It was built in the mid-19th century.</p> <p>The birthplace of Janka Zirzen: Built at the beginning of the 19th century.</p>
<i>Church buildings</i>	<p>Church buildings:</p> <p>Roman Catholic parish house: Built in 1761 in baroque style. It was converted into a double-decker in 1894.</p> <p>Roman Catholic (Assumption) main church: It was built in the baroque style by András Mayerhoffer and then by József Jung at the end of the 18th century. On top of the tower helmet is a rarity that is almost unique in the world: the Hungarian Holy Crown holds the cross. Inside the one-nave, semi-circular shrine, the tabernacle of the main altar was designed by Mihály Pollack in 1805. The painting of the main altar was painted by Ferenc Szoldatits in 1883.</p> <p>Roman Catholic (Rozália) chapel: Built in 1839–1840, in classicist style, according to the plans of Károly Rábl.</p> <p>Reformed church: Built in 1783 in late Baroque style. Its tower was built in 1863.</p> <p>Szentkút chapel: built above the spring in 1747 (a picture of the Virgin Mary is said to have appeared on the surface of the water) in 1892.</p> <p>Porciunkula Chapel: Built in 1948. His altarpiece was painted by Béla Kontuly.</p> <p>Roman Catholic Church: Built between 1836–1842 in classicising Baroque style. Barokos's tower was built in 1904.</p> <p>The Roman Catholic Chapel of Meggyespele.</p> <p>The Franciscan church and monastery of Jászberény: built in 1472 in gothic style. During the Turkish occupation, the Turks turned it into a palisade castle. Article 18 shall be alike. It was rebuilt in baroque style during the 19th century, but the exterior of the church still retains its gothic style to this day.</p>



	<p>Roman Catholic Chapel in Hajta. Four-accommodation Roman Catholic chapel. Peresi Roman Catholic Chapel. Roman Catholic Chapel of Sand. Roman Catholic school chapel in Szelei Út.</p>
Sculptures, columns, wells pictures, monuments	<p>Statue of the Founding Worker 1954: The work of Barna Buza. Memorialcolumn of heroes of 1848:it was erected in 1870. It was originally located in the middle of the main square in 1938 and replaced in 1971. Bust of Sándor Petőfi: Made in 1948by István Szilágyi Nagy. Statue of Mary with umbrella: made in 1728in baroque style. The Statue of Mary was replaced in 1864by the original Statue of the Trinity.</p> <p>Statue of Mary: Made in 1795in baroque style. Monument of Turkish-Hungarian friendship: Created in 1909 by Frim Jenő Körmendi. Nádor Column: it was made in 1798in memory of Jozsef Nador, the eternal commander of the Jászkuns. The Hussar Monument: the Monument to the Victims of World War I was made in 1926as the work of Viktor Vass and Pongrácz D. Szigfrid.</p> <p>Korsó girl's fountain: Made in 1995by Zoltán Zilahi. The roadside crosses, the painted sculptures : (St. Vendel, St. John of Nepomuki) and the folk architecture are still there today. Fur-well drilled in 1908. The structure of the shepherd with the statue of the shepherd: It was created by the sculptor Gyula Jankovich in 1912. The Jász monument was made in 2005, created by Sándor Györfi. Stone paintings: Taken in 1699 and marked the former border of the city. They were made by György Kovács, the city magistrate and later chief judge, in memory of escaping the epidemics.</p> <p>World War II memorial: Made in 1992. It was created by Sándor Györfi. "Woman in the Bush": György Segesdy's work was at the Venice Biennale in 1964. Bust of Déryné (onMargaret Island: Created in 1961by Károly Vasas.</p> <ul style="list-style-type: none"> • TurulStatue^[36]
Church symbols	<p>Brandy Cross: Made in 1759in baroque style. It was relocated to its current location in 1960. Renovated in 2005. Calvary of Cherőhalm: made in 1760in baroque style. Szentkút Calvary: Made in 1750in baroque style. It was renovated in 1925. Juhász Cross: In 1815the Berényi Shepherds were emanated in a folksy Baroque style.</p> <p>Trinitycolumn: made in 1831in late Baroque style. Calvary: Made in 1776,baroque style.</p> <ul style="list-style-type: none"> • Three statues of weathersaints. In 1745, the town's magistrate set it up on the edge of the vineyards of Jászberény. Uniquely in Europe, the figure of St. Orban, St. Donatand St. Medárd appears together in the sculpture group.
Others	<ul style="list-style-type: none"> • Jászberény Zoo and Botanical garden

Source: Wikipédia



5.1.2 - 5.1.6

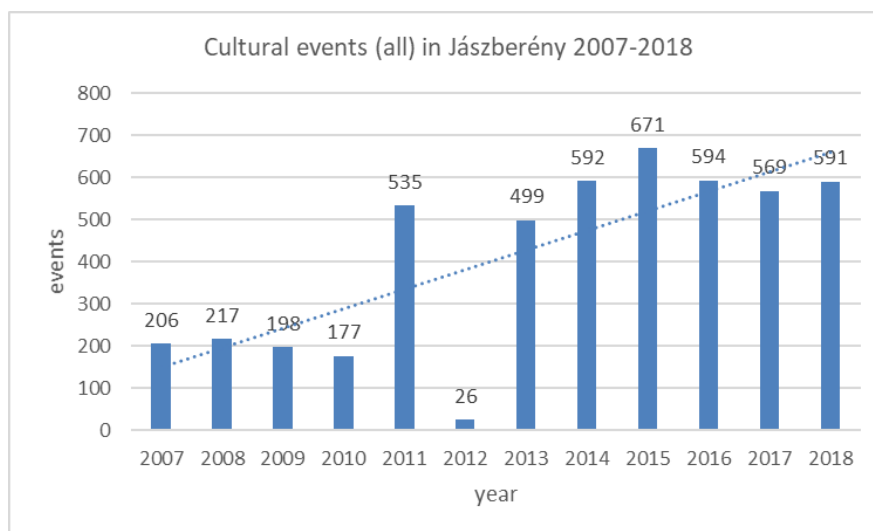
(5.1.2) **There is a museum in the city**, the Jász Museum, which is one of the oldest museums in Hungary. In the Gap analysis, we provide a detailed description of the history, infrastructure and management model of the museum. (5.1.3) Since there is one museum in the city we can talk about one museum type, which is a local history collection with a regional collection.

(5.1.4) **There are two permanent galleries in the city**, one is the Hamza Collection and The Jász Gallery and the other is the Szikra Gallery, which has been operating since 2013 and is based on a private collection. Both are fine art galleries and are mainly paintings and graphics in the collection, but small sculptures are also included. The Hamza Collection and Jász Gallery also have other (film history) exhibits.

(5.1.5) According to data of the Central Statistical Office, **the number of art exhibitions** in Jászberény increased from 17 in 2007 to 23 per year in 2018. The lowest number of exhibitions (14) was in 2011, in 2012, due to a lack of resources due to the crisis, which reduced the amount of municipal resources that could be used for this purpose. From 2015 onwards, such exhibitions were held in 20 and above.

(5.1.6) There is a cinema in the city, the Lehel Cinema, with a great hall and an art cinema (see Gap analysis). **The number of cinema seats** was 350 until 2009 and in 2010 there were 300 seats in the CSO repository. There is a data gap between 2011 and 2015 (at which the comprehensive renovation took place), and from 2016 the official statistics show 328 seats, including the number of seats in the main hall and the art cinema.

5.1.7 - 5.1.17) According to the regional database of the Central Statistical Office, the total number of **cultural events** in Jászberény has been as follows since 2007. This includes all cultural events.



36. Figure Cultural events in Jászberény 2007-2018

(5.1.7 és 5.1.8) There is no exact data on the number of concerts, as CSO does not collect this data type for the settlements thus there is no uniform statistics. Concerts are organized by Jászkerület Nonprofit Ltd. the Palotásy János Music School, but other program organizers are also present on the market.

(5.1.9 - 5.1.10) There are two international festivals a year, one of which is the **Csango Festival** - the **folklore festival of European minorities and the fair of folk products**, which is a folklore



festival. The other is the *Inter-National Honey Fair and Beekeeper's Meeting*- which mainly builds on the honey theme, but also contains cultural elements. Both events are described in detail in subsection 2.5.1 of the Gap analysis.

(5.1.11-5.1.12) There are two festivals with national and regional attraction in Jászberény: the Zagyvaparti Festival, a mainly musical event that addresses young people. The other is the recently launched culinary sausage filling festival, which is a competition for denominator groups. The former is organized by Jászkerület Nonprofit Ltd. while the other one is an initiative of a private company.

(5.1.12-5.1.13) The total number of days devoted to international festival is 7 days (6+1), while those of the national ones are 4 (3+1).

(5.1.14 -5.1.15) It's not typical of the city to have major dance performances apart from folk dance performances. The largest dance festival in the city is the Csángó Festival, where separate performances (dance shows) are on stage.

Among the local dance associations there is a modern dance group as well. They have smaller scale local performances at city events.

5.1.16 There is a library in the city (Jászberény Municipal Library), which is run under the management of Jászkerület Nonprofit Ltd. As part of the City Library, there is also a children's library.

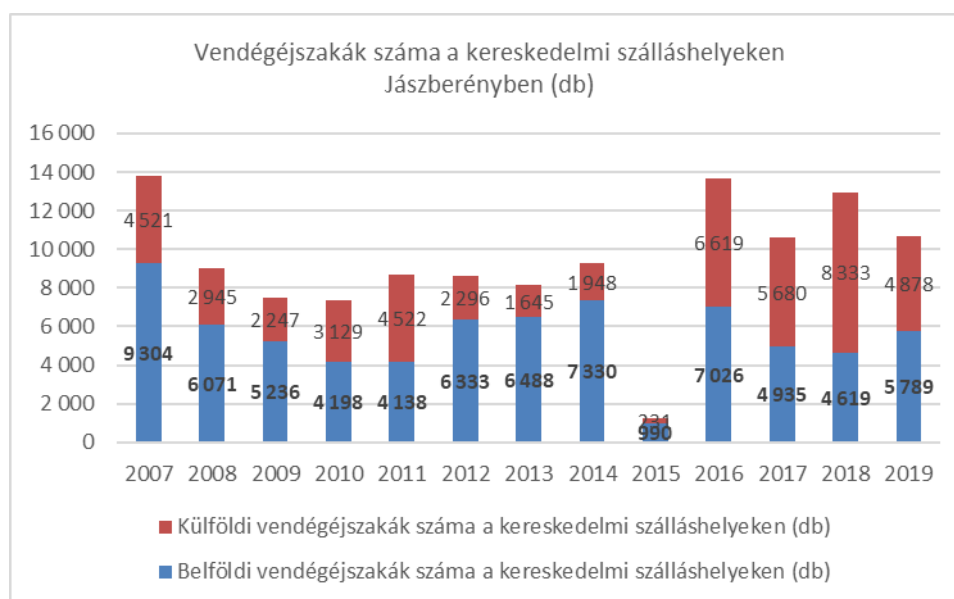
5.2. Cultural Participation & Attractiveness

(5.2.1) Data on hotel guests and overnight stays were obtained following a request for data from the Hungarian Tourism Agency ('MTÜ'). The Central Statistical Office (CSO) does not publish such spatial data since 2014.

The number of **overnight stays** (Fig. 38) since 2007 has been very diverse. In the examined period it was the highest in 2007 (13,825 nights), which was only approached by the performance of 2016. In the years following the spectacular lows of 2015, the number has exceeded 10,000.

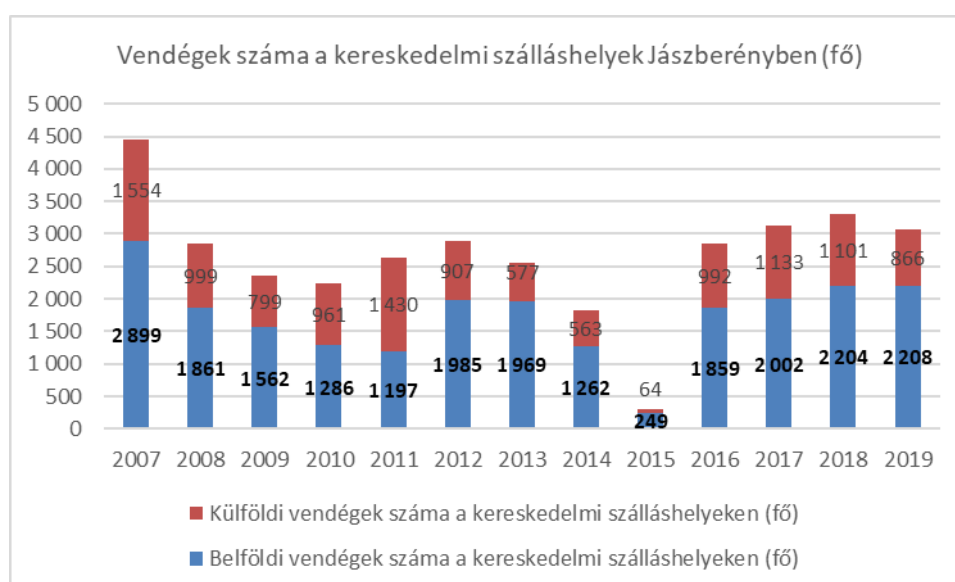
When looking at the ratio of foreign and domestic overnight stays to one another, it is clearly visible that while before 2015 they were nearly equal only in 2010, since 2016 the overnight stays of foreigners consistently exceeded those of the domestic ones (2017, 2018).

Compared to the values of Jász-Nagykun-Szolnok county, Jászberény's share is quite low in terms of overnight stays. In 2007, the city's share of the county was 3.06%, then exceeded 2% in 2016 and 2018 alone.



37. Figure Number of overnight stays between 2007-2019 by the division of foreign (red) and domestic (blue)

Number of guests in commercial accommodation (Fig. 39) showed, of course, a similar ripple as the overnight stays, however, the proportion of foreign guests is below and not even close to 50% in the period from 2016 onwards. Compared to the value of overnight stays, it follows that foreigners spend on average more nights in the city than domestic visitors.



38. Figure Number of tourists at local commercial accommodations 2007-2019 - by the division of foreign (red) and domestic (blue) tourists

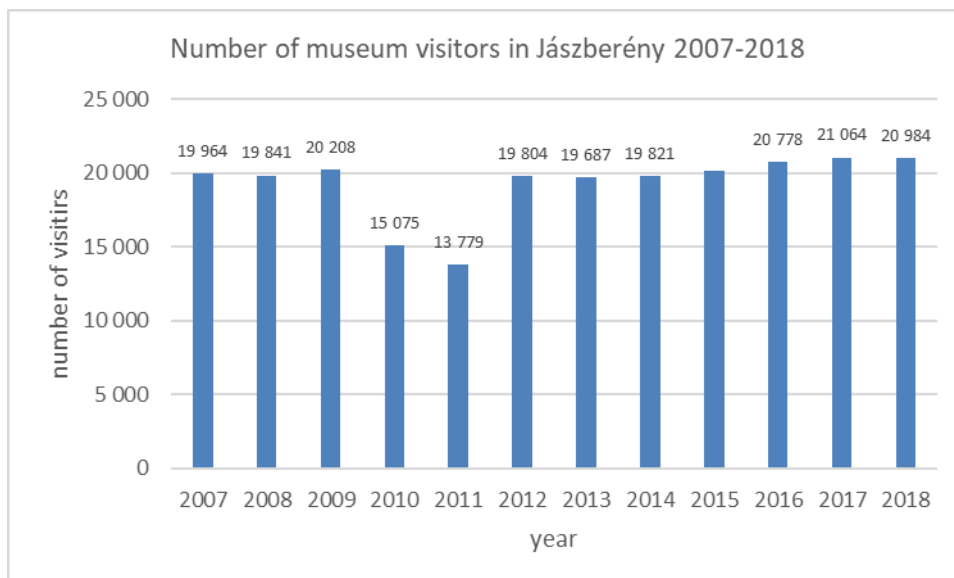
In the statistics, the stay for tourism and business purposes is not separated.



It is especially important that Jászberény is lagging behind in all accommodation types. According to the MTÜ, there were 5 places to stay at in the city in 2019, but there were no places classified as hotels among them.

This was enough for a share of 4.2% of all accommodation available in Jász-Nagykun-Szolnok county in 2019.

(5.2.2- 5.2.3 - 5.2.4) The **number of museum visitors** comes from one museum (Jász Museum). The source of the data is the TEIR database. The number of visitors during the period considered was around 20 000, except for 2010 and 2011, when there was significantly fewer intake. In recent years, there have been slightly more visitors thanks to the revival of the museum's pedagogical sessions. The museum expects further increase from the extension of the museum building recently completed.

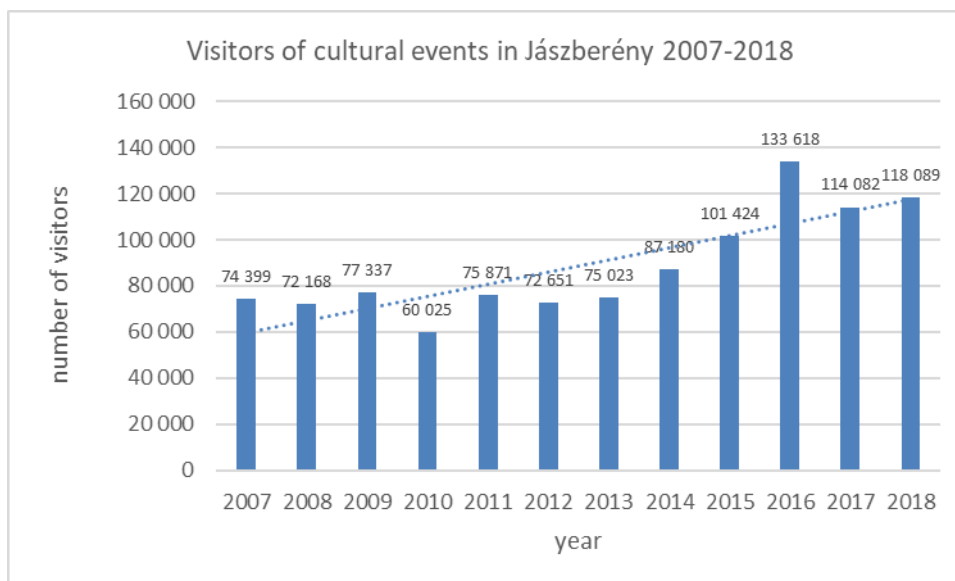


39. Figure Number of museum visitors in Jászberény 2007-2018

CSO statistics do not provide information on the proportion of local and non-local residents within overall visitors. In response to our question at the Museum, we were told that they do not keep accurate statistics on the place of residence of visitors. The ratio of locals to non-locals can be approximately 40-60% in favor of non-locals. This is against the background of the school groups on excursion.



(5.2.5-5.2.13) The number of participants in cultural events in Jászberény is increasing.



40. Figure Visitors of cultural events in Jászberény 2007-2018

In a diagram based on the TEIR database (Fig. 39) shows a clear increase. The evolution of values is not necessarily in line with the data for the number of cultural events shown in Figure 36. 2015 was the peak in the number of events, while visitor numbers peaked in 2016.

The number of events and the number of participants is not kept by Jászkerület Ltd. in a sound database, therefore there is no accurate statistics on the number of visitors to the concerts (2.5.5) and individual music events (2.5.6).

There are no statistics on the number of participants in international festivals (2.5.7). Of the two festivals, the number of visitors to the Csángó Festival is between 15,000 and 20,000, according to the information of the main organizer. The number of visitors has stagnated in recent years. The number of visitors to the honey fair is approximately 2-3000 people.

Since the exact basic data is missing in both cases, it is not possible to say the percentage of local (5.2.8) and non-local visitors (5.2.9). It is estimated that non-locals do not reach 20% at either event.

(5.2.10-5.2.12) The collection of data is not typical for festivals with regional attraction in Hungary. You could deduce the absolute number from ticket sales, but tickets are typically for a concert within the festival (this is also true for the Csango Festival), so visitors might easily overlap in one simply ads concert ticket sales up. National festivals with regional attraction are visited by non-locals at an even smaller rate.

(5.2.13) The number of dance performances is not known, therefore it is not even possible to infer visitors.



5.3. Cultural & Creative Economy: Jobs

For each CCI sub-sector, the data source for employees could be a company database from the Local Government Tax Office (see 5.7). As shown below, in 5.7 it was possible to collect the CCI businesses identified on the basis of the relevant TEÁOR¹⁰ numbers and to calculate the total local business tax produced by them for the entire CCI sector.

However, according to the information received, there is no data available on the number of jobs (companies are not asked to provide staff numbers/posts) in the taxation data sheet.

Since the CCI sub-sectors are predominantly individual undertakings (see paragraph 41). However, a serious estimate is hampered by the fact that 77 out of the 137 companies are individual undertakings and 44 are companies where the number of employees is unknown (another 19 are non-operating).

5.4. New Jobs in Cultural and Creative Industries

Same as in described in 5.3.

5.5. CCI Gross Value Added (GVA)

The gross value added of the Cultural and Creative Economy is not available at local level. In domestic statistics, GVA is available at municipal level (see 1.3), but the share of each economic branch is only available at county level.

5.6. CCI Turnover

For each CCI sub-sector, the data source for total revenue could be a company database from the Local Government Tax Office (see 5.7). As shown below, in 5.7 it was possible to collect the companies identified on the basis of the relevant TEÁOR numbers and to calculate the total local business tax for the entire CCI sector.

However, for data protection reasons, we could no longer know the amount of Local Business tax produced by each sub-sector, since for certain sub-sectors one company could be identified. Accordingly, the data for this chapter is not available.

5.7. Enterprises in Creative Sectors

The enterprises of the cultural and creative industries have not been followed by Jászberény in a differentiated manner so far, i.e. indicators that have been consciously followed for many years are NOT available.

To get started, we identified relevant TEÁOR numbers for each CCI industry - but only for the businesses' main activity. Unfortunately, there is no information available at the tax office on the secondary activities of the companies, whereas the ancillary activity may easily provide the main source of revenue for the undertaking concerned. Only companies that perform CCI activities as their main activity are included in the Excel data table based on the data recorded in the Local Government Tax Office.

¹⁰ a code system for businesses: Uniform Sectoral Classification System of Business Activities

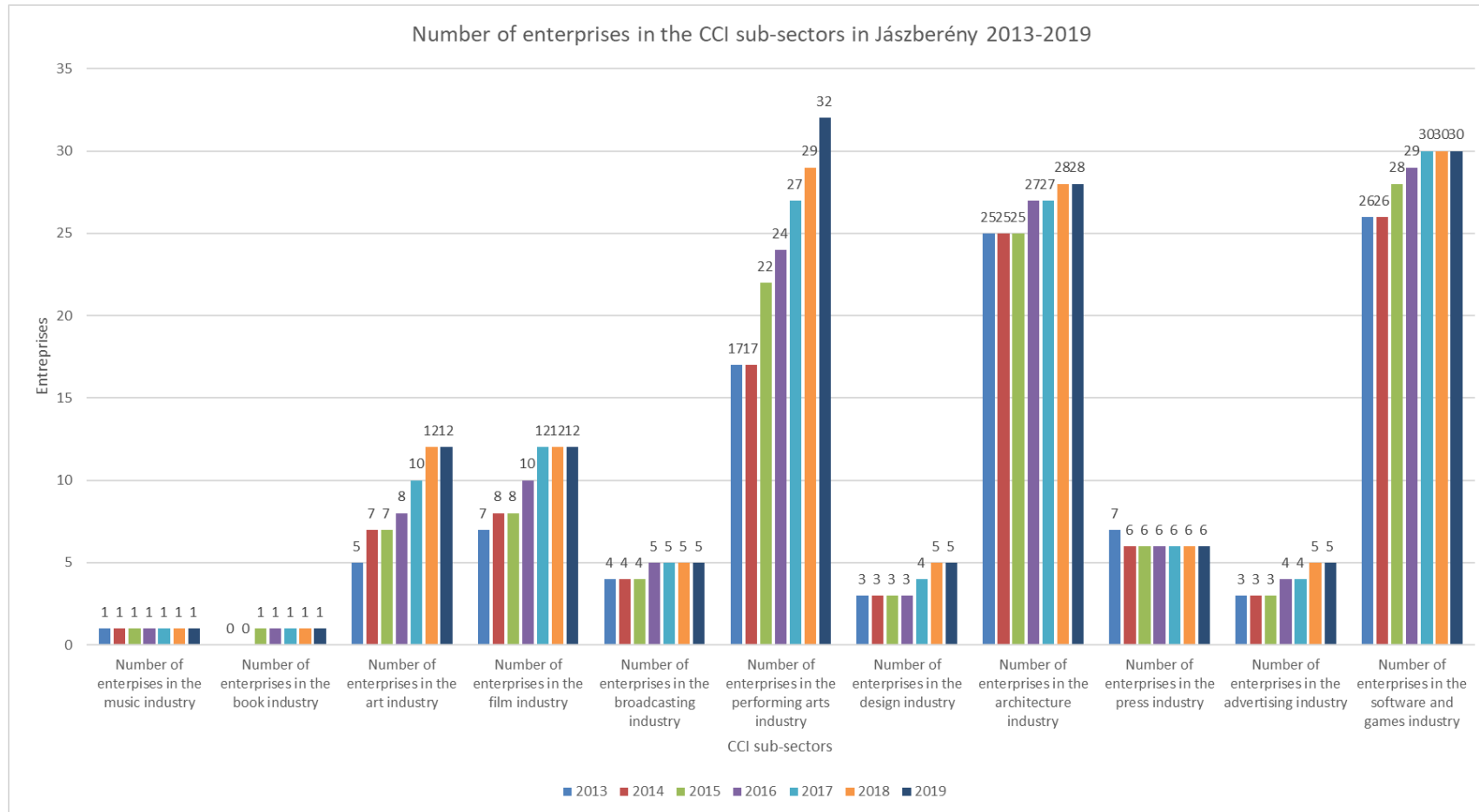


The range of enterprises engaged in economic activities linked to the respective TEÁOR numbers has been sorted.

The first year in which a survey was possible was 2013, so we only show the values from this year in contrast to the methodology's expectations for time series.

(5.7.1) The methodology calls for the number of companies operating in the CCI, while at the same time providing an annual minimum revenue of EUR 17 500. This clause has not been taken into account, as the number of CCI companies is low, we can only infer this kind of data from the companies' taxes, which is not public.

As shown in Fig.43 in 2013 there were 98 CCI companies in Jászberény and 137 in 2019. That's a 40% increase in six years.



41. Figure Number of enterprises in the CCI sector in Jászberény 2013-2019



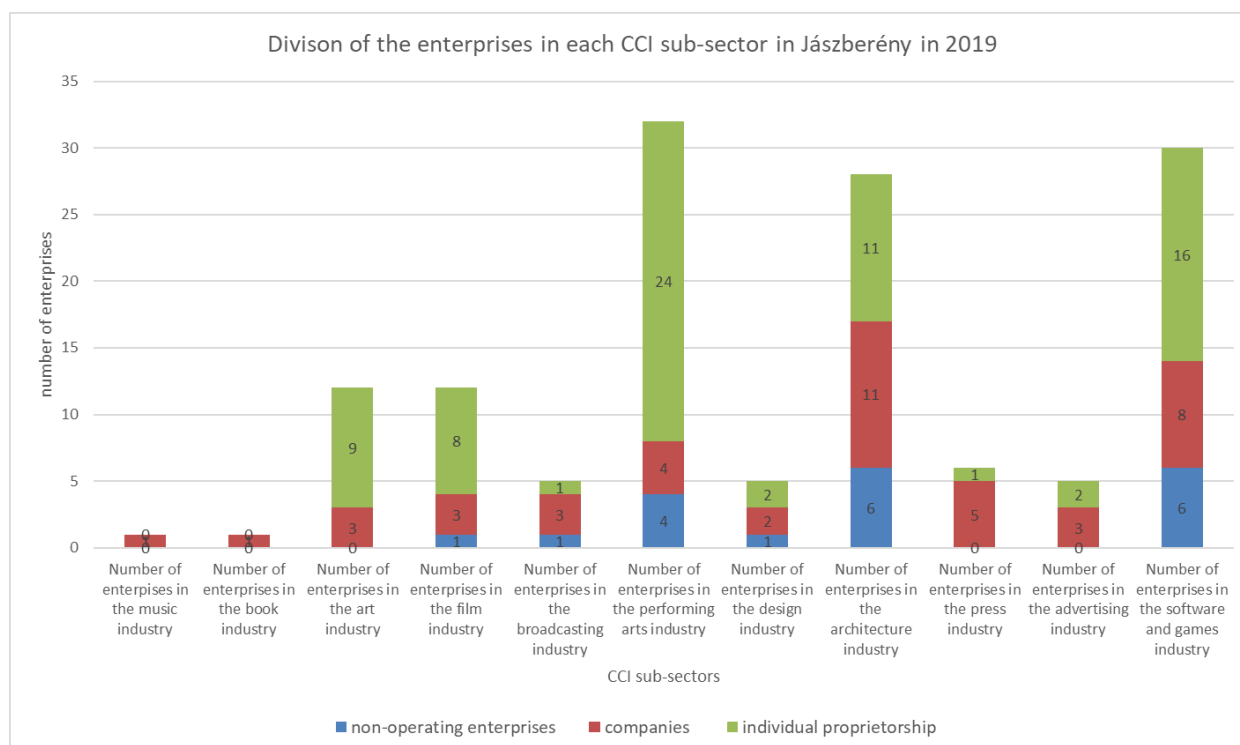
(5.7.2) As regards the contribution of CCI businesses to the whole economy in Jászberény, CCI enterprises have been strengthened in absolute and relative terms. This means that while all CCI businesses accounted for 3.16% in 2013, their internal share reached almost 4% (3.91%) in 2019, next to an increasing overall number of entrepreneurs.

Their contribution to the local business tax in 2019 was HUF 51 210 000 (EUR 151 062), which is 1,7 % of the total business tax revenue of the city.

(5.7.3 - 5.7.14) Music, publishing, TV radio, design (fashion) printing and advertising had six or fewer businesses in 2019. The lowest number of these are music and publishing, with no accounting for the sale of articles related to sound, e.g. sound systems.

The art and film and photography industries are represented in greater numbers than the previous sub-sectors, with a doubling of the number of businesses since 2013. In 2019, there were a dozen businesses for both.

There are three areas where there are relatively high and increasing numbers of businesses in Jászberény. These are the performing arts, architectural design, software and computer industry. The most intense growth has been in the field of **performing arts**, where the number of businesses has nearly doubled since 2013.

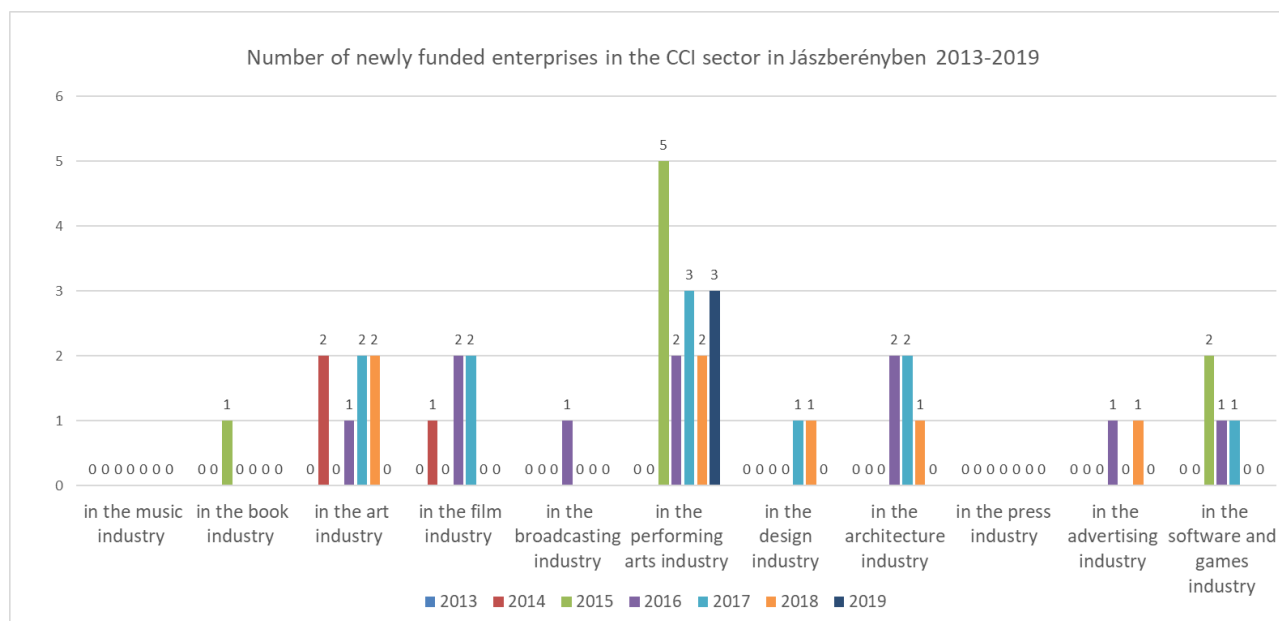


42. Figure Division of enterprises in each CCI sub-sector in Jászberény by type in 2019



5.8. New Enterprises in Creative Sectors

(5.8.1.-5.8.13) Newly created shoulders of CCI sub-sectors are not registered. For the time being, we are considering the absolute growth of CCI companies in derived from 5.7. This is obviously not accurate, as companies may be eliminated while more companies could have developed than the ones indicated below. Until more precise data is received, we find this data source appropriate for information purposes.



43. Figure Newly funded enterprises in CCI in Jászberény 20013-2019

5.9. Intellectual Property & Innovation

Three protected patents have¹¹ been registered since 2000, according to an open database from the National Office of Intellectual Property. In addition, there were three patent applications (thermal insulation system, lifelixir 2X).

One of the patents was an ICT-related individual application (2004). It is called *Toolkit, a witness transaction of direct information over the Internet*.

According to the database, the last patent application was in 2013 from Jászberény.

Since 1957, 77 patents or applications have been registered in the database by companies and individuals in Jászberény. The most active were the Shredder Factory and The Refrigerator Factory (now Electrolux), which still had patenting procedures after the change of political regime. The previously active Refrigerator Factory (now Electolux) has not filed any patents since 1990. In the GAP analysis, we indicated that the innovators' group had been removed from the city by the Swedish headquarters.

Regardless of the database, the companies of Jászberény have always been active in innovation, even if their innovations may not have reached the level of national patenting. According to the president of the Manager Club, almost all companies using higher quality automated technology have their own innovations, even in the application of artificial intelligence.

¹¹ <https://www.sztnh.gov.hu/>



5.10. Human Capital & Education

The local education ranges from elementary level to higher education. The detailed analysis of the local offer is presented in the Gap analysis report.

Secondary schools (the vocational in focus) serve the present economic profile of the city.

The businesses in education cannot really be grabbed by statistics. Private schools are not characteristic of the place. Besides Logischool with IT profile there are three private schools for language teaching in the city.

5.11. Openness, Tolerance & Trust

According to data provided by the population registration department of the Mayor's Office, the number of foreigners from the EU (5.11.1) is 213, representing 0.008 % of the registered population. The number of people (5.11.2) from non-EU countries within the permanent population is officially 18 (0.0007 %).

In the city at the same time cca. 3,000 Ukrainian guest workers are temporarily living. A significant number of guest workers do not even temporarily register in the office, however they can be still detected in the statistics. In fact that fact the residing /residential population has exceeded the permanent population for years can be attributed mainly to this phenomenon.

According to social media content, more and more locals are afraid of groups of men in the city in the evenings. There are no reports of specific insults, however.

(5.11.3) There is no LGBT (lesbian, gay, bisexual and transgender) institution, bar or meeting place in Jászberény openly advertised.

5.12. Infrastructure

(5.12.1) In the case of Jászberény, we can talk about two available airports. One is the Liszt Ferenc International Airport, which can be reached in 60-70 minutes from the center of Jászberény. The other is Debrecen Airport (regional) in 120-125 minutes, so this is excluded from our investigation.

In 2019, the Liszt Ferenc Airport reported 55,356 departures and nearly the same number of arrivals. This means 151 departing and 149 arriving flights a day. ¹²

(5.12.2) The city's road access from Budapest is 60 minutes.

(5.12.3) The number of kms driven per day is 518, 5 km for each local public transport mode. In Jászberény there is only a bus on the local route.

5.12.4 The total length of the urban road network is 551, 974 km.

5.12.5 Based on the time table of the Hung. Railways: There are 17 trains on working days towards the city of Hatvan (located on a main railway line to Budapest and Miskolc); There are also 17 trains to Újszász, i.e. a total of 34 trains.

5.12.6 The size of the green surfaces is characterized by the fact that there are 87 park areas in Jászberény, which is 275.000 m² surface area.

5.12.7 In the city, 65.33% of households have fast internet access.

¹² https://www.ksh.hu/docs/hun/xstadat/xstadat_evkozi/e_odmj001.html



6. Local good practice report

6.1. Local Good parctices - Jászberény

6.1.1. Local good practice 1.: Constructive folk art as a means of enhancing identity

StimulART Local Good Practice (LGP) Benchmarking Template		
1.) Constructive folk art as a means of enhancing identity.		
2.) Author: Jászberény, Gál-Dobos Beáta (galdobos@gmail.com)		3.) Date: 13.01. 2020.
4.) Objective	To introduce the people of today with traditional folk crafts and the process of making objects. Provide elementary knowledge at all levels, at their own level, to enable them to create handicraft items for their own enjoyment or later to be marketed. If it is artificial, but to teach us the knowledge left by our ancestors. It is not only preservation that is passed on, but also livelihood and integration into today's life. In the long run, the goal is to popularize handicraft products, to become the subject of demand again, to create demand, to sensitize, which also creates a consumer market.	
5.) Geographical Coverage	Jászberény / Jászság / Northern Great Plain Region	
6.) Choose one of the main aims in StimulART as the proposed theme for the LGP	- to upgrade the financial & organisational frameworks of the CCI macro-environment in mid-size CE cities	
	- to turn cultural heritage assets into creative products & services in mid-size cities through developing local culture-based creativity and improving entrepreneurial & individual skills	X
	- to revitalise abandoned and underutilised infrastructure and urban spaces to be reintroduced as venues hosting or incubating CCI activities	
7.) How would you classify the LGP? Please, put a tick where relevant. More options are possible, but please highlight by underlying the most typical category, if possible. If none are applicable, please,	a.) a good practice of the institutional / operation model in CCI	
	b.) a good practice for partnership in CCI and/ or stakeholder involvement in CCI on a local scale	
	c.) a good practice of the local and regional authorities' facilitating / supporting CCI	
	d.) a good practice of entrepreneurship in CCI (with a viable business model, lasting operation, growing market)	
	e.) a good practice of financial sustainability in CCI	
	f.) a good practice of an innovation chain with a successful (marketable) creative product	
	g.) a good practice of event organization (with growing attendance, e.g. a festival)	
	h.) a good practice of an entire local eco-systems in CCI with complementary functions	



set up your own category	<i>(It may overlap with other categories but please consider that here we seek fully developed eco-systems in small (institutional level such as Arc Electronica Center and Futurelab), or large (city-level) scales.)</i>	
	i.) a good practice of a smart/creative adaptation of a “good practice” invented elsewhere	
	j.) a good practice of how local actors make creative use of local cultural resources	X
	k.) a good practice of a smart/creative adaptation of regional, national, or EU programmes for CCI to local requirements	
	l.) a good practice of how local actors manage to sustain cultural production in NGOs making creative use of scarce resources	X
	m.) a good practice of how the local community has been involved in participatory processes on a local level	X
	n.) other, namely (please identify):	
8.) Rationale/ Introduction	<p>Jaszrag has always been famous for its handicraft industry, and many craftsmen and craftsmen have lived and worked here. Furriers, shoemakers, coopers, blue painters, tailors, kaskötők. Unfortunately, the decline in demand for products and the fact that the masters did not pass on their knowledge interrupted this process. Today's revival movements have the task of rediscovering this knowledge of the past and bringing it to life and promoting it in the ways that the age demands. Thanks to the new methodology, the association (programs, courses, trainings, publications, collections and field exercises) offers programs at almost all levels and for all ages. In the past year, the extraordinary classes have been attended by approx. 600 children attended, around 100 people attending adult courses and hundreds attending retail craft shows and family playhouses. When a person comes into direct contact with the material or becomes part of a work process, a work is created by their own hands, it initiates another relationship, a new process. An attitude that is already close to that is acceptable to pieces of creative folk art. In our programs we try to use handicraft objects, to show what can also be "like this" and to make people enjoy it. This is evident eg. on the Fazekas Folk Art Shop and in customer demand</p>	
9.) Main aspects of the LGP	<p>Through the programs and the professional activities of the association, more and more people come across handicraft items that they are happy to buy for their own use or as gifts. In most cases, these objects carry local characteristics and thus play a role in identity enhancement. The following theme shapes only reinforce the area and also play an important role in sensitization.</p> <p>We advertise our programs mentioned above on several levels and with different content:</p> <ul style="list-style-type: none"> • Adult 6-8 suitable courses • Creative Days (focuses specifically on the creation of an object) • Family craft playhouses 	



	<ul style="list-style-type: none"> • Craft camp • Extraordinary Educational Lessons (Coat of Arms of Our Craft) • Open workshops, craft shows • Trade • Manufacturing of articles, production of products for the market, on order • Training our own masters. <p>Most of our craftsmen are vocational trainers, so skill transfer of the craft is also ensured. Many are folk playhouses and professors, so they are familiar with the methodology and practice of this form of activity.</p> <p>Most of our programs are for sensitization and knowledge transfer. We want elementary folk art to be integrated into the everyday life of people and families. This can be accomplished by learning a technique, mastering a craft, making a good experience of your own, or just choosing to spend your free time in that direction.</p>
<p>10.) Actors and Stakeholders</p>	<p>The implementers are typically the Jászág Folk Art Workshop Association and its membership (Craftsmen)</p> <ul style="list-style-type: none"> • Éva Bódiné Bagi - master confectioner • Borbásné Budai Valéria - wearing, embroidery • Jakusné Farkas Ildikó - potter, folk playhouse leader • Kisné Tózsér Melinda - cat, straw and rag maker, teacher of folk toys and crafts • Zoltán Kovács - basketball player, folk craftsman, leader of folk playhouse • Ildikó Nagy - felt • Péter-Berényi Ágnes - headwear and jewelry maker • Erzsébet Tajti - costume designer, playhouse manager • Gábor Molnár - blacksmith • Zsuzsanna Lukács - paper spinner <p>Professional leader, president of the association:</p> <p>Beáta Gál-Dobos - ethnographer, museumologist, cultural expert, Young Master of Folk Art, Dancer of Eternal Gold</p> <p>Our association itself is a community organized for the same purposes, the preservation, documentation and processing of local, regional, Carpathian Basin folk handicraft traditions. The most important goals of the community formed during the work are to maintain a common place as a creative house, to carry out joint professional work, to transfer knowledge and to realize meaningful community life. In our case, it is concentrated on two creative sites. The Craft Porta, a recently renovated monumentally protected cellar house and the craft room and warehouse in the Phoenix Nest Workshop. The target group is almost the entire population of the city. They are users and consumers, be it a program or a specific subject.</p>
<p>11.) Methodological Approach</p>	<p>We are trying to make the art of folk art an integral part of the city, so we have already joined several fields of work and program offerings. E.g. tourism</p>



	<ul style="list-style-type: none"> • organization of folk art events • organizing gastronomic events • organizing a local product market to promote the region's agricultural and handicraft products • organizing spectacular handicraft exhibitions in our handicraft workshop: spinning, felting, egg writing, candle dipping, gingerbread making, forging, basket weaving, embroidery, chuhe spinning, folk movement games and more. • demonstration of ethnographic festivities. <p>Commerce</p> <ul style="list-style-type: none"> • organizing handicraft sales to promote folk arts and crafts • sale of business souvenirs to official customers in the field of public administration and entrepreneurship • performing crafts services at external cultural events / craft shows, exhibitions, building installation, etc./ <p>Educational activity</p> <ul style="list-style-type: none"> • summer camps, craft classes • Income from OKJ vocational training, cooperation with the Regional Vocational Training Centers • providing training for adult and child groups • on-demand service partnership activities in rural development projects • utilization of the opportunities of vocational training (in cooperation with the György Klapka Vocational Gymnasium and Vocational Secondary School of the Technical Vocational Training Center of Szolnok) <p>Other:</p> <ul style="list-style-type: none"> • embracing extinct crafts • Development of folk handicraft culture through research (under the professional guidance of the Jász Museum) <p>If we simply look at the economic activities of artisans, we find very different and unique variants.</p> <p>There are several full-time masters, the blacksmith, potter and costume designer are specifically marketed, typically custom-made. But the potter has an independent shop and the blacksmith master buys.</p>
<p>12.) Results & Impact</p>	<p>Many craftsmen operate their own businesses, which in turn means different things. More activities and services appear in their portfolio, "they stand on several feet"</p> <ul style="list-style-type: none"> • Crafts and playhouses for children • Courses, courses • Folk playground



	<ul style="list-style-type: none"> • handicraft production • Craft Demonstratio <p>Unfortunately, planning is not based on an economic basis, it usually responds to individual requests or to situations where there is a very high demand for a single source of funding. in costume making. There is no retrospective, no analysis of the past period, this kind of awareness is still lacking in the area concerned.</p>
13.) Validation	<p>Unfortunately, we do not have any satisfaction measurement, we see the success of our services as more and more interest in our various programs, our trainings are filled in record time and more people visit our facebook page.</p> <p>The creators boast numerous awards, eg</p> <p>Zoltán Kovács - basketball player:</p> <ul style="list-style-type: none"> - In October 2015, the XVI. At the Live Folk Art Exhibition my application was awarded with a "Gold Diploma". - In December 2015, I was awarded the title of Folk Artist in the basketball industry. - Since autumn 2015, I teach basketball at the House of Traditions. - In December 2017, I received the House of Traditions Award for Craft Education. <p>Borbásné Budai Valéria - Recipe maker:</p> <ul style="list-style-type: none"> - 2011 "Top to Bottom" Tradition Costumes and Accessories: 1st place - 2014 XIV. National Textile Conference: Silver Diploma - 2016 XV. National Textile Conference: Special Award - XVI 2018. National Textile Conference: III. fee
14.) Innovations	<p>Although the final design is still to come, but if we wrap up our costume making, we can say that there is a collection of knitting patterns, a well-used ethnographic resource, a costume sewing workshop who have perfected the making and a constantly expanding customer base. And beyond that, the Jasic patterns and costumes are also discovered and applied by the fashion industry. Negotiations are taking place between a Hungarian fashion designer workshop and our costumes. The use of the theme has already been authorized and the design process is about to begin. This is a process that can be considered as good practice and serves, for example, to revitalize, revitalize and integrate other ethnic groups and regions into their own lives.</p>
15.) Patent related	not relevant
16.) Success Factors & Sustainability	<p>Constructive folk art is part of the ecosystem that represents the present life of traditional culture (preservation of tradition) and its presence in the Jazz. Although the outer eye perceives it to be very representative of our region, the inner units do not. The city should make the decision that gives priority to this area and clearly underpins the life of the community. Although only the Jász Museum as the scientific repository of the area has an institutional level, the individual areas also have non-governmental organizations. It is very important for crafts to provide the necessary and appropriate space for the creation. Masters who work full time (pottery, costume maker, basket weaver and</p>



	<p>blacksmith) also have access to the right space and equipment as a prerequisite for the diverse activities of the association. The municipality provides this to the association through the Jászkerület Nonprofit Kft. It also provides two sites that are suitable for the activities (Craft Porta, Phoenix Nest Nest Workshop). However, it does not provide a direct source of funding for the area at any level, despite the public education agreement in force. What would already be working in the dance field to provide paid staff to coordinate and operate the area would be a big step forward. This would be a great step forward in the area's development as well as in the area of systematic management and financial planning.</p>
17.) Challenges	<p>The most important thing was the provision of the creative and program sites, which was managed by the local government and the Jászkerület Nonprofit Kft. Over the years, many activities-related tools and supplies have been procured that have also made the creative process easier. The association has become more aware of handicraft items, creators and thus more demand for the items they make and related services.</p>
18.) Constraints	<p>There is no well-established business model that responds to the needs assessed, no financial planning. In many cases, the production of a craft product broken down by working hours cannot be sold at its true value. People do not sacrifice a certain amount for crafts. The fact that museum staff have reconstructed the Jazi costume and in the artisanal area the tailors have responded and learned how to make these garments has led to an explosion of the costume in the Jasmine settlements. Of course, it also needed the modern traditions that created the occasion for wearing. The revitalization process of Jasper wear is exemplary in the country. It made it difficult for the process to run smoothly, as there were no trainers where the seamstresses could have learned this, they had to do it in a self-taught way. Nowadays, they have become sophisticated with sophisticated patterns and techniques. Actual market growth is not only evident in the makers' house, but the local meter store is also responding to the material needs, with a particular focus on selling fabrics for wear and necessity, which has gained nationwide popularity.</p> <p>Nowadays, Jasper wear is found in the wardrobes of every township leader, but folk songs and dance bands do not lack local clothing either. Larger people, especially at traditional events, tend to wear Jazi clothing.</p>
19.) Costs	<p>What really needs to be considered here is the cost of hiring the people who operate the area and the cost of maintaining the organization and locations. A professional coordinator and an organizing assistant would be needed for the continuous and efficient operation. Actual production and creative work are done at individual level, from our own resources and through relationships. At the association level, this can only happen if we can provide funding for it.</p>
20.) Replicability or up-scaling	<p>The association is a cooperative partner of the House of Traditions network, where we attend annual meetings. This is very useful and important in two respects. One is to report on local good practices, practices, and provide a kind of professional relationship within the area to each other and to the House of Traditions as our National Institution. The raw material of our short film about our activities was completed last year and the finished material will be finalized</p>



	<p>by the end of May. We already have a publication presenting the members and activities of the association, and in the beginning of June we would like to organize a presentation with a screening and exhibition for the city management and economic operators. In April we will start painting our creative hall, modernizing the lighting and replacing the equipment. This year we are applying for membership in the Association of Folk Art Associations, the country's top organization on the subject.</p> <p>It is essential for the organization to obtain grants and other resources, as this is the only way we can implement programs organized for the wider population. Our members continue to be challenged at various folk art competitions and exhibitions. We can test some of our programs in small groups and then organize the best items or projects that have been modified after the experience on a larger scale.</p>
21.) Conclusions	<p>The creative folk art, though still present, may have been completed in the last few years and integrated into the town's traditional life. Like most folk art genres, the revival movement looks at products in circulation in a different way. The masters and craftsmen have already learned their professional skills and are not born into the craft. The ever evolving folk art training system now provides training in a number of techniques and crafts, but there is still no higher education in the area.</p> <p>With the establishment of the Jászág Folk Art Workshop Association the official representation of the area has been established, where the work is carried out under certain professional guidance, adapted to the local needs. I believe that our ongoing contact with the general public has also had a positive impact on the sale of handicraft items through our programs.</p>
22.) References: Contact details	<p>jaszaginepmuveszetimuhely@mail.com</p> <p>20 517-5117</p>
23.) References: URL of the practice	-
24.) References: Related Website(s)	<p>www.jnme.hu</p> <p>facebook.com/jaszaginepmuveszetimuhely</p>
25.) References: Related resources that have been developed	I don't know about that
26.) Keywords	Unique, creative, unique, diverse, vibrant, authentic, innovative



6.1.2. Local good practice 2.: Folk dance as an ecosystem

StimulART Local Good Practice (LGP) Benchmarking Template		
1.) Constructive folk art as a means of enhancing identity. Folk dance as an ecosystem		
2.) Author: Jászberény, Gógné Dudás Dóra és Góg Zoltán		3.) Date: 25.03. 2020.
4.) Objective	<i>Establishment, maintenance and operation of folk dance as a system model.</i>	
5.) Geographical Coverage	Jászberény / Jászság / Northern Great Plain Region	
6.) Choose one of the main aims in StimulART as the proposed theme for the LGP	to upgrade the financial & organisational frameworks of the CCI macro-environment in mid-size CE cities	
	to turn cultural heritage assets into creative products & services in mid-size cities through developing local culture-based creativity and improving entrepreneurial & individual skills	X
	to revitalise abandoned and underutilised infrastructure and urban spaces to be reintroduced as venues hosting or incubating CCI activities	
7.) How would you classify the LGP? Please, put a tick where relevant. More options are possible, but please highlight by underlying the most typical category, if possible. If none are applicable, please, set up your own category	a.) a good practice of the institutional / operation model in CCI	
	b.) a good practice for partnership in CCI and/ or stakeholder involvement in CCI on a local scale	
	c.) a good practice of the local and regional authorities' facilitating / supporting CCI	
	d.) a good practice of entrepreneurship in CCI (with a viable business model, lasting operation, growing market)	
	e.) a good practice of financial sustainability in CCI	
	f.) a good practice of an innovation chain with a successful (marketable) creative product	
	g.) a good practice of event organization (with growing attendance, e.g. a festival)	X
	h.) a good practice of an entire local eco-systems in CCI with complementary functions <i>(It may overlap with other categories but please consider that here we seek fully developed eco-systems in small (institutional level such as Arc Electronica Center and Futurelab), or large (city-level) scales.)</i>	
	i.) a good practice of a smart/creative adaptation of a “good practice” invented elsewhere	
	j.) a good practice of how local actors make creative use of local cultural resources	X



	k.) a good practice of a smart/creative adaptation of regional, national, or EU programmes for CCI to local requirements	
	l.) a good practice of how local actors manage to sustain cultural production in NGOs making creative use of scarce resources	X
	m.) a good practice of how the local community has been involved in participatory processes on a local level	X
	n.) other, namely (please identify):	
8.) Rationale/ Introduction	<p>Background and initial situation</p> <p>- what is the local good practice trying to develop and improve, and what are the desired tangible results of the implementation of the local good practice</p> <p>The Jászság Folk Ensemble in Jászberény was founded in 1971 as one of the most significant representatives of the Hungarian amateur folk dance movement. He has been organizing the International Dance House and Music Camp since 1981 and has been the principal director of the Csángó Festival, the Folklore Festival of Minorities and the Folk Art Fair since 1991. Its purpose is to find, nurture and process the still living traditions of Hungarian peasant dance and musical folklore. It seeks to acquire and stage this important national value in the most profound way, to make it widely known and to pass on knowledge from generation to generation. In addition to dance and music, he also strives to get to know the dancing traditions and old costumes, which present an opportunity for the folk applied artists or creative creators of today to recycle and bring to life the motifs and meanings found.</p> <p>- deadline for execution (month, year; duration of execution)</p> <p>Continuous.</p>	
9.) Main aspects of the LGP	<p>What are the most important elements of local good practice?</p> <p>The outstanding professional work of the Jászság Folk Ensemble and its youth groups, the operation of the Viganó Elementary School of Art providing educational opportunities (in Jászberény and 10 settlements in Jászberény and beyond), and the annual and largest, The Csángó Festival, which fits in with the activities of a wide audience and the business community. (The Jászság Folk Ensemble, the Csángó Festival and the Viganó AMI are both operated / maintained by the Folklore Cultural Foundation established by the City of Jászberény.)</p> <p>In your opinion, what are the specific features that distinguish Local Good Practice from other good practices in the country and locally?</p> <p>The "triple unit" outlined above - the Jászság Folk Ensemble, the Viganó AMI, the Csángó Festival which are closely intertwined, and the latter's unique image and mission. After the regime change the members of the Jászság Folk Ensemble made their first trip to Moldavia in 1990, in order to search the roots of the Hungarian folk dance, a major part of Hungarian national culture. This year they invited 1 Transylvanian and Moldavian dancer and musician to the International Dance House and Music Camp (held since 1981 in Jászberény and in parallel with the festival, and has been an important part of the folk dance ecosystem every</p>	



	<p>year) to show their traditions. The purpose of the Csángó Festival is to raise awareness and make more people aware of the fate of the Hungarians who are living in isolation from the motherland for centuries. In the early nineties, the Csángó Festival was the first gate in Hungary opening to the minority culture of the surrounding countries. It has o be mentioned Related to the festival it has to be mentioned that it has set up to start the volunteering for more than 20 years receiving support from volunteers, mostly young people, who are nowadays primarily from the "50 hours" students.</p> <p>The local presence of the local folk dance movement and its surroundings is particularly unique, as the folk dance, identified as a Jász root in Jászság, has survived to a very small extent compared to other Hungarian cross-border territories. Nevertheless, Jászberény managed to discover, strengthen and continuously promote folk culture, focusing on the whole of the Hungarian folklore.</p> <p>What are the benefits of Local Good Practice over other existing practices?</p> <p>In the course of educational, historical, folk art creative activities, basically theatrical products and choreographies are created based on music and dance, costume, scenery and visual accessories that are well received and will be long remembered enjoyed by anyone. Folk dance has gained a significant mass base in Jászberény, where every generation from 7 years up to senior dancers can be found in a regular, organized age group. The number of students of the Viganó AMI covering the school age group is about 500, in addition to the adult dance faculty of the Jászság Folk Ensemble and the members of two senior dance ensembles. 600 people are concerned by folk dance in the community, actively and regularly in the city. This significant number (more than 2% of the total population of the city) is complemented by people who have been in contact with folk dance in the earlier periods of the band's almost half-century of existence. As a result, many families and many local businesses are personally involved in folk dance, which reinforces and enhances their interest (publicity, social media, ticketing, etc.), sponsorship (sponsorship, in-kind support, tax 1% donation, etc.). However, it is important to emphasize that the professional work that comes with educating youth groups and working together with an adult is outstanding in their field. This is evidenced by numerous domestic professional and public awards as well as international recognition.</p> <p>How do you convince potential users that the cost of the construction is in line with the profits generated by the Local Good Practice?</p> <p>Due to the above-mentioned personal relationships, credible and effective professionalism, and the "mass base", in particular the Jászság People's Ensemble and the Csángó Festival have the opportunity to provide valuable advertising, marketing tools, on local, regional and national level which is resulting in a win-win partnership. In this way, the revenue from sponsorship is an important pillar of funding for almost every major program, and especially for the festival, and it also creates a long-term relationship with the business community.</p> <p>The Csángó Festival is the most famous festival in the region.</p>
10.) Actors and Stakeholders	Who is involved in good practice - who is involved in its implementation? Who are the target audiences? Who are the users of the local good practice?



	<p>The city and its catchment area (Jászság) have active participants in the regular cultivation of folk dance (as a dancer, teacher, choreographer, organizer, etc.) from the age of 6-7 years up to the age of 50-60. Of course, professional and amateur folk musicians and folk bands, who are equally involved in the birth of a stage production - from rehearsal to performance - are considered as active participants as the dancers.</p> <p>The performers of local folk dance groups are regular participants of Jászberény public educational events, national and city festivals. In this way, along with their individual and group community and professional development, they have been also playing an important role in direct cultural broadcasting, a segment, thus they become more accessible to all residents of the city.</p> <p>As The Csángó Festival is the biggest event, all the hotels (hotels, boarding houses, apartments, dormitories, etc.) of the town and its surroundings are sold out for many years - the guests, contributors and visitors throughout the festival fill the available capacity. In this respect, it remains far below estimates of demand.</p> <p>Hospitality and other commercial units in the city may also expect increased sales during the festival, as well as numerous local, domestic and cross-border mobile caterers, gastronomic merchants, folk artists, heritage makers, etc. settle for sale at the fair and other festival venues, generating revenue for the event (place money) and for themselves.</p>
<p>11.) Methodological Approach</p>	<p>Please outline step-by-step methods of operation / implementation:</p> <p>What are the main activities?</p> <p>Students of the Viganó AMI attend practical and theoretical classes four to six hours a week, where they learn folklore, kinetography and dance history in addition to mastering the dance systems of the Hungarian language. The school, which has been operating since 2001, has an authentic folk dance scientific background, organizes and gathers the youth ensembles and “educates” them.</p> <p>The Jászság Folk Ensemble rehearsals several times a week, where existing and new choreographies are practiced and elaborated.</p> <p>At the International Dance House and Music Camp, dance instruction and instrumental trainings are provided at beginner and advanced level for approximately 10 days.</p> <p>The Csángó Festival's theatrical programs, Galas, shows, dance, vocal and musical performances on several smaller and bigger stages, children's programs, exhibitions, Dance carnival, Folkmass, night concerts and folk dance houses are important elements of the Folk Art Fair, the Street and Square of Tastes, the Carpathian-Homeland Hungarian Conference and Business Forum, and Open Workshops on folk crafts.</p> <p>When and where do these activities take place?</p> <p>The Jászság Folk Ensemble, the Viganó AMI and other traditional folk dance groups operate continuously throughout the year at the Jászság Folk Ensemble headquarters in Jászberény. The Csángó Festival touches on almost every major community and public space in the city, and takes place during the first full week of August each year.</p>



	<p>The International Dance House and Music Camp starts in the week before the festival and lasts till the end, with a folk dance hall, dormitory accommodation and camping facilities on the area of the local open-air swimming pool.</p> <p>Who are the key designers, contractors, sponsors, collaborators involved in local good practice? What is their role? What specific activities are involved?</p> <p>Do you use participatory processes?</p> <p>The role of sponsors - local small and medium-sized businesses and some multinational ones - who are providing financial backing for all activities and sub-areas, especially for the festival, can be highlighted. (See last question in point 9)</p> <p>The role of the media is similarly important and related to it, which was working during the last 10 years not only on promoting the Csángó Festival, but also on the reporting the performances of JNE and Viganó AMI home and abroad, the results of its national competitions, events, etc.</p> <p>In the framework of communication, marketing, sponsorship, partnerships, there are collaborations with creative professionals such as graphic design, digital printing, and video technology. In the course of stage productions, sound and lighting technology, set designing are also included.</p>
<p>12.) Results & Impact</p>	<p>What end products and services resulted from the activities?</p> <p>Actually, the finalized and performed stage productions of the dance group can be considered as end product. (Example: "On the Wall of the Age" - a common show of the Jászság Folk Ensemble and the Csík Band, based on authentic dances. New formulations of old rhythms, along with new content can be discovered during the performance.)</p> <p>Were there any tangible profits from the good practice?</p> <p>Of course, the lectures can be presented at several venues, on several occasions, which is accepted for a fee.</p> <p>In the case of the Csángó Festival, tickets, performances and concerts, and the space paid by the vendors can result a positive balance.</p> <p>Recent major international actions of the Jászság Folk Ensemble:</p> <p>Participation in the International Dance Festival in Macau (2019)</p> <p>Participation in China at the 19th Beijing International Tourism Festival, representing Jászberény and Hungary (2017)</p> <p>Participation in Astana Expo World Exhibition in Kazakhstan (2017)</p> <p>Attendance at the Mexican Folklore Olympiad in Folk Art (2016)</p> <p>Is there a related business model?</p> <p>Elements of the system model cannot be divided into maintenance and operation. Amount of state and municipal subsidies are various from year to year, due to this fact no revenue-generating events can be planned. Generally speaking, an action plan of the entire ecosystem can be drawn up based on the economic, cultural policy, and annual professional and event planning of a given year whose elements can complement each other in terms of funding.</p>



	<p>Do you carry out an analysis of previous years in order to make the next year more successful?</p> <p>In the case of the Csángó Festival, a questionnaire survey was conducted on a non-regular basis, mainly among the visitors of the event.</p> <p>Have key performance indicators been used? if so what are they?(revenue? number of visitors? number of tenants? indicators of city attendance)</p> <p>There was a plan to carry out a survey of attendance rates and the entire economic sector at the Csángó Festival, which would provide more accurate data on guest nights, transit visitors, habits, increased trade, etc. According to this information, you can more accurately "priced" the event's services, collaboration and sponsorship offers, advertising space, and support needs. Unfortunately, due to financial reasons the study was not completed.</p>
<p>13.) Validation</p>	<p><i>What is the opinion of users / visitors about the good practice? How does the service meet their needs? Was there a satisfaction survey?</i></p> <p><i>Satisfaction questionnaires were also produced at the special presentation of the Csángó Festival and a special stage program (eg Jászság Folk Ensemble: "Dance of Happy Souls..."), in paper, between 2000 and 2010. It can be said that the vast majority of the audience is constantly satisfied with the professional quality of the productions, with the program offering and the value transfer, the message, the mood and the related services. Road closures that accompany the festival, which are necessary due to the nature of the settlement, are generally viewed as negative.</i></p> <p><i>What is the professional / expert opinion? Are there professional reviews and criticisms (methodologically and professionally)?</i></p> <p><i>The Jászság Folk Ensemble has achieved nationally acclaimed successes and achievements for decades. Recent Highlights:</i></p> <p><i>PRIMA AWARD AND PRIMA PRIMISSIMA COMMUNITY AWARD (2014)</i></p> <p><i>Csokonai Vitéz Mihály Community, Creator STATE AWARD (2013)</i></p> <p><i>WINNER of the national TV competition FŐLSZÁLLOTT A PÁVA (2012, 2018)</i></p> <p><i>Among the numerous professional qualifications, recognition and festival awards of the ensemble, the title "Perpetually Excellent Class" and the Bartók Prize are outstanding.</i></p> <p><i>The Csángó Festival also has several certifications, some of which are:</i></p> <p><i>In 2007 he was awarded the "Recommendation of the Northern Great Plain Region", below are details of the certification document prepared by András Csasztvan and Péter Gulyás:</i></p> <p><i>"Uniqueness, concept: The presentation and promotion of Csángó culture is create the heart of the festival concept. It is a very unique, very distinct concept that is renewed every year. The one-week-long dance camp is decisive in educating the growing generation.</i></p> <p><i>Program structure: The festival consists of coherent parts. In every respect, they strive for completeness and authenticity. The music, the dance, the landing fair all represented real value. All programs are interwoven with the basic logic of preserving tradition. The festival is unique in the way the Csángó Hungarian and other Transylvanian informants are invited from year</i></p>



	<p><i>to year. The organizers are able to present a pure, original version of the tradition. ”</i></p> <p><i>In 2010, the festival won the title of "EVENT OF THE YEAR 2010/2011" based on the public vote on vendegvaro.hu.</i></p> <p><i>The Csángó Festival is a member of CIOFF (Association of Folklore Festivals).</i></p> <p><i>In 2017, the XXVII. Csángó Festival has been awarded the National Marketing Diamond Award by the Hungarian Marketing Association for its sponsorship marketing work in the category of Customer Satisfaction Programs.</i></p>
14.) Innovations	<p>What do you think is an innovative idea, that is to say novel, that is not used or is used little by others in good practice?</p> <p>Theatrical productions of the Jászság Folk Ensemble between 2003 and 2012 have always overtaken the profession with the use of new artistic elements, stage techniques (light technology, background projections).</p> <p>In particular, in connection with the Csángó Festivals or a major program of the Jászság Folk Ensemble (eg the anniversary of its existence), a special "Sponsorship Offer" was made (in electronic and printed form) to prospective sponsors, including sponsorship levels and associated advertising and marketing tools.</p> <p>How did Good Practice handle challenges, overcome obstacles, and find solutions?</p> <p>How has local good practice contributed to innovation in the local creative economy?</p> <p>Dance ensembles of all ages popularize the Jasz costume and the Jasz folk motifs, in theatrical productions as well as at national or city festivals and traditional events. Most of the souvenir presentations used at the Csángó Festival, the Viganó AMI carrying the distinctive features of the region in this spirit. All this strengthens the market and credibility of the products of local artisans working with the same motif.</p>
15.) Patent related	<p>What do you think is an innovative idea, that is to say novel, that is not used or is used little by others in good practice?</p> <p>Theatrical productions of the Jászság Folk Ensemble between 2003 and 2012 have always overtaken the profession with the use of new artistic elements, stage techniques (light technology, background projections).</p> <p>In particular, in connection with the Csángó Festivals or a major program of the Jászság Folk Ensemble (eg the anniversary of its existence), a special "Sponsorship Offer" was made (in electronic and printed form) to prospective sponsors, including sponsorship levels and associated advertising and marketing tools. .</p> <p>How did Good Practice handle challenges, overcome obstacles, and find solutions?</p> <p>How has local good practice contributed to innovation in the local creative economy?</p> <p>Dance ensembles of any age popularize the Jazi costume and the Jasz folk motifs, in theatrical productions as well as at national or city festivals and traditional events. Most of the souvenir presentations used by the Csángó Festival, the Viganó AMI is carrying the distinctive features of the region in this spirit. All this</p>



	<p>strengthens the market and credibility of the products of local artisans working with the same motif.</p>
<p>16.) Success Factors & Sustainability</p>	<p>What elements / factors of good practice need particular attention from stakeholders in order to remain sustainable and successful?</p> <p>Effectiveness of external and internal communication.</p> <p>To maintain professional standards. Regular participation in professional competitions.</p> <p>To maintain sponsorship relationships.</p> <p>What are the elements that need to be implemented (reinforced) in Local Good Practice in order to be sustainable in institutional, social, economic and political terms?</p> <p>The good quality of youth dance education (both professionally and in terms of numbers) remains a key issue and must always be strengthened, both within and outside the art school.</p> <p>The Csángó Festival should have at least 2 years of secure funding to allow the directors sufficient time to develop new elements and details (in time, human resources, financially).</p> <p>What are the institutional, social, economic and political conditions necessary for the success of Local Good Practice? (conditions that are beyond the control of the actors and interest groups, ie independent of them)</p> <p>Hungarian folklore as a priority value of national identity and its support at the state level and by the media.</p> <p>What are the prerequisites?</p> <p>What conditions must a company, association or local authority involved in a Local Good Practice meet in order to do so?</p> <p>From a sponsor's and partner's point of view, the existence of the patronage approach and the material resources intended for it, as well as the intention to use creative, non-product-based customer communication, are decisive. Awareness, cultural sensitivity, and commitment to the Hungarian folklore itself and / or to the professional achievements and mission of JNE, the Csángó Festival. As a service provider, as well as a contractor, with the right expertise, the same conditions are important.</p> <p>What departments / areas are involved in the implementation / maintenance of Good Practice within these organizations? e.g. cultural committee at the municipality</p> <p>Representative body of Municipality and committees.</p> <p>The state, the supporting colleges and tender bodies of the ministries.</p> <p>Owners / Managers, Marketing Managers of companies, businesses</p>
<p>17.) Challenges</p>	<p>Please explain what obstacles have been overcome and how these have been overcome // What are the difficulties users, stakeholders, partners, beneficiaries and beneficiaries encounter in the local good practice and how can they be overcome?</p> <p>Difficulties were caused by post-funded applications, late completion of projects, delayed payment deadlines to partners, service providers, and "collision" of</p>



	<p>successive projects (eg two consecutive Csángó Festival). The insecurity of the support system, the slippage of resources, the difficulty of retaining educators - the system as a whole can be sustained on the basis of personal and professional commitment without significant fluctuation.</p>
<p>18.) Constraints</p>	<p>Based on the experience of Local Good Practice:</p> <p>What are some of the limiting factors in Local Good Practice to make the most of your opportunities (both external and internal)?</p> <p>See above. Financial uncertainty. Finalizing programs at the "last minute" - when you are sure / will have resources. Human resources (in headcount) are often inadequate and due to the circumstances described above, motivation is more difficult in the long run.</p> <p>What are the secondary, positive or negative effects of Local Good Practice?</p> <p>Meeting folk music among young people. Promotion of live music.</p> <p>What are the unexpected consequences of Good Local Practice? e.g. increased car traffic in the city</p> <p>The continuous operation of folk dance education and the transmission of traditionally Hungarian folklore traditions - high quality, valuable and authentic - for decades (perhaps not in a unique way, not in Jászberény in particular) made the openness to contemporary art initiatives in the local public a bit narrower.</p> <p>During the 6-day events of the Csángó Festival, due to the city's public space system and its road networking capabilities, there are difficulties with road traffic and vehicle parking, which will test the patience of a significant part of the city dwellers. In the absence of event space, for example, the main road, which is a particularly traffic-limiting factor and also a cost, must be closed.</p> <p>How can Local Good Practice be incorporated into national / regional European project practices?</p> <p>Through international reciprocity, Hungarian folk traditions, dance and music can be presented from time to time at foreign festivals (see, for example, point 12), and the culture, dance, and music of other nations can also appear in the Csángó Festival. One of the most popular programs of the Csángó Festival is the gala program of foreign groups of the "Colorful World", which is completed by the dance and folk music of the nations and the international dance halls. In this way, the festival has provided a taste of the folk culture of many European and overseas countries, with the aims to introduce and revitalize Hungarians and Csángó traditions. In 2019 bands were invited from Ecuador, Bolivia, Indonesia, Colombia and Turkey who performed in Jászberény.</p> <p>Membership of CIOFF strengthens and promotes the above mentioned relations and guest appearances, and at the same time, the Csángó Festival is also an international badge of qualification.</p> <p>How do you integrate it into your stakeholder, user, beneficiary group while creating values, norms and opportunities?</p> <p>See section 10.</p> <p>Are there any known risk factors associated with the application of Local Good Practice?</p>



	<p>The uncertainty of support for maintenance and implementation can also be described here.</p>
<p>19.) Costs</p>	<p><i>What are the costs and costs of implementing a Local Local Good Practice?</i></p> <p><i>Operating and project costs (events, festivals, etc.). The former includes, in particular, building maintenance, fixed wages and salaries, administrative costs in the broader sense, and the latter consist of a number of other service costs: land use fees, commission fees for performers and contributors, stage technology, sound and lighting costs, security costs, cleaning costs, printing and graphic costs, etc.</i></p> <p><i>The total budget of the Csángó Festival is around 40 million HUF.</i></p> <p><i>How much human resources and preparation / operation time are needed to implement Local Good Practice?</i></p> <p><i>A total of 11-12 people work full time (dance teacher, organizer, executive, costume technician, technical assistant) in the organizational units of the Local Good Practice System (Viganó AMI, Jászság Folk Ensemble / Folklore Cultural Public Foundation). There are complementary, offsetting responsibilities in the job, as well as in continuous maintenance and in the operation of the model as a whole. The art school (youth groups) and the dance ensemble are in operation throughout the year.</i></p> <p><i>Organizing team of the Csángó Fesztivál, involving external experts and entrepreneurs, means a staff of about 30-35 people. It does not include volunteers who are present at the festival with a varying number of people between 50 and 100. The preparation of the Csángó Festival in August is gradually intensifying since February of each year. Unfortunately, after publishing the results of the tenders(May-June) can be made decisions related to the financing (eg contract with a high-cost production, etc.), so you can not prepare promotional material, final program, ticket sales, etc. sooner.</i></p> <p><i>If so, please provide cost-effectiveness indicators, also in relation to the benefits of Local Good Practice. Budget: Revenue to Expense Ratio (Profit vs. Loss) in order of magnitude or%. Trends over the past 5 years</i></p> <p><i>Municipal support is approximately 20-25% of the Csángó Festival's total budget (based on the past few years), the same amount of income is from(to a varying extent) event revenue (ticket revenue, local money). Sponsorship is about 10-12% of the budget. In addition to this, the festival will be supported by grant funds (EU and state) and governmental grants.</i></p>
<p>20.) Replicability or up-scaling</p>	<p>How can local good practices be disseminated and developed as widely as possible in different forums? What publicity is given to the good practice (press, professional conferences, etc.)</p> <p>The national media appearances are mainly in connection with the Csángó Festival (TV, radio, online). The exception is the Fölszállott, a páva television and folk dance talent competition, whose first and last seasons were won by two consecutive generations of the adult dance group of the Jászság Folk Ensemble (2012, 2018). Even several soloists, a couple of children's dance groups related to Jászság achieved outstanding results in the program. These popular shows greatly increased interest in folk dance, folk music and the Jászberény.</p> <p>Active use of our own community interfaces is a vital, continuous opportunity for improvement.</p>



	<p>Performing at shows and cultural events is a must for all ages.</p> <p>What are the conditions for the dissemination of Local Good Practices and what are the likely modifications?</p> <p>Maintenance of mass base, continuous operation of youth education.</p> <p>Marketing specialist, longer term planning is needed (highly dependent on availability of secure resources...).</p> <p>Identify the requirements needed to disseminate Local Good Practice more widely. (regional, national, European)</p> <p>Good communication at all levels towards the chosen target group and using the appropriate interfaces.</p> <p>Can Local Good Practice be tested in a smaller pilot project before being widely implemented?</p> <p>Is irrelevant.</p>
<p>21.) Conclusions</p>	<p>Please outline the effects, useful side of Local Good Practice, present the benefits, based on oral reports, through stories.</p> <p>Many of these effects and benefits have been discussed above, so here's the key words:</p> <ul style="list-style-type: none"> - meeting and getting to know young people with live folk music - strengthening national identity - useful leisure activities, physical activity, community membership - getting to know traditions, learning them, passing them on, preserving an authentic, clean source, but an opportunity to rethink and revive in today's technological environment - Strengthening friends and family relationships and promoting the intention of "returning home" - getting to know people still living in peasant culture (Csángó Festival) <p>Why is Local Good Practice really a "good practice"? Refer to the above criteria, which are good practice.</p> <p>What are some of the key messages and lessons learned from Local Good Practice that can be taken by those who want to use documented material?</p> <p>The operation, transmission and animation of culture, this segment of folk tradition, focused on folk dance, can be beneficial both at the level of the individual and of the (narrower and broader) social and economic environment.</p> <p>What actually worked well? What made this happen?</p> <p>Consolidation, dedication, professional humility. The mediated value and the mass base. Each element finances the other, if necessary - interoperability of human resources and funding in the system.</p> <p>What didn't work? Why not? How were the difficulties overcome?</p>



	Long-term forward planning is difficult to achieve without a secure budget. Rescission and personal sacrifice, often through the provision of personal contacts, are often below market price.
22.) References: Contact details	Folklor Kulturális Közalapítvány (5100 Jászberény, Víz u. 1.) Szűcs Gábor művészeti vezető (Jászság Népi Együttes), fesztiváligazgató (Csángó Fesztivál) - +36209691963; jne@jne.hu Szűcsné Urbán Mária igazgató (Viganó Alapfokú Művészeti Iskola) - +36209114100; viganoiskola@gmail.com
23.) References: URL of the practice	https://www.facebook.com/JaszszagNepiEgyutttes/ https://www.facebook.com/CsangoFesztivalJaszbereny/ https://www.facebook.com/viganoiskola/
24.) References: Related Website(s)	http://www.jne.hu/ http://www.csangofesztival.eu/ http://vigano.hu/
25.) References: Related resources that have been developed	-
26.) Keywords	Innovation in tradition preservation. Pure source, high quality, artistic and traditional value, constant striving for renewal



6.1.3. Local good practice 3.: Production and sale of traditional specialty craft beers within a family business

StimulART Local Good Practice (LGP) Benchmarking Template		
1.) Constructive folk art as a means of enhancing identity. Production and sale of traditional specialty craft beers within a family business		
2.) Author: Jászberény, Gál-Dobos Beáta és Adrienn Sas		3.) Date: 08.03. 2020.
4.) Objective	Selling and distributing local craft beers based on a special recipe, meeting the demand for traditional, cultured beer drinks	
5.) Geographical Coverage	Jászberény / Jászság / Northern Great Plain Region	
6.) Choose one of the main aims in StimulART as the proposed theme for the LGP	- to upgrade the financial & organisational frameworks of the CCI macro-environment in mid-size CE cities	
	- to turn cultural heritage assets into creative products & services in mid-size cities through developing local culture-based creativity and improving entrepreneurial & individual skills	X
	- to revitalise abandoned and underutilised infrastructure and urban spaces to be reintroduced as venues hosting or incubating CCI activities	
7.) How would you classify the LGP? Please, put a tick where relevant. More options are possible, but please highlight by underlying the most typical category, if possible. If none are applicable, please, set up your own category	a.) a good practice of the institutional / operation model in CCI	
	b.) a good practice for partnership in CCI and/ or stakeholder involvement in CCI on a local scale	X
	c.) a good practice of the local and regional authorities' facilitating / supporting CCI	
	d.) a good practice of entrepreneurship in CCI (with a viable business model, lasting operation, growing market)	X
	e.) a good practice of financial sustainability in CCI	X
	f.) a good practice of an innovation chain with a successful (marketable) creative product	
	g.) a good practice of event organization (with growing attendance, e.g. a festival)	
	h.) a good practice of an entire local ecosystems in CCI with complementary functions <i>(It may overlap with other categories but please consider that here we seek fully developed eco-systems in small (institutional level such as Arc Electronica Center and Futurelab), or large (city-level) scales.)</i>	
	i.) a good practice of a smart/creative adaptation of a "good practice" invented elsewhere	X



	j.) a good practice of how local actors make creative use of local cultural resources	
	k.) a good practice of a smart/creative adaptation of regional, national, or EU programmes for CCI to local requirements	
	l.) a good practice of how local actors manage to sustain cultural production in NGOs making creative use of scarce resources	
	m.) a good practice of how the local community has been involved in participatory processes on a local level	X
	n.) other, namely (please identify):	
8.) Rationale/ Introduction	<p>Local good practice has been operating as a family business since its inception. Jr. Imre Urbán, the founder's son is in charge of the professional part of the production. He attended various professional courses, brewing courses, which helped him to master the tricks of the profession and enrich the palette with other self-developed recipes.</p> <p>Logistic and administrative tasks are handled by the entrepreneur's wife, while the manager of the company is responsible for coordinating and controlling the business.</p> <p>The target group of local good practices are cultured beer consumers who prefer high-quality beer consumption and consider its distribution important.</p> <p>To support this, the entrepreneur intends to assist those who wish to participate in the further expansion of the franchise system which has been launched by him.</p> <p>He helps in designing the tap and cooling system (which are his own developments), provides professional advice to overcome initial difficulties, and provides barrels at starting up the pub. He is participating in stores as a supplier.</p>	
9.) Main aspects of the LGP	<p>One of the main principles of the company is serving high-quality beer to the cultured consumers produced through a unique process.</p> <p>The beer is produced in a brewery, which is developed and built on the basis of the entrepreneur's own technology supplying his unique ideas and developments.</p> <p>The beer is shipped from here to the various locations of the franchise system.</p> <p>The special cooling system that will be installed in the shops is also the company's own development. They help consumers maintain the high quality of beer.</p> <p>The business manager pays special attention to personally tracking the activities of each business and the amount of revenue.</p> <p>History and circumstances of starting the business:</p> <ul style="list-style-type: none"> - Initially it was a private pub which generated profit - initially they were cooked only to meet their own needs 	



	<ul style="list-style-type: none"> - Due to the craft beer revolution began, they were looking for breakthrough possibilities - get acquainted with well-known guerrilla cooks, participation in brewing courses - They established more pubs in Pest - Recent system has been existing since 2014 - Demand was growing - they were expanding - a friend of Biatorbágy opened a brewery with a cooling system on his recommendation, and worked together to find the best methods around the world (pilot project) - the Nuremberg example became a business model which was introduced at the local exhibition - main profile was transporting - Networking started in 2016 - In Budapest the first pub was opened at the Keleti train station -more and more ale houses were opened at different venues -the big brewery was opened in 2016 in Jászapáti - they had no financial partner, the company was helped with development of the technology - shops were constantly opened - initially take-away beer services were operated-not successfully <p>The uniqueness and key to the design of the system lies in its own advanced refrigeration and tapping technique and its excellent recipe.</p> <p>The professional part of brewing has been managed by Imre Urbán Jr., the son of the entrepreneur, who, along with Antal Németh, started to develop craft beers on the basis of unique recipes, along with a skilled brewer.</p> <p>Initially, they only brewed beer for their own consumption, for their own pub. Later on, the product became more successful and demand was growing, so that both the beer range and the production volume were gradually increased.</p>
<p>10.) Actors and Stakeholders</p>	<p>More than 20 types of beer, and beer sellers can serve high-quality, unique craft beers to consumers.</p> <p>In many parts of the country, discerning beer consumers will encounter Guri beer thanks to the franchise system, where the image is always unique and there is no requirement for a uniform "look".</p> <p>The original design of the business model was conceived at a beer festival in Nuremberg, where the company manager first met this business policy.</p> <p>The volume of revenue, the number of visitors, and the increasing number of stores are all decisive when applying performance metrics.</p> <p>Revenues have doubled every year, with an average annual growth of 30%.</p>



	<p>As for professional recognition, Guri Beer in Dublin has won the Beer Championship and boasts a number of other professional and international awards.</p> <p>Craft beer from Jasag is well known throughout the world for its regular shipments to Indonesia and Houston.</p>
11.) Methodological Approach	<p>No survey has been done yet, but the growing number of Serhomes shows that more and more people see it as a business opportunity. Once you taste it, you will usually become a consumer if you have access to it.</p> <p>Guri craft beer boasts a number of international awards, as well as being widely recognized in Ireland and the United States for its beer.</p> <p>He also won the Golden Beer Stamp Award in the Czech Republic as the only award winner in the country.</p> <p>It is recognized as a world-class beer by professional circles, as evidenced by the prize it has won in many international circles..</p>
12.) Results & Impact	<p>What makes Guri beer unique is its unique brewing system. Using various technologies and developments, they have designed their own cooling system and tap system, which are used in every brewery they operate. These innovations help to make Guri beer truly unique and world class.</p> <p>The various foreign experience exchanges also provided a good opportunity to find and develop the most effective technologies for system maintenance.</p>
13.) Validation	
14.) Innovations	<p>Ltd. is too small compared to large enterprises, but too large compared to small enterprises. According to the head of the company, this ambivalence should be overcome, which could be facilitated by breaking down production into sub-units.</p> <p>For the sake of greater transparency and monitoring, it would be advisable to set up different departments. Proper marketing, which greatly contributes to attracting and retaining consumer interest, is also essential.</p>
15.) Patent related	<ul style="list-style-type: none"> - Lack of professional competence, training in the profession (brewing) market access methods - lack of basic material -Scale product range only 20-30% of small breweries produce quality beer - big factories saturate the market - The value for money of craft beer is very expensive
16.) Success Factors & Sustainability	<p>Demand exceeded production. Being above a certain number of business may already be at risk of securing quantity. Currently, there are 12 network partners, and the system has one or two more stores. Restructuring would be needed, the question is whether they want to. Expansion could be achieved by developing subdivisions and expanding the workforce or involving new</p>



	<p>professionals. Currently, co-ownership is in the hands of the staff members of the family, and this cannot be sustained through growth and expansion.</p> <p>Guri beer occupies an outstanding position in the range of craft products, both in terms of quality and in terms of operating system and network. The model itself is not new, but the way the family operates it is. As such, it cannot be integrated into the domestic and European systems by others.</p> <p>Guri beer has become a concept among sophisticated beer consumers. It has created a unique beer consumer culture, which includes the nature of social life, the unique environment and, in many cases, the cultural product associated with it.</p>
17.) Challenges	<p>It is also clear from the above mentioned examples that the project takes approx. It employs 5 people and covers an area. The development and the establishment of the plant were continuously financed from equity and no tender and bank loans were used. Since most of these are self-development and custom-made, the costs were kept to a minimum. The sales system itself does not require any particular investment from the partners. The owner app. At a cost of \$ 600,000, which will be charged to the operator, it will build a system for storage, cooling and draining. This includes the rent of the premises, the salaries of the employees and the interior design of the Serház.</p> <p>Generally, the network has almost doubled production in recent years, and importantly, it is reliable and predictable, so it can be planned. In general, the turnover of stores is characterized by an annual 30% increase in revenue.</p> <p>There are no cost-effectiveness indicators</p>
18.) Constraints	<p>It can be said that Guri beer was discovered in Jászág almost among the last ones. Today, we can absolutely say that we are not talking about a well-known product. The fact that the Serháza network was opened in Jászberény, too, was greatly encouraged by the fact that more cultural events were introduced to the public than local products.</p> <p>When talking specifically about beer, the maker thought of trying out different new flavors and recipes in smaller quantities. New products are tested through a low-power cooking system.</p>
19.) Costs	<p><i>Participation in the international arena is very important and the business should not be reduced to a local level. There is a need to compete with beers around the world, which includes continuous and consistent product tracking. You should aim for the best quality, the cheapest.</i></p> <p><i>Guri's craft beer, from cooking to glass, is under the supervision of the CEO.</i></p>
20.) Replicability or up-scaling	There is no such.
21.) Conclusions	www.guri.hu
22.) References: Contact details	<p>www.kocsmaturista.hu</p> <p>www.beerporn.hu</p> <p>www.kezmuvektorok.hu</p> <p>www.beerodalom.hu</p>



	<p><i>www.untappd.com</i></p> <p><i>www.szuretlen.hu</i></p> <p><i>www.turizmus.com</i></p>
23.) References: URL of the practice	Not available.
24.) References: Related Website(s)	<i>www.guri.hu</i>
25.) References: Related resources that have been developed	I don't know about that
26.) Keywords	High quality, innovative, unique, up-to-date, functional, exemplary, value-creating



7. Conclusions

7.1. Context for the development of the cultural and creative economy in Jászberény

- The population of Jászberény is gradually decreasing. Compared to the permanent population, the population has been more present in recent years, due to those staying temporarily in the city for work purposes.
- the number of local businesses is significant and over-represented by the number of SMEs and large
- the Purchasing Power Index far exceeds the national base value, with higher than average household incomes
- acity is one of the main commuting destinations in Hungary
- according to the local business tax, Jászberény belongs to the top 10% of the Hungarian municipalities, the minimum debt of the city
- cultural budget ratio is declining - there is no real cultural development policy for the city
- In the mayor's office, there is no office or department responsible for culture or local economy - in the case of committees, the topics are dispersed
- the city is not problematic from a forensic point of view, but drug use has also appeared here
- the local population is ageing based on the age composition of the local population and the ageing index
- higher education graduates are increasing, but this is a national trend
- the migration balance affecting the evolution of the permanent population is highly variable, rather negative
- unemployment has persisted at a low level in the city, we are talking more about labour shortages
- women's employment is not an issue
- housing stock is slowly growing
- the price of residential properties is rising and on average higher than the average of cities of similar size,
- there is little free industrial space and the municipality has virtually no marketable industrial area

7.2. Cultural and creative economy in Jászberény

- There is little statistical data on the situation of the CCI, the municipality is not prepared for the immediate and direct communication of such information
- In 2013 there were 98 CCI companies in Jászberény and 137 in 2019. This represents a 40% increase in six years.



- In 2013, all businesses accounted for 3.16%, with an increasing overall number of entrepreneurs, with their internal share reaching almost 4% (3.91%) in 2019 - their number and share are slowly increasing
- The contribution of CCI companies to local business tax income is 1,7%
- There are three areas where there are relatively high and increasing numbers of CCI businesses in Jászberény. These are the performing arts, architectural design, software and computer industry.
- In Jászberény, approximately half of the CCI sub-sectors (12) have the ideal development opportunities and capabilities (this is supported by the characteristics described in the GAP analysis and by the number of undertakings)