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# D.T2.1.3 - CCI MAPPING REPORT FOR KAMNIK

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CCI mapping report for cultural-led  
development of European small and medium  
sized cities

PP3 - Municipality of Kamnik (KAMMUN)

May 2020

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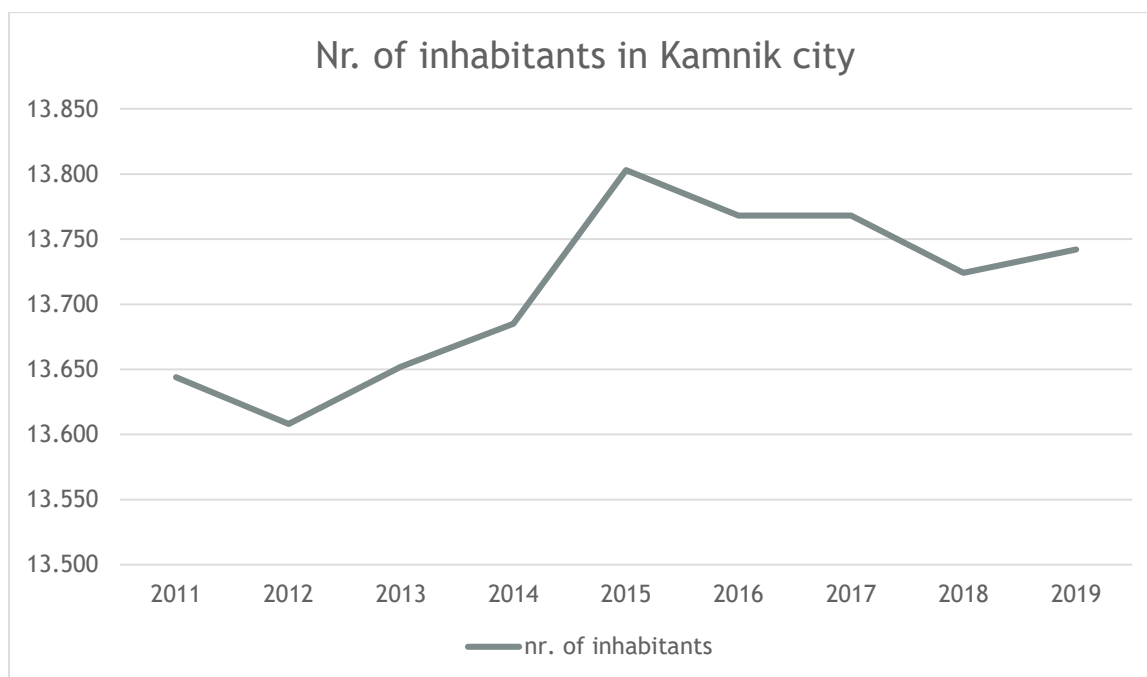
## 1. General information about the city

City consist of two strong spatial and at the same time historical elements. First one is old medieval city centre and second one a post WW2 industrial and socialist area of city extension with factories, apartment blocks and suburban housing areas. Due to this two distinctive spatial entities, city of Kamnik is always trying to crate its identity between old and “new” era. The citizens recognize these two elements as a strong holding point of identity and atmosphere.

Similarly, the difference is between the urban part of Kamnik municipality and rural part. Statistical data, which in most cases, it deals with both together, is difficult to divide on these two statistical entities. In this report, we have tried to divide data and describe as relevantly as possible the urban part of Kamnik municipality.

### 1.1. General data of Kamnik city and its inhabitants

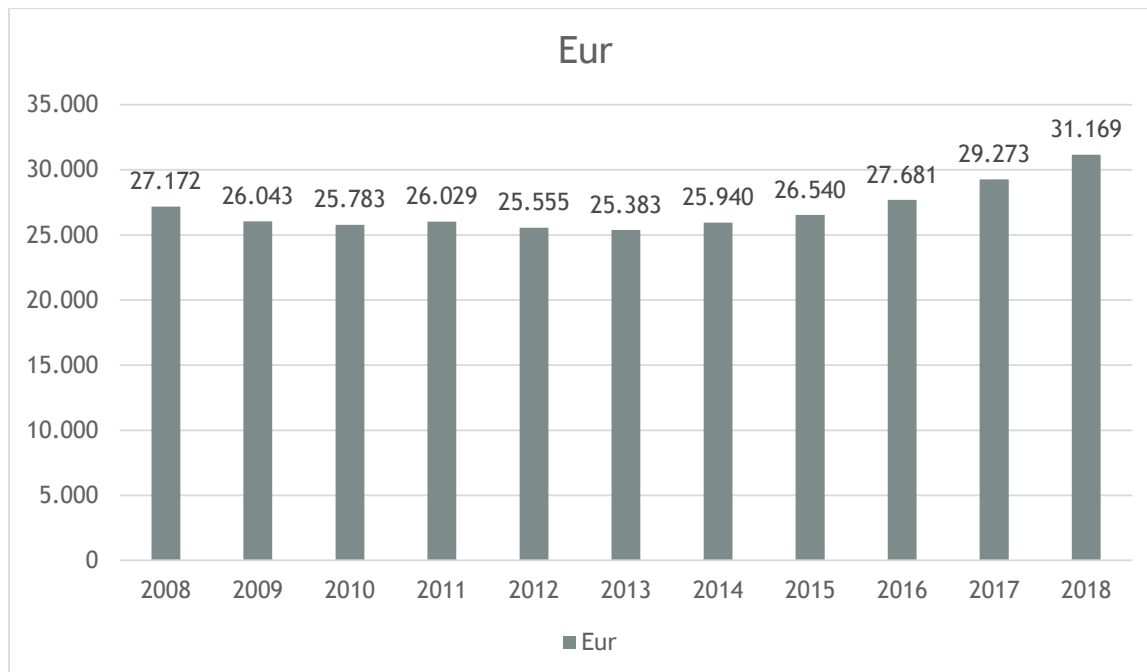
Municipality of Kamnik has roughly 30.000 inhabitants, of which City of Kamnik and its closest suburbs can count for approximately one-half of the inhabitants. Size of the city (urban area) is 11,7 square kilometres, which is 4,5% of total area of municipality (265,6 sq. km). We can conclude that urban and suburban part of municipality is in a very small proportion against rural part and count less than 50% of all municipality inhabitants.



When we analyse the annual income and gross value of households, the closest relevant data we can get from national statistical institute is for Ljubljana - central Slovenia statistical region. Since many of Kamnik urban inhabitants are working in Ljubljana, we can use that data to approximately understand situation in Kamnik. Before 2013, the



situation in city or region economy has stagnated, but we can see, that after 2013, there was notable growth in available money in households to spend.



*Graph: gross value added per capita in Kamnik. Source: sistat.*

## 1.2. Enterprises, commuting and spending

Number of enterprises in the city (year 2020) is 1.224, according to the statistical business data. This data covers all businesses with a postal code of Kamnik, from which we tried to differentiate between the businesses in Kamnik urban area and Kamnik rural surrounding. Though it is difficult to differentiate either business is only registered in the area or also doing its work in the area. There are numerous cases especially at the field of creative industries, which individual creatives have registered their business address at home, but in fact, they do the creative work and most of their daily activities in neighbouring capital - Ljubljana.

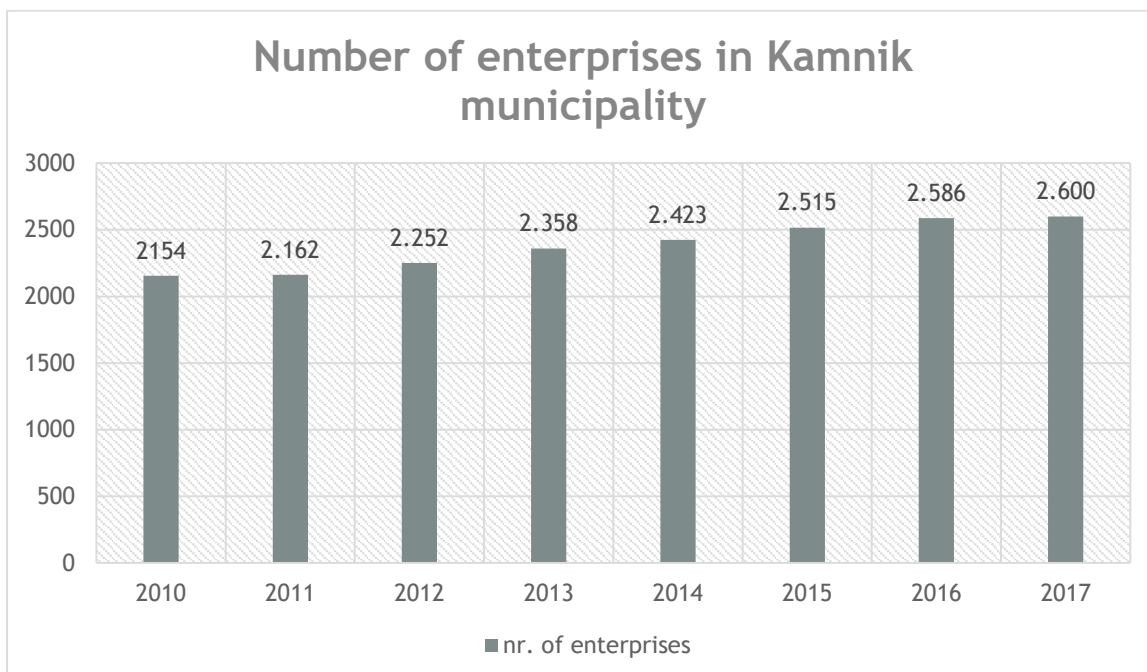
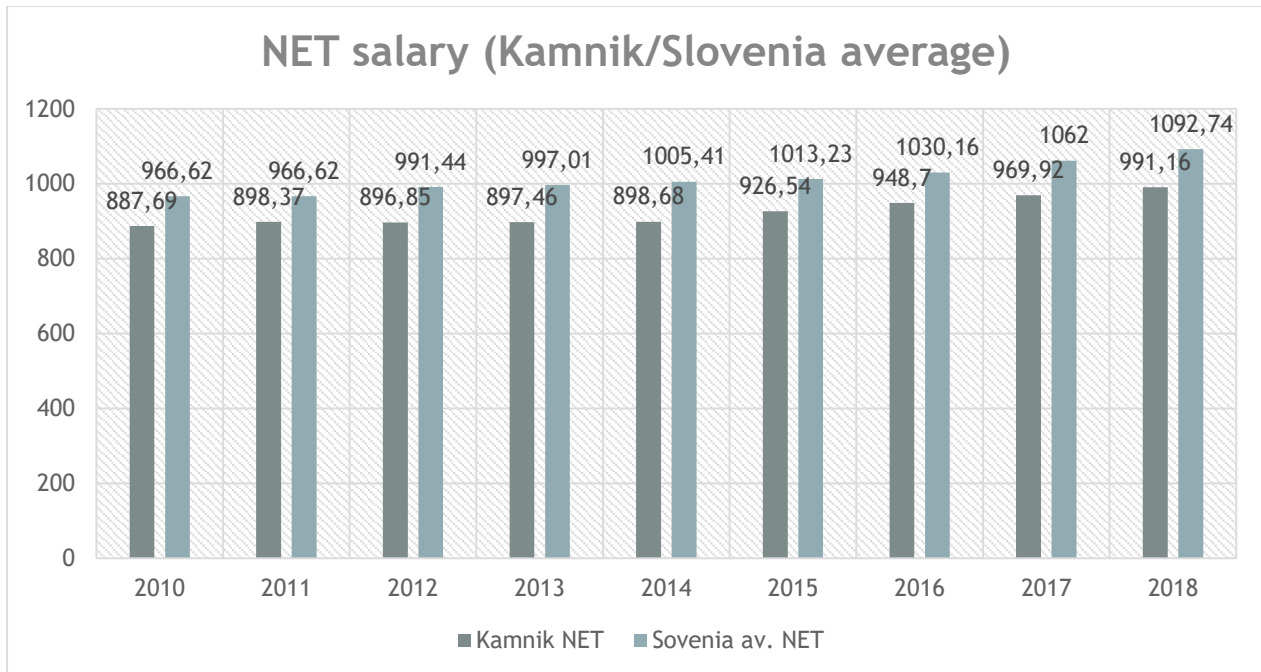
In the future, we will try to grasp that pattern in to the statistical data, but so far, due to the COVID-19 crisis, it is very difficult to do any surveys on the site. We are currently waiting for a specific survey of another project made by University of Ljubljana, which would give us a bit better insight in the economic structure of Kamnik urban region.

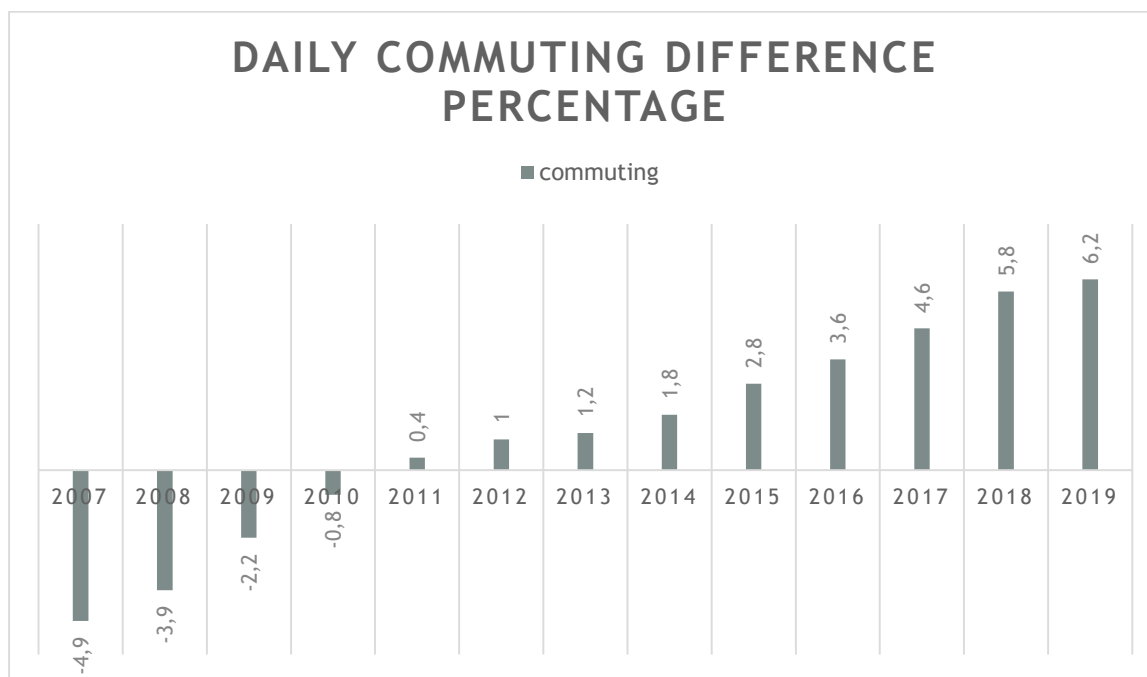
Sizes of economic sectors are applicable for wider statistical regions and its interpretation in no use for such a small area as Kamnik. The same is valid for PPI (Purchasing power index).

Research about daily commuting shows us that in the last ten years, commuting outside of the city is constantly growing. Most of daily commuting is in the direction of Ljubljana.



In the statistic, we used only workers commuting to the work, without students, who are de-facto a majority group of commuters. If in the years before financial crisis of 2008, there was still strong presence of inbound commuters to Kamnik, now, after the 2008, when a lots of companies and productions moved closer to Ljubljana or into a big industrial and business parks close to the highway and airport (Komenda, Brnik, Trzin...), commuting is growing in the opposite direction.



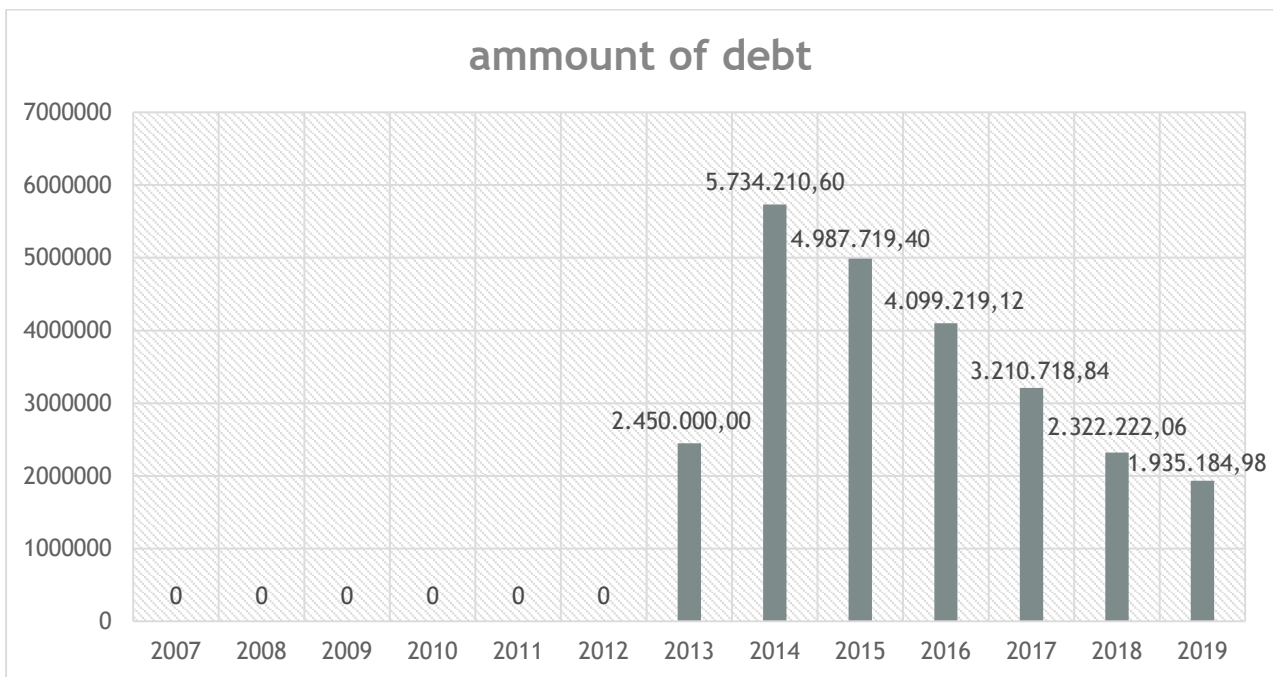
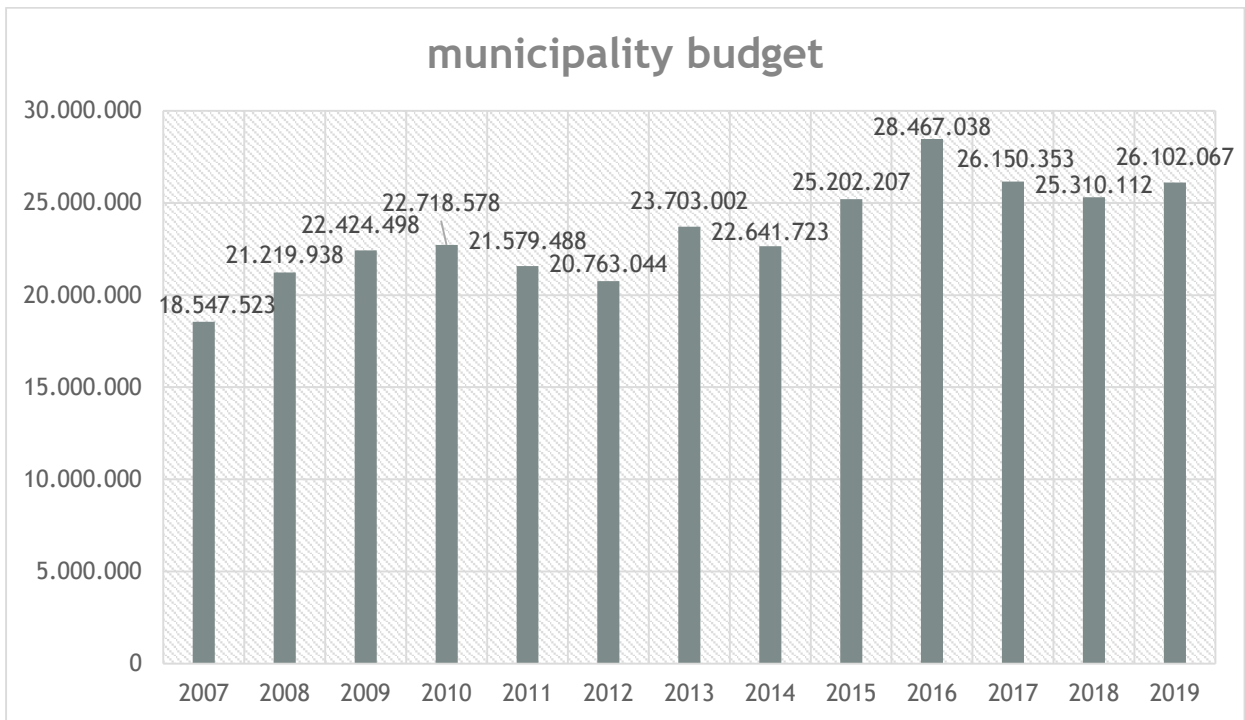


### 1.3. Municipality

Municipality of Kamnik has roughly between 50-60 employees. The number depends a bit on the political situation and employments connected to several EU or national Funds. Budget is growing by each year and some municipality debt was made in the years of 2013 and 2014, due to construction of one of its primary schools. In the recent years, debt of municipality is falling under the 10%. Percentage of the total municipality budget for culture stays approximately the same (around 5% annually).

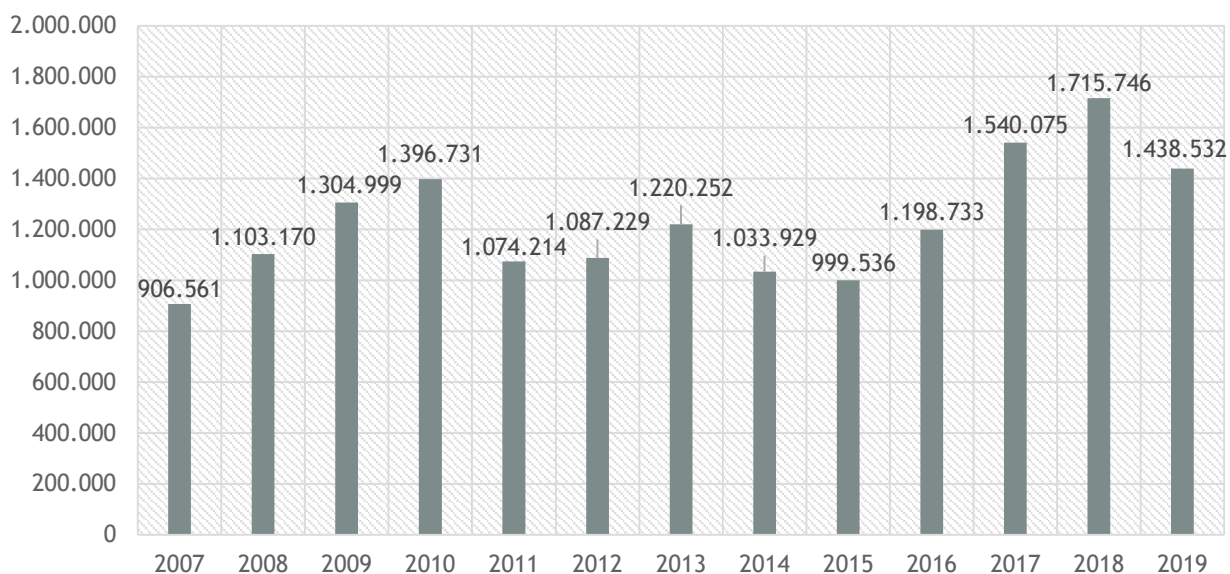
Municipality on average have 5 employees in the department of culture, which on average counts for 10% of all the employees of municipality.

Here we need to mention, that Institute for tourism, sports and culture of Kamnik (PP4) adds another 4 - 6 employees on the field of culture, The Mekinje Monastery (public institution) with currently 2 employees, The Kamnik Public Library with 2 - 3 connected to field of culture and The Inter-Municipal Museum Kamnik with another 4 - 6. All these institutions are owned, financed and governed by Municipality.

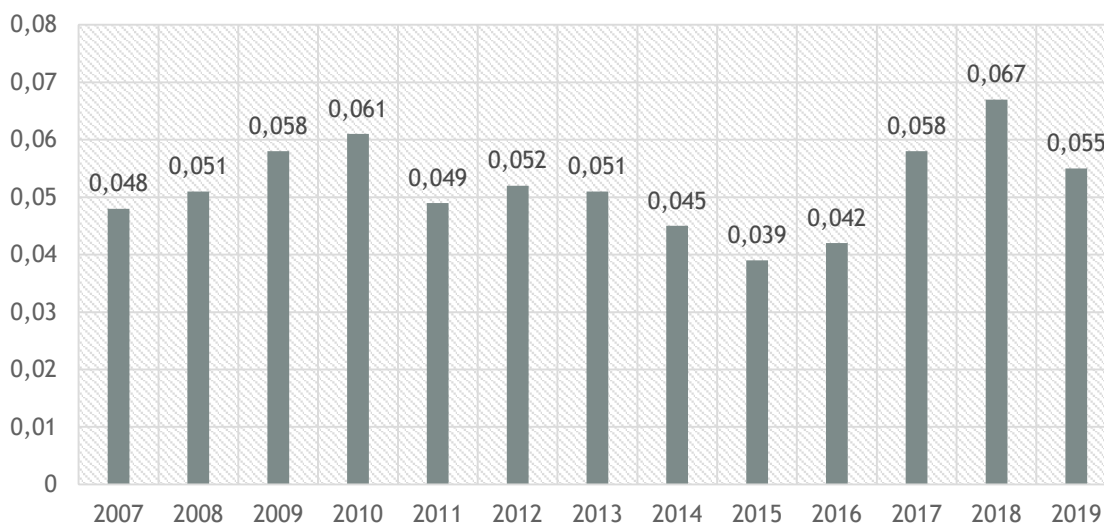




### budget for culture



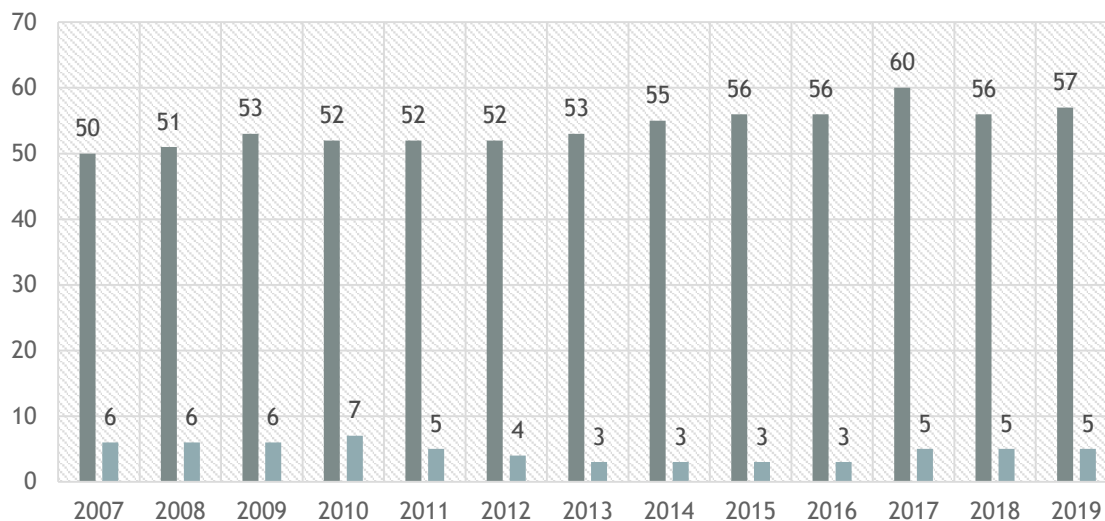
### percentage of total budget for culture (from total municipality budget)







## employees (municipality/cultural department)



### Organizacijska shema občine

Izberite organ občine, o katerem želite izvedeti več.

Podžupana

Urad župana

Oddetek za premoženjsko-pravne in splošne zadeve  
 Oddetek za gospodarske dejavnosti, gospodarske javne službe in finance  
 Oddetek za družbene dejavnosti  
 Oddetek za urejanje prostora  
 Oddetek za razvoj in investicije

### Organizational scheme of The Municipality of Kamnik

- Mayor
- 2 Deputy Mayors
- Municipal Administration:
  - Director of the Municipal Administration
    - ✓ Mayor's Office
    - ✓ Department of Legal and General Affairs
    - ✓ Department of Public Services and Financial Affairs
    - ✓ Department of Social Affairs
    - ✓ Department of Spatial Planning
    - ✓ Department of Development and Investments (around 60 members)
- Municipal Council (29 members)
- Supervisory Board (7 members)
- Other working bodies:
  - ✓ Road Safety and Education Council of The Municipality of Kamnik (7 members)
  - ✓ Council for the Protection of Users of Public Goods of The Municipality of Kamnik (7 members)

Organisational scheme of Kamnik Municipality. Source: [www.kamnik.si](http://www.kamnik.si) (last accessed on 26.4.2020)



## 1.4. Engagement and volunteering

In Slovenia, there is an average of 10.2 % of population that actively engage in cultural activities outside their regular job, so we can assume, that number could also be relevant for Kamnik. There is not any detailed survey, that could present this data on the local scale, but will be done in the future process of Stimulart. If we assume 10.2 the average yearly number of participants in Kamnik would be: 1.400 (Kamnik city).

Engagement rate in general is hard to determine since many of young people are engaged in several activities for example in football and music school or climbing and local fire brigade at the same time. In general, being engaged in out of school activities is very popular in Kamnik and according to estimations by education professionals - the number is higher than 30%.

## 2. Demographic information

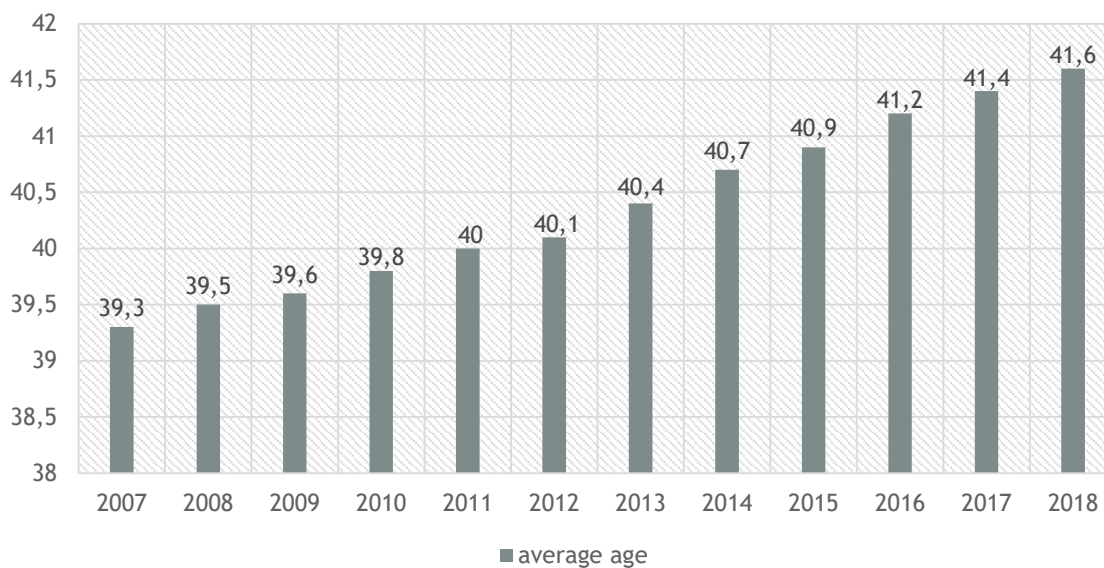
Average age in the population is constantly growing, on average for 0.25 per year. This is in accordance with national average age growth rate. Unfortunately, what we can see, that in a long term, amount of young people in the city is dropping. Though, in a last few years (during the financial crisis of 2008), this number is stable. This could be attributed to the fact that Ljubljana has become too expensive for young people to live there.

Number of academics in 1000 inhabitants is close to national average, (with few exceptions due to some national study changes in 2014 and 2015. What is more disturbing is that an average number of students per 1000 inhabitants is constantly dropping from the 2010. In fact, from 2010, it has dropped for 40%. (data: gis.sistat.si) Data is collected for the whole municipality and not just for urban area of Kamnik.

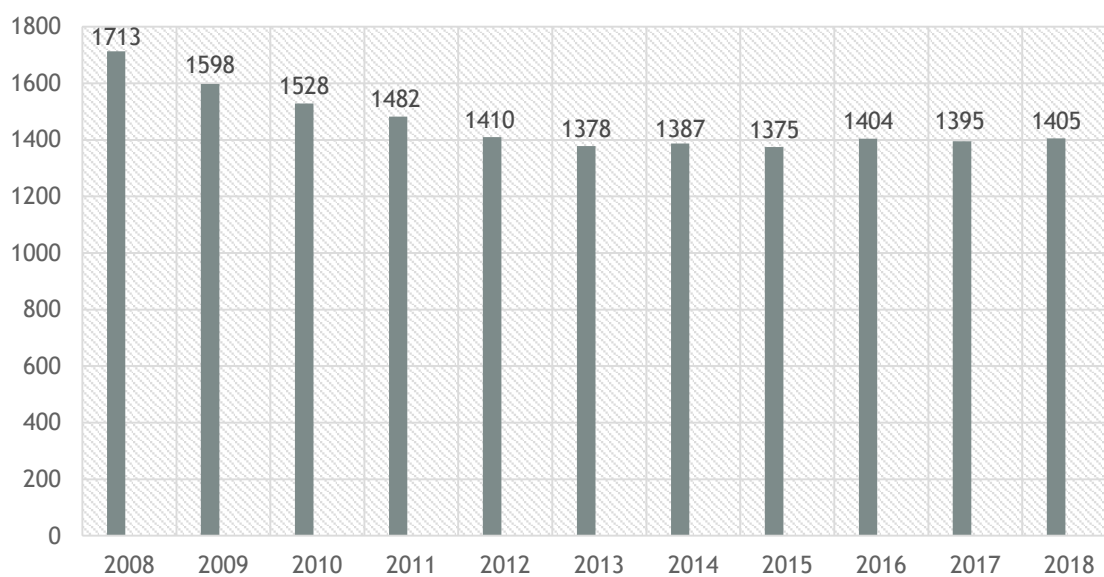
On the other hand, number of individuals with high or higher education is growing, which we interpreted in a way, that Kamnik municipality is interesting place for young professionals and educated individuals to live.



### average age of citizens

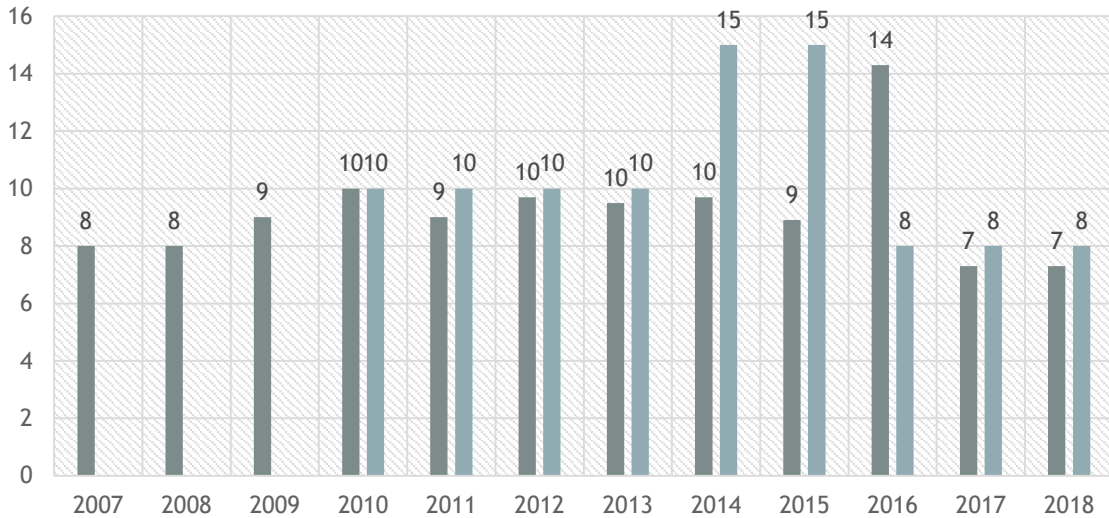


### nr. of young people (15-19 years old)

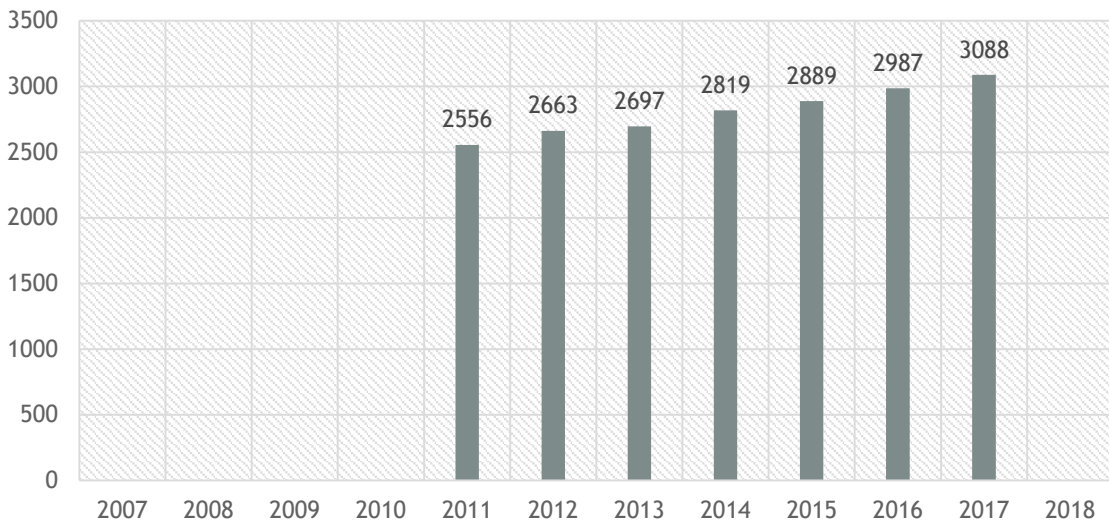




**nr. of new academics per 1000 inhabitants  
(Kamnik/national average)**

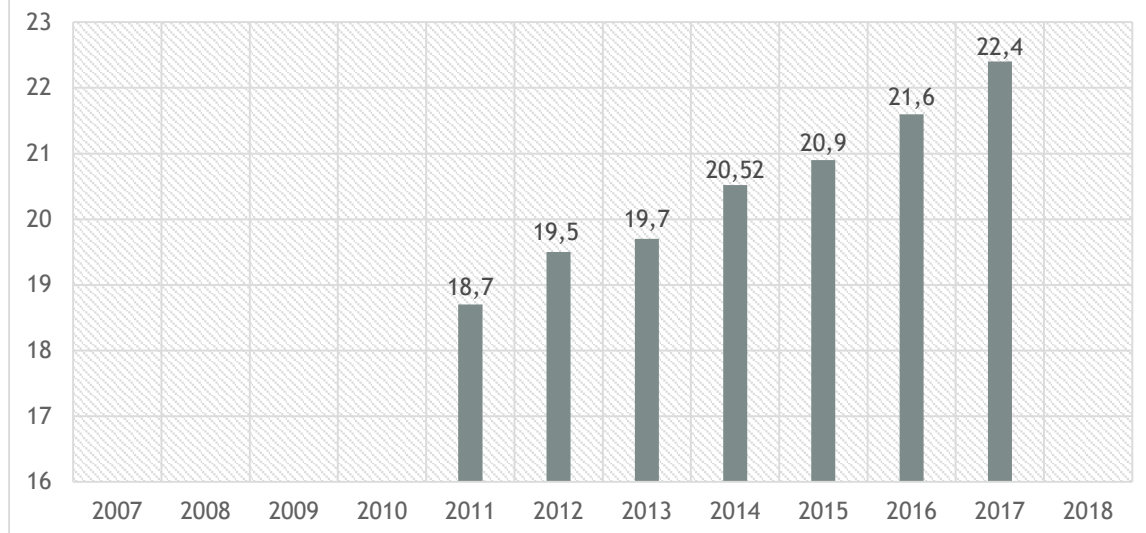


**nr. of inhabitants with higher education  
(Kamnik city)**

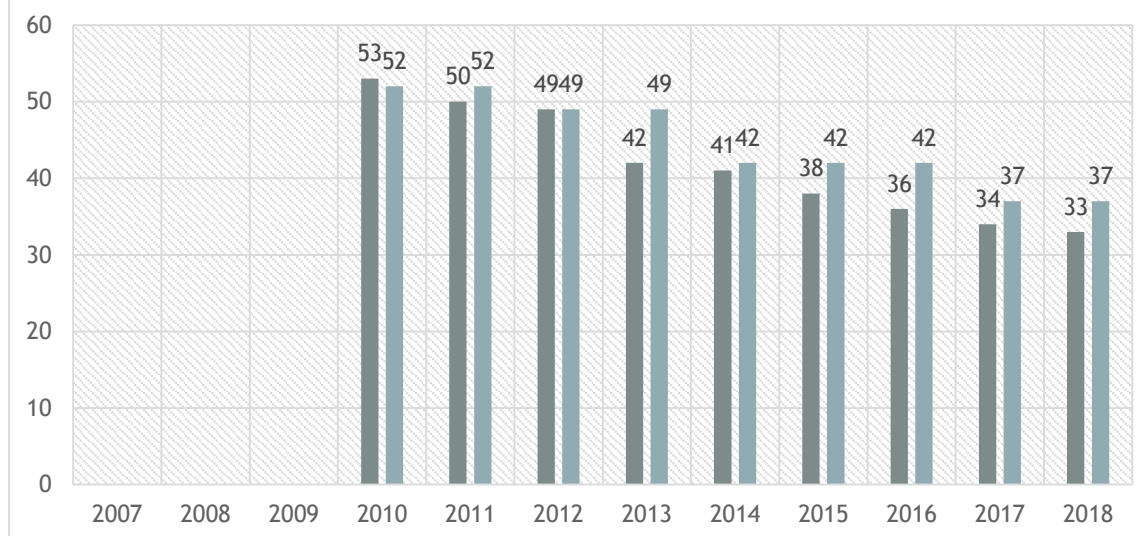




percentage of inhabitants with higher education (Kamnik city)



nr. of students (Kamnik municipality/national average)



### 3. Labour market

Labour market in Kamnik is strongly connected to Ljubljana working basin, though, we can find some data to explain and research the situation. If we look at the chart of Employment rate (the employment rate is calculated by dividing the number of persons in employment between the ages of 20 and 64 by the total population in the same age group.), Kamnik municipality is always few points above national average.

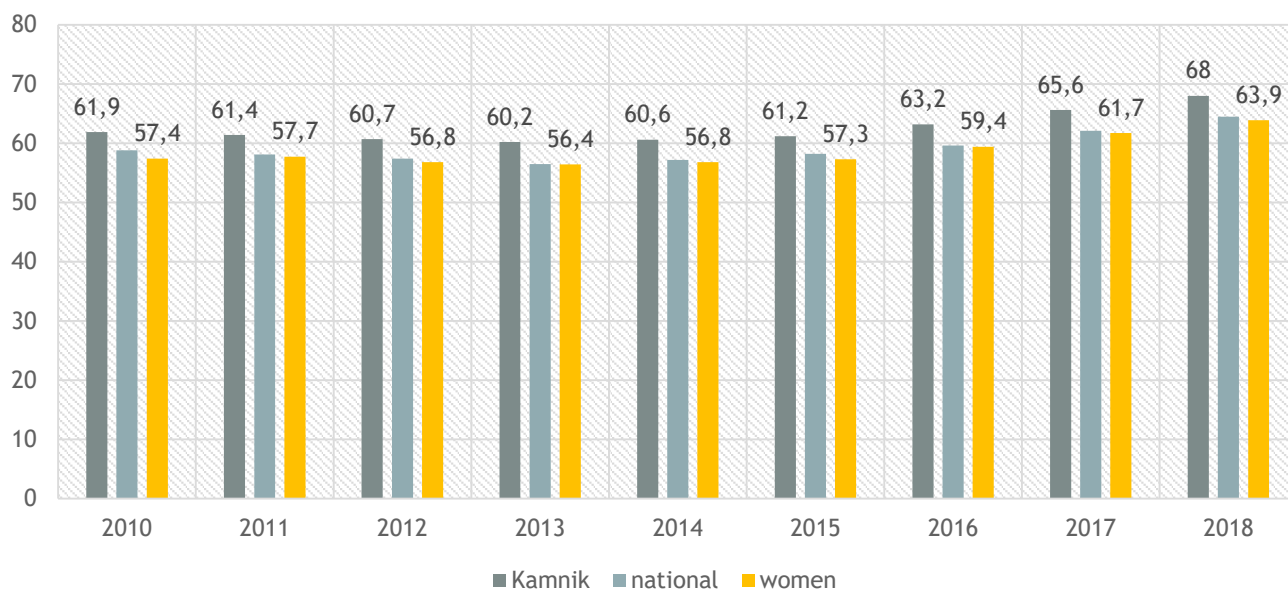
As we can see, women percentage of employment rate is always a few points under the average.

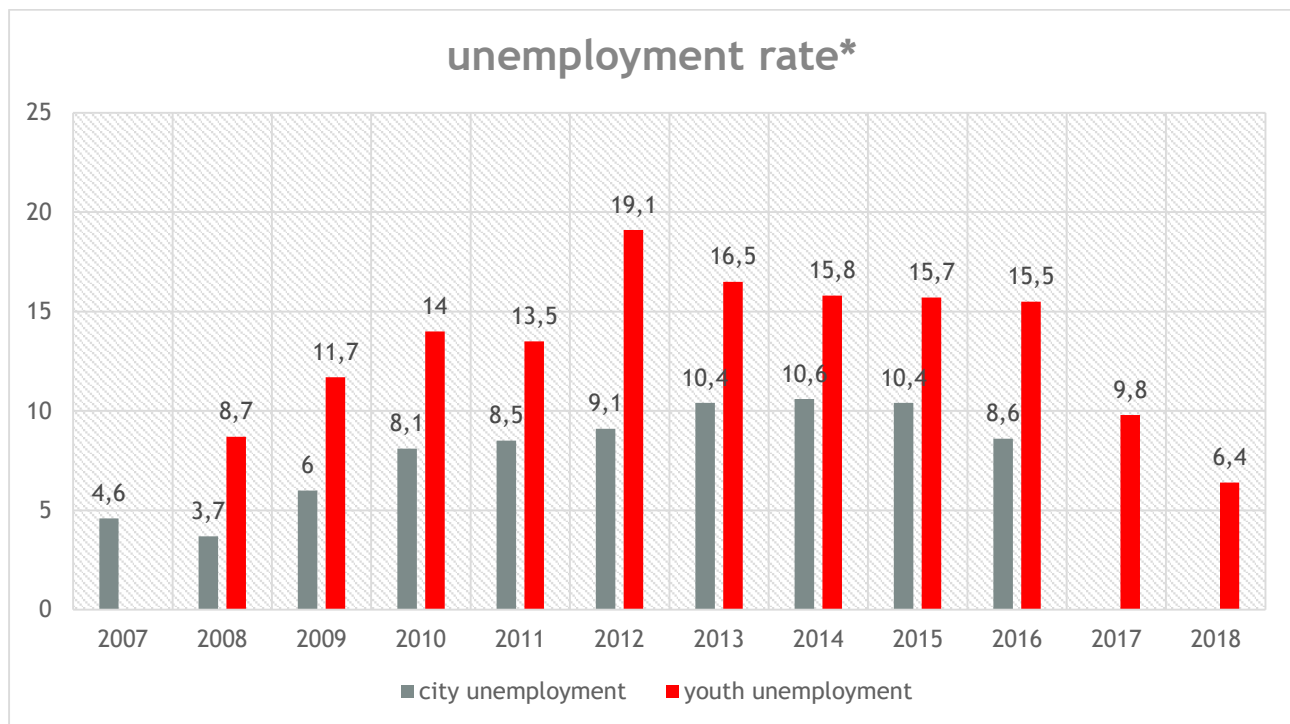


We faced bigger issues in researching the data about primary, secondary, tertiary and quaternary economic sectors, since it is difficult to distinguished data just for Kamnik municipality or Kamnik city. We will try to add some data from another ongoing research at university of Ljubljana, if it will provide relevant results.

With the unemployment rate, data sets are for Kamnik city in general, but for youth rate, we could only get data for Central Slovenia region. Our view is that a similar level of youth unemployment is also present in Kamnik. Data for open job positions are available for central Slovenia statistical region, but since most of the jobs are held in Ljubljana or in its proximity, it is hard to translate this data into Kamnik city area.

**percentage of active/working inhabitants (Kamnik municipality/national average)**



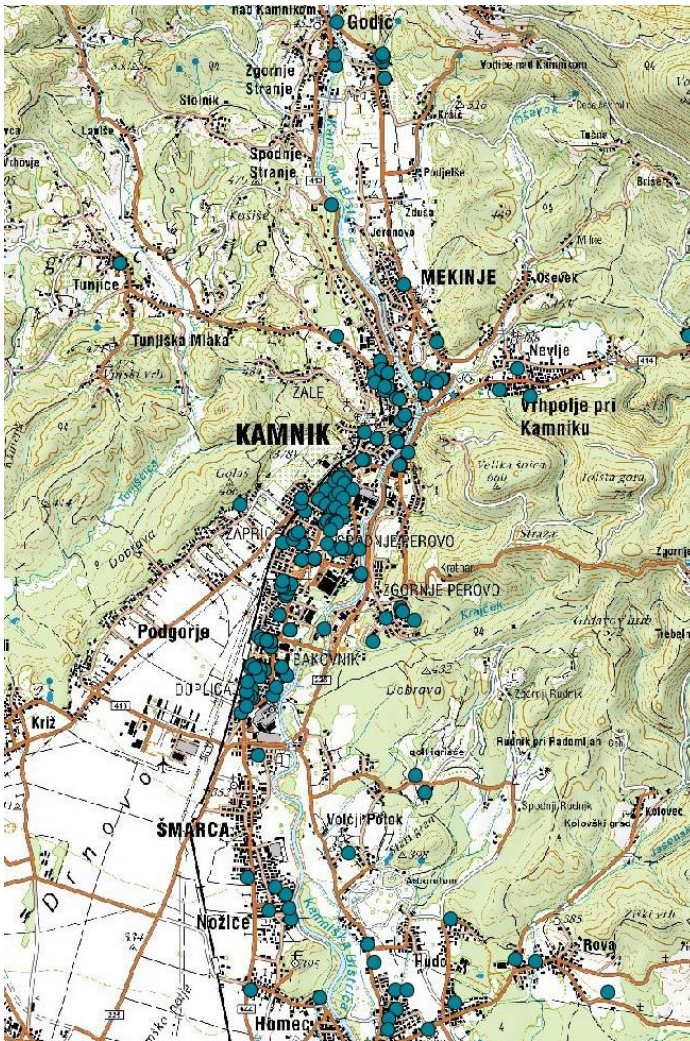


## 4. Housing market

Analysing the real estate market was one of the most challenging due to lack of data and extremely small analytical pattern. Currently (27.04.2020), there is around 70 apartments for sale on the market in Kamnik with average price 2.017,30 €/m<sup>2</sup>, and only 7 apartments for rent with an average price of 9,11 €/m<sup>2</sup>.

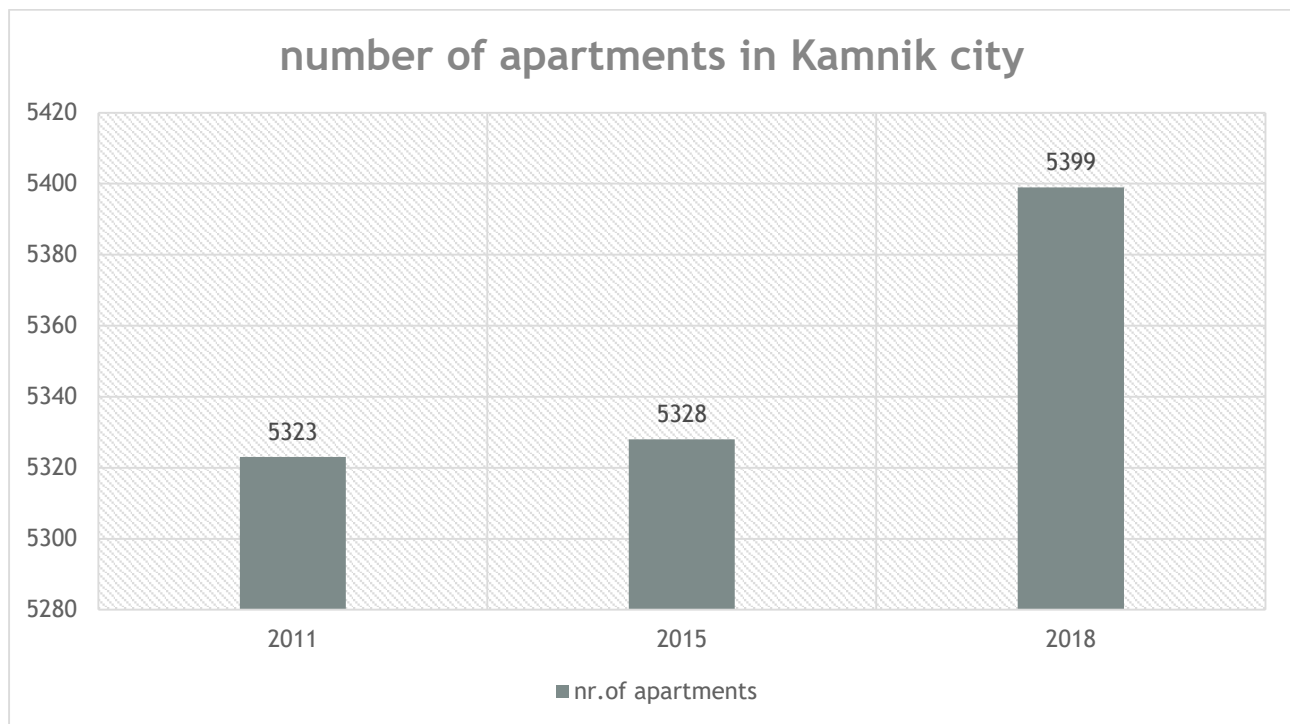
Data for the new construction of the apartments from 2011 until 2018 shows, that between 2011 and 2015, there was almost no new construction in Kamnik city, and then, between 2015 and 2018, city gain 71 new apartment units. According to statistics, from January 2019 until April 2020, there was 96 apartments or houses being sold in the urban part of the city.

If we look the commercial real estate market, we see that there is currently (27.04.2020) 24 properties for rent and 19 commercial properties on sale. Average rent is still very low with 2,07 €/m<sup>2</sup> and price for a square meter is 1033,75 €/m<sup>2</sup>. From the January 2019 until April 2020, there was only 14 commercial real estate sold (commercial, office or industrial).



*Image shows real estate events in Kamnik, from January 2019 to March 2020. (Source: geodesic institute of Republic of Slovenia)*





## 5. CCI & Cultural and Creative Resources

### 5.1. Cultural and creative resources

City of Kamnik has in its inner urban core, approximately seven main attractions regarding cultural program. Gunpowder factory area with Katzenberg castle, Mekinje monastery, Franciscan monastery, medieval city centre, small castle chapel, Miha Maleš gallery, Zaprice castle. In addition, some smaller attractions inside the old city centre are present. Plečnik-Glanz railway station, main city square, Šutna church and Šutna street, Rautar medieval mansion, general Maister birth house and several individual houses with birth places of famous citizens.

There is one official museum (Medobčinski muzej Kamnik/The Inter-municipal Museum Kamnik), with two separate departments - Miha Maleš gallery and general Maister birth house. Both departments are in core city centre of Kamnik.

There are 2 galleries (1 official and one private), 2 or 3 gallery spaces (possible exhibition locations), where there is not official gallery but artists do exhibit their work (municipality, house of culture and youth centre Kotlovnica).

Kamnik is also very rich for its size when we discuss festivals and cultural happenings. There are plenty of small venues in the city going on every week with two main ones during the summer. Kamfest festival in August and national costumes days in September. Both with more than 20.000 visitors each. There are also 3 smaller but very creative type of festivals; winter carnival festival (pustni dnevi), Veronika festival is youth festival for kids and Križnik days is a fairy-tale festival which has potential to become serious thematic



international festival. It is located away from the city, but organized by library, which is very strongly connected to the city centre.

There are also "veselica" type of local festivities going on, organized by local fire departments or local municipalities, but it is difficult to define their regular presence and repetitiveness.

Considering the size of the city, average Kamnik citizen have many possibilities to visit different cultural events.

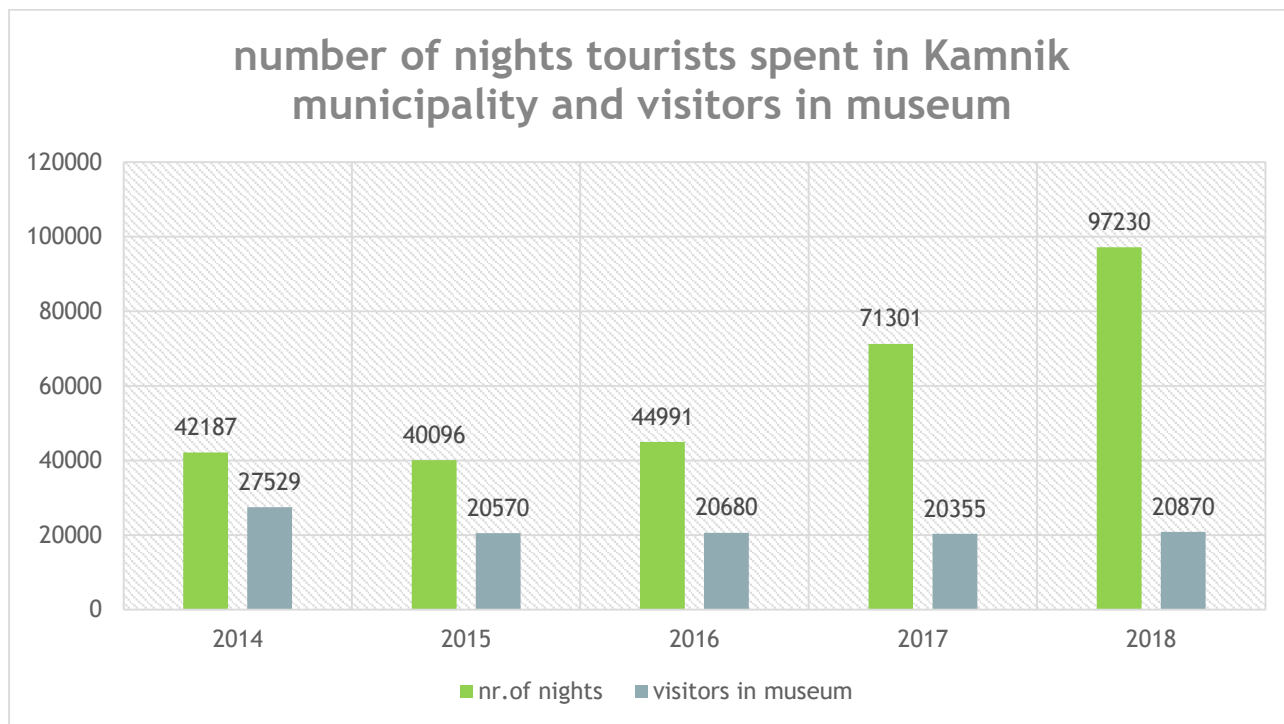
## 5.2. Cultural attractiveness

There is less clear how many people (especially local citizens) are visiting those venues and which tourists come to the area because of the cultural offer. By the experience of local experts and tourism office, main attractor for foreign and domestic foreign citizens are days of national costumes and Kamfest festival.

Tourism is a very fast growing industry in Kamnik. Between 2016 and 2018, the number of nights doubled, which is definitely a quality indicator. It is estimated that in 2019 the number exceeded 100,000 (official statistics are still expected). However, quarantine will make statistics much worse in 2020.

Despite the increase in overnight stays in the municipality, the statistics on visits to the museum show that they do not proportionally follow the development of tourism. However, they are relatively constant.

When we look the number of visitors of festivals, it is difficult to estimate the number, since they are open festivals. Both organizers are claiming that Kamfest and Days of national costumes have more than 30.000 visitors each year.



### 5.3. Cultural and creative jobs nad enterprises

Due to the small size of Kamnik city, many statistics are not considering it individually. This is especially evident in the analysis of creative sector services/jobs. The individual number of CCI jobs in Kamnik is estimated on interviews with local experts. It is also common occurrence that creative people reside and have a registered business activity in Kamnik, but actually, they do the creative work in Ljubljana. Therefore, it is difficult to determine where creativity and creative industries really appear.

In the near future, another source of information on those topics will be available, since there is an ongoing research at Faculty of architecture. Potentially, we could also use that source.

Current number of enterprises in creative sector is 498, including self-employed and artists.

We have also noticed a statistical disadvantage, since many self-employed persons choose 'business consulting' as their primary activity in statistical data, but in reality, they are engaged in activity that is more creative.

### 5.4. Human capital and education

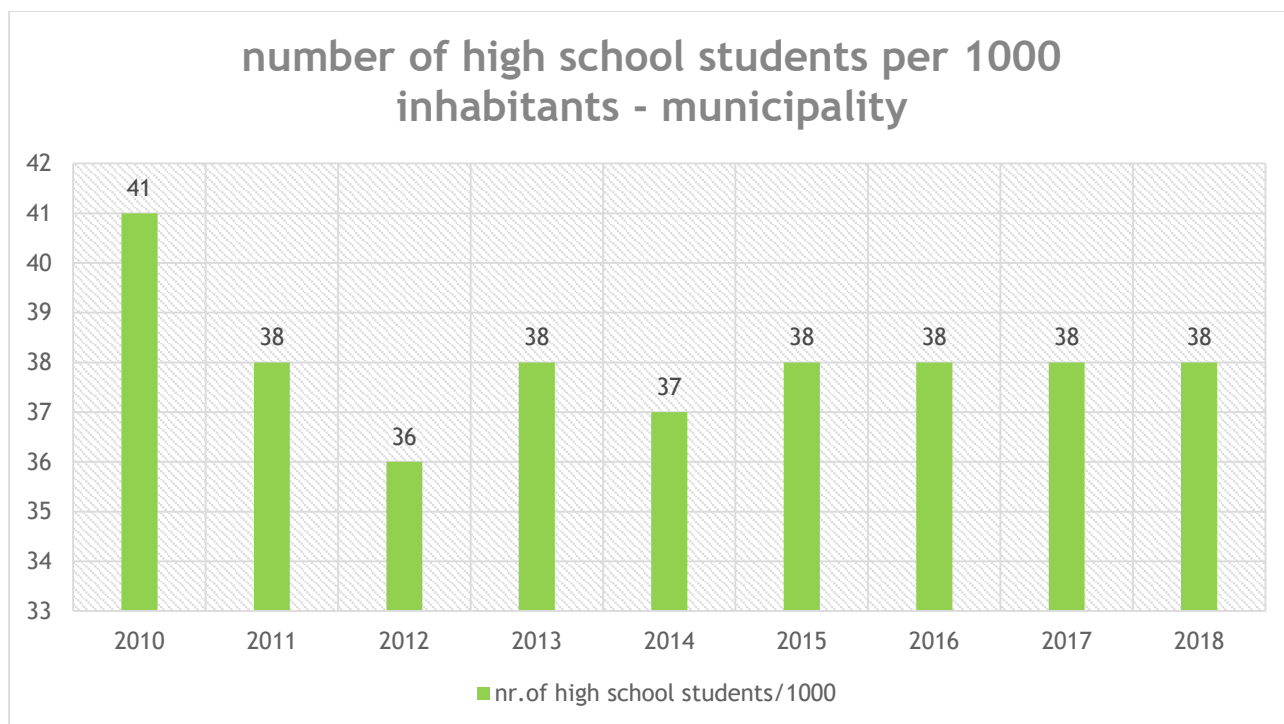
According to statistical data, there are many education organizations in Kamnik. By comparison, we have 10 companies with registered education as their field of work per one public educational institution. Of course, those are smaller businesses and one of the



bigger private education entities are private music school, kindergarten and language schools.

There is no research institute neither a university. That makes it hard for students to stay in the city after they graduate. Most of the students are studying in Ljubljana, so they commute there every day. However, local connection with the university is good, there are few collaboration projects going on every year.

There are three primary schools in the city, one high school, specialized school for disabled youth and two music schools. Primary schools are mandatory in Slovenia and level of students enrolling in further education in high school is almost 100% on the national level.



## 5.5. Openness, tolerance and trust

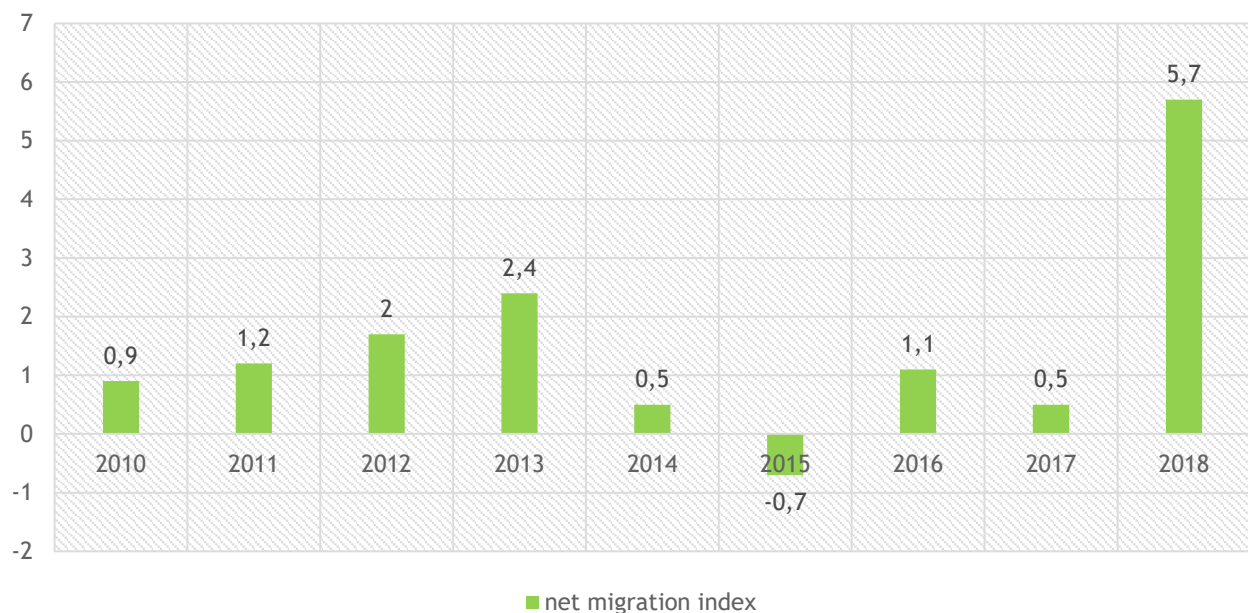
There is only statistic about foreigner passports living in Kamnik and as we can see, the number is steadily growing for the last ten years. There is significant surplus of foreign migrants noted in 2018. In general, people of Kamnik city think of themselves as open and tolerant.



percentage of foreigners (municipality)



net migration index with abroad (municipality)

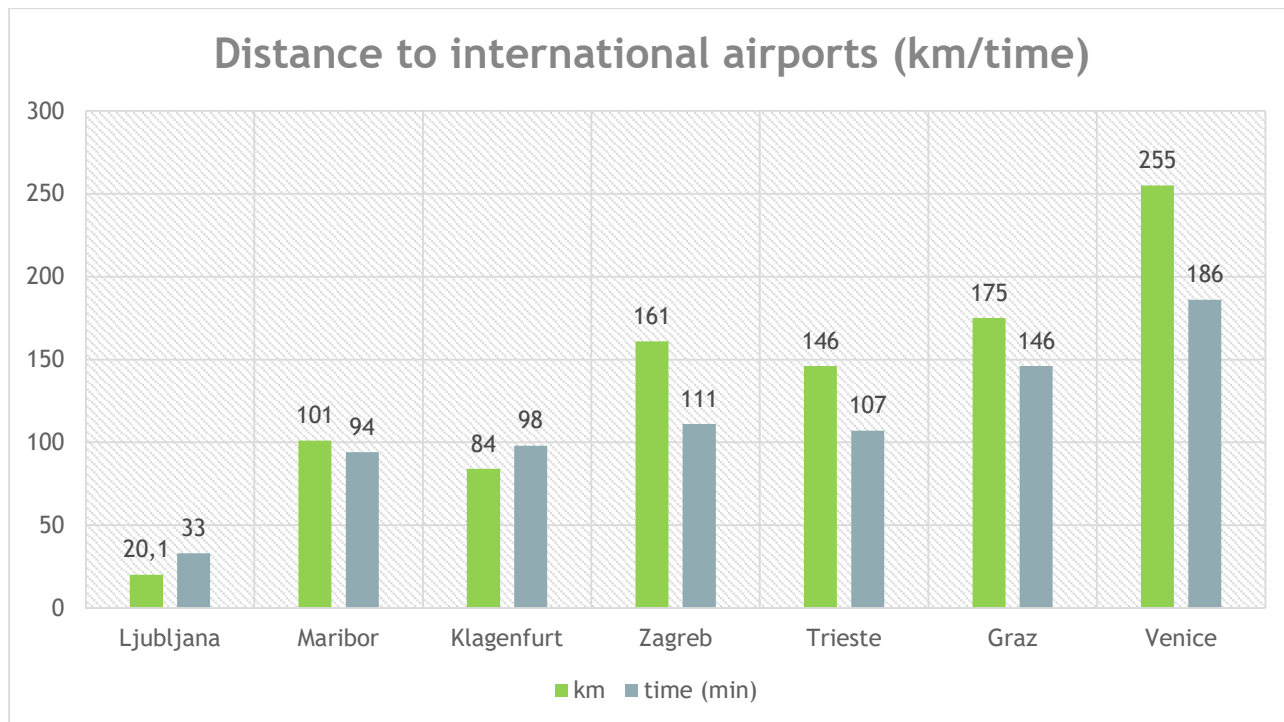


## 5.6. Infrastructure

For a small town like Kamnik the infrastructure is very well developed. It has 19 daily train connections to Ljubljana, 20 km to the international airport and the number of bus connections to the capital.



The quality of the city lies in its green hinterland and recreational axis along the Kamniška Bistrica River, as part of the inter-municipal green infrastructure.



## 6. Local good practice report

### 6.1. Local good practice



<b>StimulART Local Good Practice (LGP) Benchmarking Template</b>		
1.) Title: <i>Kikšstarter start up centre Kamnik</i>		
2.) Author: <i>Kotlovnica youth centre</i>		3.) Date: <i>2019-2020</i>
4.) Objective	<i>To educate young entrepreneurs and support them on their business growth</i>	
5.) Geographical Coverage	<i>Kamnik city</i>	
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 <b><u>improving entrepreneurial &amp; individual skills</u></b>	partially
	- 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	a.) a good practice of the institutional / <u>operation</u> model in CCI	operational
	b.) a good practice for partnership in CCI and/ or stakeholder involvement in CCI on a local scale	-
	c.) a good practice of the <b>local and regional authorities' facilitating / supporting CCI</b>	partially
	d.) a good practice of entrepreneurship in CCI (with a viable business model, lasting operation, growing market)	yes
	e.) a good practice of financial sustainability in CCI	yes
	f.) a good practice of an innovation chain with a successful (marketable) creative product	yes
	g.) a good practice of event organization (with growing attendance, e.g. a festival) - <b><i>only for case of growing followers and collaborators - young entrepreneurs</i></b>	partially
	h.) a good practice of an entire local eco-systems in CCI with complementary functions	partially



your own category	<p><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.) - It is a city level scale but it is limited to a certain business orientated creative levels or practices and not to the non-business orientated practices</i></p>	
	i.) a good practice of a smart/creative adaptation of a “good practice” invented elsewhere	yes
	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	-
	n.) other, namely (please identify):	
8.) Rationale/ Introduction	<p><i>Context &amp; initial situation:</i></p> <ul style="list-style-type: none"> <li>- <i>what is the problem addressed - young entrepreneurs in a need of business and marketing education</i></li> <li>- <i>what is the LGP trying to improve and what are the concrete, tangible results desired when implementing the LGP, (developing start up companies) - the start-up centre has already helped to develop and grow few small scale local businesses</i></li> <li>- <i>timeframe of implementation (month and year of establishment; duration of implementation) - several years, accessed in 2019, 2020</i></li> </ul>	
9.) Main aspects of the LGP	<p><i>What are the highlights of the LGP?</i></p> <p><i>How would you describe the Unique Distinguishing Element of your LGP compared to other GPs? In what ways offers the LGP a benefit/gain over existing practices so that potential users are</i></p>	





	<p><i>convinced that e.g. the costs of implementation are warranted by the benefits?</i></p> <p><i>LGP is working as a local networking platform between already established entrepreneurs and young people with bald ideas (age is actually not limited). With the help of workshops and lectures they offer insight to business processes, they offer local venture capital and co-working spaces.</i></p>
<p>10.) Actors and Stakeholders</p>	<p><i>Who are the beneficiaries or target group of the LGP?</i></p> <p><i>Who are the users of the LGP?</i></p> <p><i>Young entrepreneurs and individual with the business idea, that could potentially be developed in to a viable business. Also some young individuals who does not need a business education assistance are members of the co-working.</i></p>
<p>11.) Methodological Approach</p>	<p><i>What methodology has been used to tackle the initial issue, leading to a successful outcome and finally to the LGP?</i></p> <p><i>Provide a step-by-step description, explaining the effective mechanisms:</i></p> <p><i>What were the main activities carried out? (co-working space, education lectures, good practices, networking events)</i></p> <p><i>When and where were the activities carried out? (Kikštarter centre)</i></p> <p><i>Who were the key designers, implementers, sponsors, and collaborators involved in the LGP? What were their roles? In which activities were they specifically involved? (Local entrepreneurs, local municipality)</i></p> <p><i>Have there been any participatory processes?</i></p> <p><i>(Young people from the city are likely to participate in different events organized by the centre.)</i></p> <p><i>If applicable, produce a process flowchart</i></p>
<p>12.) Results &amp; Impact</p>	<p><i>What end products or services resulting from the activities could be delivered?</i></p> <p><i>If applicable: What have been the realized takings / turnover of LGP's operations /selling? (as a start-up centre, it is supporting itself and invest the income to expansion into</i></p>



	<p><i>additional services - makers lab for instance, that will be ready in 2020)</i></p> <p><i>Is there a business model connected? (classical start-up centre or coworking place business model)</i></p> <p><i>Describe the social, cultural and economic long-term development improvements to which the LGP contributes (there are many of young entrepreneurs connected to the centre, which are making an interesting society of people. At one hand, these young entrepreneurs are equipped with knowledge and motivation to economically develop themselves and their companies, which help the local social community.</i></p> <p><i>Is the impact measured through monitoring and evaluation? (no)</i></p> <p><i>Are there any Key-Performance-Indicators? (no)</i></p>
13.) Validation	<p><i>Provide confirmation of the usefulness and effectiveness of the LGP by both beneficiaries (that the LGP addressed their needs) and experts (from a methodological and technical point of view).</i></p> <p><i>Have the stakeholders or the final users validated the LGP?</i></p> <p><i>Describe the validation process, if any.</i></p> <p><i>There is no actual effectiveness monitoring in the process of start-up centre, but the centre operates now for more than 5 years and it is always full (co-working offices) so that might be the indicator of its success. Yet in a small city like Kamnik, there are higher amplitudes of successful or non-successful periods, since the demand for such a service might differ on just a few individuals.</i></p> <p><i>We are monitoring now the case of COVID-19 quarantine impacts on the centre.</i></p>
14.) Innovations	<p><i>In what way, if any, has the LGP made use of an innovation to come up with new problem definitions, to address the challenges, to overcome obstacles, or to find solutions?</i></p> <p><i>In what way contributes the LGP to innovations in the operating conditions for CCI?</i></p> <p><i>LGP uses the models already known for being successful in other cities.</i></p>



15.) Patent related	<i>Is there a patent related to the LGP? (NO)</i>
16.) Success Factors & Sustainability	<p><i>What main factors under control of the actors and stakeholders are required to make the LGP a success, e.g., that have a positive impact on the outcome of the implementation?</i></p> <p><i>What are the elements that need to be implemented for the LGP to be institutionally, socially, economically and politically <b>sustainable</b>?</i></p> <p><i>What are the institutional, social, economic and political conditions needed for your LGP to become a success? (conditions = not under control of the actors and stakeholders)</i></p> <p><i>What organizational prerequisites have to be met? How must an involved company, association, or municipality be structured to implement the LGP? What departments/areas of such an organisation are affected?</i></p> <p><i>(1) Place as a first and most important factor.</i></p> <p><i>(2) Local support as that might be local businesses, municipality, entrepreneurs or creatives (artists). Later can act as a stakeholders or advisory board.</i></p> <p><i>(3) Motivating factor - person or group of persons that are leading the venue and are main motivators for project to happen.</i></p> <p><i>(4) Basin of young and motivated individuals, eager to participate on more than just a lectures.</i></p> <p><i>(5) Legal organisation (society, NGO or business).</i></p>
17.) Challenges	<p><i>Show what obstacles had to be removed and how they could be removed // What are the challenges encountered by the users, stakeholders, partners, beneficiaries when applying the LGP and how could they be addressed?</i></p> <p><i>Users: Main obstacle is to encourage yourself to get into the contact with the centre and understand that you can also fail and not succeed in business development. There is also a lack of knowing, that even an artists or similarly non-profitable orientated individuals could benefit from the knowhow the centre offers.</i></p> <p><i>Stakeholders: Realisation of the fact, that investment into local start-up centre is also in a way to invest of development of local know-how and local economy, which, can return in a higher local purchasing power in a long term.</i></p>



	<p><i>Beneficiaries: In this case, beneficiaries are mostly also the stakeholders or municipality itself.</i></p>
18.) Constraints	<p><i>Relying on the experience with the LGP:</i></p> <p><i>What are the limits of the LGP? (local environment. As soon any of the businesses starts to grow, it is forced to move out of the location)</i></p> <p><i>Which side-effects, positive or negative, or which unintentional consequences does the LGP cause? (higher awareness of local people about the importance of developing an entrepreneurial skills and mind-set.)</i></p> <p><i>How is the fit between the LGP and the practices of the national/regional/EU programmes? (cooperation on certain lectures)</i></p> <p><i>How is the fit between the LGP and the stakeholders', users' and beneficiaries' established values, norms and facilities? (no specific data could be fund)</i></p> <p><i>Are there any known risks connected to applying the LGP? (no, since the service has in its ownership the place where they operate. The risk would be if there wouldn't be any more of users or that there wouldn't be strong leaders to support the idea and daily ongoing operations)</i></p>
19.) Costs	<p><i>What are the total costs incurred for the implementation of the LGP? (approx. 10- 50.000 a year)</i></p> <p><i>How much time and manpower is required to implement the LGP? (1-5, depends on the current projects.)</i></p> <p><i>If possible, provide some cost-efficiency indications, also in relation to the benefits (compare 13.). (No specific indications could be provided, rather than by the interviews, renting an office is comfortable for its size. - In Kamnik it is hard to get a small size - 10m2 office to rent.)</i></p>
20.) Replicability or up-scaling	<p><i>What are the possibilities to distribute or scale up the LGP more widely in different settings? (Models are already well developed through the world. Yet, bigger scale would lead in a more social-distanced and less inter-connected entrepreneurial society in this specific practice.)</i></p> <p><i>What are the conditions that should be met to ensure that the LGP can be replicated, and what adaptations are likely to have to be made</i></p>



	<p><i>in new contexts? (having a group of individuals, eager to work on the idea and be technically and professionally skilled to support the development. Just top down approach would have difficulties to be successful in such a small and local environment.)</i></p> <p><i>Specify the requirements for replication of the LGP on a larger scale (regional, national, EU). (-)</i></p> <p><i>Can the LGP be tried out incrementally on a small pilot scale before large-scale adoption in a new setting? (-)</i></p>
<p>21.) Conclusions</p>	<p><i>Explain the impact and the usefulness of the LGP. Use anecdotal evidence such as story telling or testimony showing the benefits of the LGP for the target group.</i></p> <p><i>Why is the LGP considered as “good practice”, make reference to the criteria of a good practice explained further above in the introduction? (to have a working model of start-up centre - which is functioning quite some years now already.)</i></p> <p><i>What are the key messages and lessons-learned to take away from the LGP for those intending to adopt the documented “good practice”? (-)</i></p> <p><i>What worked really well? What facilitated this? (Working with local high school, working with youngsters before they enter the professional life)</i></p> <p><i>What did not work? Why did it not work? How did you overcome the difficulties? (-)</i></p> <p><i>Does the LGP have mechanisms to review, share progress, and incorporate new learning into the implementation process?</i></p>
<p>22.) References: Contact details</p>	<p><i>What is the address of the people or the project to contact if the reviewer of this template wishes to gain even more insight on the LGP? <a href="mailto:info@kikstarter.si">info@kikstarter.si</a></i></p>
<p>23.) References: URL of the practice</p>	<p><i>If possible, where can the reviewer find the LGP directly on the Internet? <a href="http://www.kikstarter.si">www.kikstarter.si</a></i></p>
<p>24.) References:</p>	<p><i>If any, what are the websites of projects under which the LGP was identified and reproduced? (-)</i></p>



Related Website(s)	
25.) References: Related resources that have been developed	<i>Are there any training materials, guidelines, fact sheets etc. that can provide the reviewer with more useful information to better understand, replicate, scale-up, and/or implement the LGP?</i>
26.) Keywords	<i>Try to come up with good keywords that help to tag the LGP.</i> <b>Startup, development, entrepreneurs, creative.</b>

<b>StimulART Local Good Practice (LGP) Benchmarking Template</b>		
2.) Title: <i>Alprem old factory creative area</i>		
2.) Author: <i>Štajn architects and RC d.o.o.</i>		3.) Date: <i>2016-2020</i>
4.) Objective	<i>Partially self-organizing creative area in Kamnik centre</i>	
5.) Geographical Coverage	<i>Kamnik city</i>	
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	partially
	- to turn cultural heritage assets into creative products & services in mid-size cities through <b><u>developing local culture-based creativity</u></b> and improving entrepreneurial & individual skills	partially
	- to revitalise abandoned and underutilised infrastructure and urban spaces to be reintroduced as venues hosting or incubating CCI activities	yes
7.) How would you classify the LGP?	a.) a good practice of the institutional / <u>operation</u> model in CCI	operational
	b.) a good practice for partnership in CCI and/ or stakeholder involvement in CCI on a local scale	yes
	c.) a good practice of the <b>local and regional authorities'</b> <b>facilitating / supporting</b> CCI	-
Please, put a tick where		



<p>relevant. More options are possible, but please highlight by underlying the most typical category, if possible.</p> <p>If none are applicable, please, set up your own category</p>	d.) a good practice of entrepreneurship in CCI (with a viable business model, lasting operation, growing market)	partially
	e.) a good practice of financial sustainability in CCI	-
	f.) a good practice of an innovation chain with a successful (marketable) creative product	yes
	g.) a good practice of event organization (with growing attendance, e.g. a festival) - <i>there is a steady growth of visitors in the area</i>	partially
	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.) - It is a city level scale but it is limited to a certain business orientated creative levels or practices and not to the non-business orientated practices</i>	partially
	i.) a good practice of a smart/creative adaptation of a “good practice” invented elsewhere	yes
	j.) a good practice of how local actors make creative use of local cultural resources	yes
	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	yes
	m.) a good practice of how the local community has been involved in participatory processes on a local level	yes
n.) other, namely (please identify):		
8.) Rationale/ Introduction	<p><i>Context &amp; initial situation:</i></p> <ul style="list-style-type: none"> <li>- <i>what is the problem addressed - (young creatives and urban sports activities were looking for place to perform and create. Old abandoned factory redevelopment process)</i></li> </ul>	



	<ul style="list-style-type: none"> <li>- what is the LGP trying to improve and what are the concrete, tangible results desired when implementing the LGP, (developing start-up companies - (To create place for young creatives and urban youth to gather and perform. Also it is a model of redevelopment of local abandoned factory)</li> <li>- timeframe of implementation (month and year of establishment; duration of implementation) (several years, process observed from 2016 - 2020)</li> </ul>
<p>9.) Main aspects of the LGP</p>	<p>What are the highlights of the LGP?</p> <p>How would you describe the Unique Distinguishing Element of your LGP compared to other GPs? In what ways offers the LGP a benefit/gain over existing practices so that potential users are convinced that e.g. the costs of implementation are warranted by the benefits?</p> <p>LGP has two specifics that distinguish it from the similar practices in neighbouring areas. It is bottom-up approach that convinced a private owner of a factory, to re-develop and offer places to creative individuals on a very low rent. Also it is specific by its position, since even if it looks like that it develops in urban area, Kamnik works like a typical suburban town and in Slovenia, those kind of projects are more typical and better developed in urban areas.</p>
<p>10.) Actors and Stakeholders</p>	<p>Who are the beneficiaries or target group of the LGP?</p> <p>Who are the users of the LGP?</p> <p>Young creatives (artists, fashion designers), young entrepreneurs (craft brewery) and individuals working with urban sports activities (indoor climbing and skating).</p>
<p>11.) Methodological Approach</p>	<p>What methodology has been used to tackle the initial issue, leading to a successful outcome and finally to the LGP?</p> <p>Provide a step-by-step description, explaining the effective mechanisms:</p> <p>What were the main activities carried out? (free working space to rent for an affordable amount of money, growing amount of individuals to visit the area and proximity of city centre, various activities to attend)</p>





	<p><i>When and where were the activities carried out? (different parts of the day, all in Alprem old factory area)</i></p> <p><i>Who were the key designers, implementers, sponsors, and collaborators involved in the LGP? What were their roles? In which activities were they specifically involved? (currently, there are two key players that work on the redevelopment of the area: first is the owner of the old factory R.C. d.o.o., who was the initial partner in the story and the second are several individuals, working on some events and promoting the area. In initial phase of development, the strong interlocutor was also Štajn architectural office, who was the key idea holder for transformative development of the area.)</i></p> <p><i>Have there been any participatory processes?</i></p> <p><i>(In the starting point, there was strong participation from various societies - skateboarders and artists, which had a significant impact on further development of the area)</i></p> <p><i>If applicable, produce a process flowchart (-)</i></p>
<p>12.) Results &amp; Impact</p>	<p><i>What end products or services resulting from the activities could be delivered?</i></p> <p><i>If applicable: What have been the realized takings / turnover of LGP's operations/selling? (there are no specific services, each of the participants or tenants offer its own unique set of offer. Currently there we have: skate park, indoor climbing centre, cultural societies, fashion designer, motorbike repair, boutique brewery...)</i></p> <p><i>Is there a business model connected? (no)</i></p> <p><i>Describe the social, cultural and economic long-term development improvements to which the LGP contributes (Area can develop in a long term but with its successful realization of redevelopment of an old abandoned factory, there is also a price to that success. The price for the rent is growing and the owner of the factory is slowly getting old and he is not willing to extend the ownership of the area for long time. Socially it is very important to all those contractors to work together.</i></p> <p><i>Definitely LGP had an enormous social impact on the contractor and collaborators in the area, but unfortunately, even with the initial try-outs, they never managed to officially set up an</i></p>



	<p><i>institutional framework, that would present them in front of the owner and the city.</i></p> <p><i>Long term of the project is currently under threat, since the owner decided to sell-off the properties and because of current economical COVID-19 crisis</i></p> <p><i>Is the impact measured through monitoring and evaluation? (no)</i></p> <p><i>Are there any Key-Performance-Indicators? (no)</i></p>
13.) Validation	<p><i>Provide confirmation of the usefulness and effectiveness of the LGP by both beneficiaries (that the LGP addressed their needs) and experts (from a methodological and technical point of view).</i></p> <p><i>Has the stakeholders or the final users validated the LGP?</i></p> <p><i>Considering that area has a growing number of tenants and creative offers for citizens (fashion, skateboarding, climbing, motorbike repair, cultural societies, day-care for young disabled youth..., we can conclude, that LGP was validated in its frame.</i></p> <p><i>Describe the validation process, if any.</i></p> <p><i>Difference in the number of rents and tenants between 2016 and 2020 (2016: 2; 2020: more than 15)</i></p>
14.) Innovations	<p><i>In what way, if any, has the LGP made use of an innovation to come up with new problem definitions, to address the challenges, to overcome obstacles, or to find solutions?</i></p> <p><i>In what way contributes the LGP to innovations in the operating conditions for CCI?</i></p> <p><i>LGP uses the models already known for being successful in other cities or similar brownfield areas.</i></p>
15.) Patent related	<p><i>Is there a patent related to the LGP? (NO)</i></p>
16.) Success Factors & Sustainability	<p><i>What main factors under control of the actors and stakeholders are required to make the LGP a success, e.g., that have a positive impact on the outcome of the implementation?</i></p>



	<p><i>What are the elements that need to be implemented for the LGP to be institutionally, socially, economically, and politically sustainable?</i></p> <p><i>What are the institutional, social, economic, and political conditions needed for your LGP to become a success? (conditions = not under control of the actors and stakeholders)</i></p> <p><i>What organizational prerequisites have to be met? How must an involved company, association, or municipality be structured to implement the LGP? What departments/areas of such an organisation are affected?</i></p> <ul style="list-style-type: none"> <li><i>(1) Place as a first and most important factor (place is a definition of LGP in this case),</i></li> <li><i>(2) Local support and support of the owner of the area (place)</i></li> <li><i>(3) Motivating factor - person or group of persons that are leading the venue and are main motivators for project to happen</i></li> <li><i>(4) Basin of young and motivated creative individuals, eager to participate on more than just fun parts of the venues</i></li> <li><i>(5) Legal organisation (society, NGO or business) - not necessary.</i></li> </ul>
17.) Challenges	<p><i>Show what obstacles had to be removed and how they could be removed // What are the challenges encountered by the users, stakeholders, partners, beneficiaries when applying the LGP and how could they be addressed?</i></p> <p><i>Users/tenants: Currently main obstacle is the danger of selling of the area to best provider - especially to sell it off by pieces (each building or even each etage). In this way, there is no possibility that the area will remain united and that it remains a strong interlocutor with the municipal authority.</i></p> <p><i>Stakeholders: Own an area of low-yield real estate that does not allow for the development of added value. There is also little communication with municipal decision makers about the future of the area.</i></p>
18.) Constraints	<p><i>Relying on the experience with the LGP:</i></p> <p><i>What are the limits of the LGP? (local environment. As soon any of the creatives or businesses starts to grow, they are forced to move</i></p>



	<p><i>out of the location. Unfortunately, for many cases, that is not Kamnik)</i></p> <p><i>Which side-effects, positive or negative, or which unintentional consequences does the LGP cause? (Higher awareness of local people about the importance of developing a creative part of the city. Awareness about cultural development and bottom up cultural development)</i></p> <p><i>How is the fit between the LGP and the practices of the national/regional/EU programmes? (-)</i></p> <p><i>How is the fit between the LGP and the stakeholders', users' and beneficiaries' established values, norms and facilities? (no specific data could be found)</i></p> <p><i>Are there any known risks connected to applying the LGP? (There is risk with owners of certain area selling off the properties once the value has grown. Also that could be the initial target process.)</i></p>
<p>19.) Costs</p>	<p><i>What are the total costs incurred for the implementation of the LGP? (-)</i></p> <p><i>How much time and manpower is required to implement the LGP? (1-5, depends on the current projects. It is highly volunteering and participatory process)</i></p> <p><i>If possible, provide some cost-efficiency indications, also in relation to the benefits (compare 13.). (-)</i></p>
<p>20.) Replicability or up-scaling</p>	<p><i>What are the possibilities to distribute or scale up the LGP more widely in different settings? (Models are already well developed through the world. Yet, bigger scale would lead in less interconnected creative society in this specific practice.)</i></p> <p><i>What are the conditions that should be met to ensure that the LGP can be replicated, and what adaptations are likely to have to be made in new contexts? (having a group of individuals, eager to work on the idea and be technically and professionally skilled to support the development. Just top down approach would have difficulties to be successful in such a small and local environment.)</i></p> <p><i>Specify the requirements for replication of the LGP on a larger scale (regional, national, EU). (-)</i></p> <p><i>Can the LGP be tried out incrementally on a small pilot scale before large-scale adoption in a new setting? (-)</i></p>



<p>21.) Conclusions</p>	<p><i>Explain the impact and the usefulness of the LGP. Use anecdotal evidence such as story telling or testimony showing the benefits of the LGP for the target group.</i></p> <p><i>LGP is a good example of Kamnik creativity scene in self-organizing. The first moves, when municipality couldn't provide a place for a youth skate park and Štajn architects discussed the option with owner of RC d.o.o. and which resulted in skaters to move to an abandoned warehouse, were crucial. Later many different creatives and cultural contents followed and for many, it was very spontaneous. It is very difficult to plan all the stages of such a process and all you can do is work with people and support and motivate them. The LGP is a case, that not much is needed to boost a creative area even in a small city as Kamnik.</i></p> <p><i>Why is the LGP considered as “good practice”, make reference to the criteria of a good practice explained further above in the introduction? (-)</i></p> <p><i>What are the key messages and lessons-learned to take away from the LGP for those intending to adopt the documented “good practice”? (Key lesson is that you need two partners in those kind of venues. The owner of the facility - factory and the content provider. They both need to communicate the idea behind the development and keep strong ties to each other motives in the process)</i></p> <p><i>What worked really well? What facilitated this? (Working with local youngsters to create a skate park and keep in working on self-organising skating society)</i></p> <p><i>What did not work? Why did it not work? How did you overcome the difficulties? (Long-term spatial plan, which should be provided by the municipality. It never realised, so many creative and business offers are not even allowed to get there legally.)</i></p> <p><i>Does the LGP have mechanisms to review, share progress, and incorporate new learning into the implementation process? (-)</i></p>
<p>22.) References: Contact details</p>	<p><i>What is the address of the people or the project to contact if the reviewer of this template wishes to gain even more insight on the LGP? <a href="mailto:sinan@stajn.si">sinan@stajn.si</a>, <a href="mailto:domen.strazar@gmail.com">domen.strazar@gmail.com</a></i></p>
<p>23.) References:</p>	<p><i>If possible, where can the reviewer find the LGP directly on the Internet? <a href="mailto:sinan@stajn.si">sinan@stajn.si</a>, <a href="mailto:domen.strazar@gmail.com">domen.strazar@gmail.com</a></i></p>



URL of the practice	<a href="https://www.stajn.si/">https://www.stajn.si/</a>
24.) References: Related Website(s)	<i>If any, what are the websites of projects under which the LGP was identified and reproduced? (-)</i>
25.) References: Related resources that have been developed	<i>Are there any training materials, guidelines, fact sheets etc. that can provide the reviewer with more useful information to better understand, replicate, scale-up, and/or implement the LGP?</i>
26.) Keywords	<i>Try to come up with good keywords that help to tag the LGP.</i> <b>Brownfield redevelopment, development, bottom-up, creative area, skate park, fashion designers.</b>



## 7. Conclusions

With its strategic position near the airport, motorway, Ljubljana and the hinterland of extensive forests and mountains, Kamnik is strategically well positioned for those individuals, who want to achieve a good balance between working in an urban environment and quality and clean environment to live in.

In the past, numerous workshops began to grow here due to good water stream used for energy and electricity and later in former Yugoslav era, they were upgraded to big factories. That is why, city still has a good infrastructure for industry development and in the future, it only needs to find a suitable operational model of creative industries and creative citizens development. Creatives or creative businesses can still find empty warehouses, there is a start up centre, many cultural events and good infrastructure to the capital. For young entrepreneurs or creatives, that is a good starting point for their creative careers.

When we discuss pure statistical data, there are big blank areas, where only much larger scale statistic could be taken into account, but of course, because of specifics of Kamnik, that would never show us exact image. For that, many of interpretations in this report were made by observing and discussions with local experts and professionals.

Despite lack of proper statistical data, it is evident that Kamnik has sufficient amount of young and creative talent. What is even more important is that people are eager to show their creativity or participate in the different creative processes all around the town. Just look at the summer festivals and number of non-profit cultural activities people make. One could even say that for locals, making a living out of cultural and creative activities is not a priority. Engaging in cultural activities is more a matter of social norms and cultural backgrounds, rather than a matter of income or making a living out of it.

Very few people do make a living out of creativeness but many see it as an important part of quality living.