



Project “South Baltic Creative Cluster”

D3.3: Potential analysis and long-term strategy for the different
local/regional creative industries

Creative Industries in Rietavas region – Status Quo and Development Potentials

Version 1.0: 2022.03.31



Table of Content

Preamble of the project partner	2
1. The relevance of creative industries – international and local	3
2. Best Practices identified as relevant / inspiring for Rietavas	7
2.1. Krinova Incubator & Science Park / SE	7
2.2. The Cultural Incubator in Szczecin / PL	8
2.3. Rostock Municipality / DE	9
2.4. The Klaipeda Culture Factory / LT	10
2.5. Światowid Katowice / PL	11
3. Relevant local initiatives and protagonists in Rietavas. Existing initiatives	13
3.1. Rietavas Municipality Cultural Center	13
3.2. The project “Roads of Culture in Lithuania”	13
3.3. Rietavas Mykolas Kleopas Oginskis School of Art	14
3.4. Rietavas Oginski Cultural History Museum	14
3.5. Rietavas St. Michael’s Feast	15
3.6. Lithuanian folk art	15
4. Promotion of cultural and creative industries as set out in local and regional documents	17
5. Insights of Rietavas actors about the potential of creative industries. Questionnaire	18
6. Recommendations for the development of creative industries in Rietavas	19

Preamble of the project partner

Lithuania is a country of an old distinctive culture, echoing from bygone centuries, a country of calm landscape and memorable architecture. Having drastically shrunk and diminished geographically in modern times, Lithuania summoned up its spiritual resources and heritage and just like a compressed mainspring it is ready to meet the new development period and civilizational challenges. While sticking to its achievements in traditional industries, Lithuania takes the path of smart economy, while drawing upon innovations, development and creativity in all areas. Design, as an area which can be tailored for all industries of economy, does not need additional motivation to be creative, as it is inherently creative already. Moreover, when talking about design as a holistic process and a way of creating the most effective tools for implementing set tasks, we have to agree that design is the basis of entrepreneurial activity, its creative solutions allow integration of all processes of activity. Therefore, design becomes the horizontal priority, which promotes activity of almost all industries of economy.

The concept of creative industries has been considered in Lithuania since 2003, when the first studies in this field were conducted (by Dr M. Starkevičiūtė). Maps of the creative industries in Utena and Alytus counties were compiled in 2004–2005 (head of the project, Dr G. Mažeikis). The Strategy for the Promotion and Development of Creative Industries was prepared and approved in 2007. It provided a definition of creative industries and identified priority areas for development. Creative industries are defined in these documents as ‘activities based on an individual’s creative abilities and talent, the objective and result of which is intellectual property and which can create material wellbeing and work places’. The concept of creative industries in Lithuania includes the following: crafts, architecture, design, cinema and video art, publishing, visual arts, applied arts, music, software and computer services, the creation and broadcasting of radio and television programmes, advertising, dramatic art, and other areas which unite various aspects of cultural and economic activities.

Over the years, the potential of creative industries visible not only in Lithuania but also worldwide has been created in Rietavas. The creative industries could include over 100 sites, including architectural heritage sites, historic cultural heritage sites, museums, crafts, architecture, design, event management, the arts, nature tourism sites and music. Tourist attractions and places of interest contribute to raising the profile of the area, improving its image locally and internationally.

Ausra Dockeviciute & Rasa Baliuleviciene
Rietavas

1. The relevance of creative industries – international and local

The concept of creativity is becoming more and more important in the transformation of the knowledge economy into a creative economy. The idea of a creative economy draws attention to the country's creative and cultural resources; their use is linked to the potential for economic growth, job creation and integration into the global economy. Knowledge is becoming important in the creative economy and human capital, innovation and creativity; at the same time, intellectual property law is gaining in importance as a key instrument for economic growth policy (Towse 2010). The competitiveness of the new economy is driven by products innovation and services - the so-called 'new competition' (see Creativity, Innovation and the Cultural Economy 2009). So in order to become innovative, it is important not only knowledge but also creativity, the key question becomes: how to stimulate creativity and innovation in a company, region or economy. There is a growing recognition of: although the individual is the primary source of creativity, creativity is nonetheless related with socio-economic environments.

Ten years of growth and jobs in the European Union The Europe 2020 strategy emphasizes Europe's need to respond to the challenges and become one innovative based on a talented and creative European population (EC Communication (March 2010b), Europe 2020: A strategy for smart, sustainable and inclusive growth, COM (2010) 2020: 7). "Smart growth means knowledge and innovation as strengthening the drivers of our future growth. This requires better education, strengthening research, supporting innovation and knowledge transfer in the EU, making full use of ICT and ensuring that innovative ideas become new products and services, which promote growth, quality of work and help meet European and global societal challenges. To make this happen, it is important to combine entrepreneurship, funding and focus on consumer needs and market opportunities "(Ibidem: 10).

'In the last decade and a half since its inception, the Global Innovation Index has supported countries around the globe as they improve their innovation investments and related policies. Dozens of countries from all regions and income groups already actively use the GII framework in the construction of their pro-innovation policies. It has charted the rising understanding of how important innovation is to growth in an interconnected but competitive worldwide economy. As we look toward the exit of the current crisis, let us focus on using innovation to deepen the transformation of our economies and societies for the good of all. The pandemic has already accelerated digital ways of working, living and playing, while boosting technology trends all over the world. In this future world where technology, innovation and creativity are even more important for the global economy, it is my hope that the GII will continue to help guide policymakers and others so that we can build back better.' (Daren Tang, Director General, World Intellectual Property Organization)

The Global Innovation Index (GII) ranks world economies according to their innovation capabilities. Consisting of roughly 80 indicators, grouped into innovation inputs and outputs, the GII aims to capture the multi-dimensional facets of innovation.

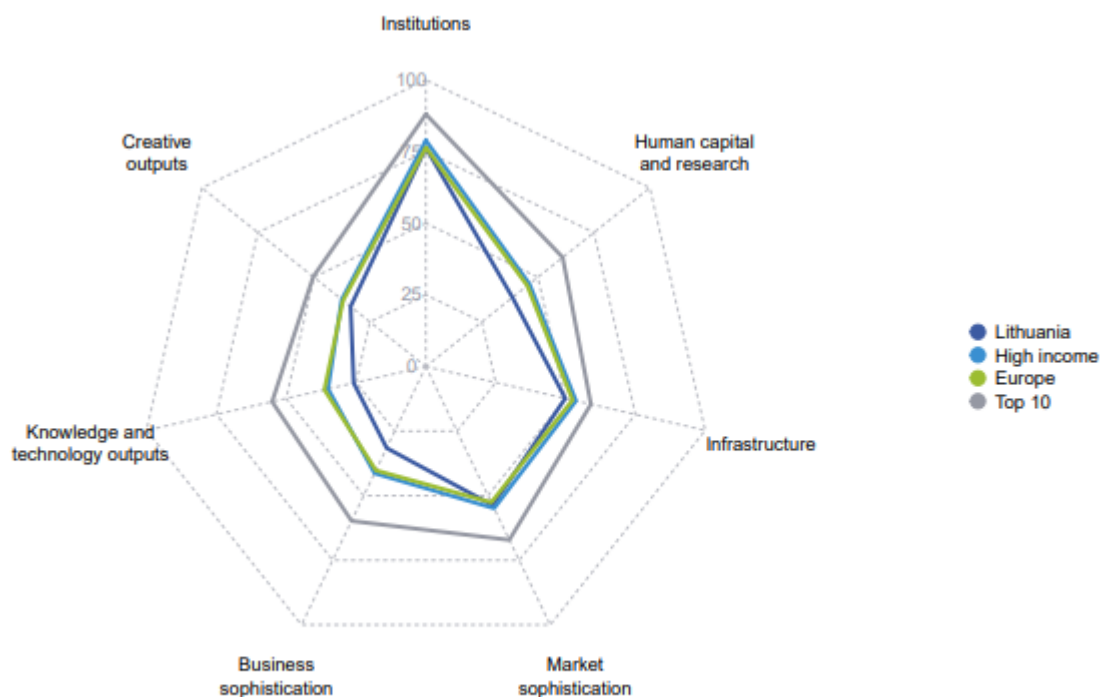
The following table shows the rankings of Lithuania over the past three years, noting that data availability and changes to the GII model framework influence year-on-year comparisons of the GII rankings. The statistical confidence interval for the ranking of Lithuania in the GII 2021 is between ranks 37 and 40.

Lithuania ranks 39th among the 132 economies featured in the GII 2021.


- Lithuania performs better in innovation inputs than innovation outputs in 2021.
- This year Lithuania ranks 35th in innovation inputs, higher than both 2020 and 2019.
- As for innovation outputs, Lithuania ranks 43rd. This position is lower than both 2020 and 2019.

BENCHMARKING AGAINST OTHER HIGH-INCOME GROUP ECONOMIES AND EUROPE.

Lithuania performs below the high-income group average in all GII pillars. Lithuania performs above the regional average in Market sophistication.



The seven GII pillar scores for Lithuania.

 Creative outputs		33.6	41
7.1 Intangible assets		31.3	62
7.1.1 Trademarks by origin/bn PPP\$ GDP		41.8	57
7.1.2 Global brand value, top 5,000, % GDP		4.0	69 ◇
7.1.3 Industrial designs by origin/bn PPP\$ GDP		2.4	42
7.1.4 ICTs and organizational model creation [†]		68.4	21 ●
7.2 Creative goods and services		19.2	58
7.2.1 Cultural and creative services exports, % total trade		0.7	37
7.2.2 National feature films/mn pop. 15–69		5.4	40
7.2.3 Entertainment and media market/th pop. 15–69		n/a	n/a
7.2.4 Printing and other media, % manufacturing		1.1	51
7.2.5 Creative goods exports, % total trade		1.8	34
7.3 Online creativity		52.6	18 ●
7.3.1 Generic top-level domains (TLDs)/th pop. 15–69		14.1	33
7.3.2 Country-code TLDs/th pop. 15–69		33.3	20 ●
7.3.3 Wikipedia edits/mn pop. 15–69		73.7	27
7.3.4 Mobile app creation/bn PPP\$ GDP		86.0	5 ● ◆

NOTES: ● indicates a strength; ○ a weakness; ◆ an income group strength; ◇ an income group weakness; * an index; † a survey question. ○ indicates that the economy's data are older than the base year; see Appendix IV for details, including the year of the data, at <http://globalinnovationindex.org>. Square brackets [] indicate that the data minimum coverage (DMC) requirements were not met at the sub-pillar or pillar level.

Cultural and Creative Industries in Lithuania are recognized as important and promising in the Lithuanian economy and part of public life, but a targeted policy for the development of the sector is not in place: it is lacking Analyzes (maps) of the state and development opportunities of the Lithuanian CCI have not been studied products and services market. The sector still lacks coherent and coordinated policy priorities the current legal framework and support mechanisms are not always conducive to the development of CCIs, underestimation of the specificities of this sector (analysis of the CCI situation based on The methodology for vulnerabilities, opportunities and threats (hereinafter - SWOT) is presented in Annex no. 4).

Dissemination of Lithuanian professional art creation, art and culture in Lithuania and abroad, protection of cultural heritage, provision of public information and dissemination of public information and projects implemented in other areas of the CCI are financed by the Culture Support Fund (responsible institution - Lithuanian Culture Council).

The Ministry of Culture is responsible for CCI policy-making. To the development of the CCI The Ministry of Economy, the Ministry of Education and Science, and other states may contribute to the implementation of these directions institutions, municipalities, non-governmental organizations, other legal and natural persons.

Specific measures to achieve the goals and objectives of the CCI development directions each the implementing body may provide for in its strategic action plans. TVP Culture The implementation of the measures envisaged for the development of the CCI will be coordinated by the Ministry of Culture, in others the measures set out in the interinstitutional action plans are responsible in accordance with their competences institutions.

In June 2020, in cooperation with representatives of Rietavas municipality authorities, municipal specialists, representatives of municipal public institutions, business and

community organizations, and other socio-economic partners, three new variants of Rietavas municipality development vision until 2027 were formulated. During the online voting published on the website of Rietavas municipality, all variants of the newly formed vision in working groups were proposed and a version of the vision of Rietavas municipality development until 2027 was included in the vote. Rietavas municipality in 2027 - an attractive and safe space for work, life and leisure with developed social infrastructure, efficient and socially responsible businesses, a sustainable environment and an exceptional landscape, socially responsible and enterprising people, learning and open to cooperation with the community, fostering the historical innovations of Oginskis.

2. Best Practices identified as relevant / inspiring for Rietavas

City governments don't have a monopoly on good ideas... Many ideas for successful creative industry projects will come from others and it is important for governments to engage with this range of stakeholders.

They can play a range of different roles but they can't sit it out... for large schemes, the government needs to be supportive in some role. Without supportive government, even initially successful projects can struggle to scale up and achieve impact across wider areas of the city.

Formalized strategic plans set long term vision and direction... telling an overall story of the development journey that will be undertaken. It is possible for culture-led regeneration projects to evolve incrementally, but it likely slows the pace of development.

But strategic plans should not prevent tactical and operational flexibility... Most successful examples of cultural and creative urban revitalisation are a combination of clear strategy and good tactics.

Cities don't have to carry all the weight... Creative Industry urban revitalisation projects with clear vision and ambition capture the attention of others who want to come on the journey with cities and projects. Broader ownership of a project helps to insulate it from political change... co-financing in particular makes it harder for new City government administrations to renege on their predecessors' commitments.

There are different creative industry networks and creative cluster structures from different South Baltic and Baltic Sea Region countries that can be considered as best practices or providers of "lessons learnt" for Rietavas. Within the context of SB Creative Clusters, representatives of these initiatives were interviewed with focus on the following aspects:

- What kind of need did cause the establishment of this structure?
- Who were the main drivers of the project and why?
- What were the main strategies? What made the project successful? What are the lessons learned?
- Who supported the project? Who doesn't? Why?
- What were the greatest barriers/catalysts in the development of networks and their location(s)?
- What is the financial structure of the development project? How was it financed? How were the funds raised?
- What is the status quo of the work? What's next?

The main information provided by representatives of these initiatives are summarized below:

2.1. Krinova Incubator & Science Park / SE

In Sweden, growth companies do not usually have the benefit of being able to grow strong in the domestic market before entering the global stage. The Swedish market is too small for innovative and scalable products or services.

One way for Krinova to provide support for these fast-growing companies is to build bridges



to innovation environments, incubators and science parks in other countries through which the companies in the community can gain access to the associated innovation infrastructure in the form of networks, funding, establishment support, etc.

Krinova is an innovation-driving node. An important driver in this work is the community of companies and organizations that together represent extensive experience, knowledge and a desire to develop and be developed.

Krinova's mission is to increase the attractiveness of northeastern Skåne and Skåne as a whole, and to contribute to their development by working to create and offer:

- A meeting point for people, companies, ideas and creativity
- An innovation arena for support to knowledge-intensive growth companies
- A platform for development projects within the profile area Food – Environment – Health

Krinova's role as an innovation arena and science park is to be a catalyst. Krinova is one of the few innovation environments that works exclusively with open and challenge-driven innovation. Research shows that it takes co-creation to drive innovation, and that co-creation is an important starting point for work within the Innovation Arena. For this reason, the Innovation Arena is staffed with business designers who work proactively and also act as a neutral sounding board for the entrepreneur.

At the Innovation Arena, the collaboration between academia, the business sector and the public sector is initiated, set up and supported, enabling new business concepts or innovations. The Innovation Arena's influx of IBOs (Innovation Business Objects) has been very large. Since its inception in 2013 until 2020, nearly 600 companies have received support.

The Innovation Award was instituted by Krinova Incubator & Science Park to reward innovative entrepreneurship and ideas that show how new opportunities and creative solutions can be put into practice.

The award focuses on ideas with a high level of innovation, commercial potential and sustainable entrepreneurship. The award is given to one company in each of the six municipalities of Skåne Nordost.

The award winner in the respective municipality is nominated to the Innovation Award of the Year in Skåne Nordost, a distinction awarded by Krinova Incubator & Science Park and Skåne Nordost. The winner of the Innovation Award of the Year also receives SEK 25,000. The prize money is provided by Skåne Nordost.

2.2. The Cultural Incubator in Szczecin / PL

Szczecin Incubator for Culture was appointed by the City of Szczecin and founded on September 1, 2011. Its purpose is to respond to the needs of the third sector organizations within a field of culture. Our activity encompasses the assistance to non-governmental institutions that have only entered into the process of developing civil society. We help both the beginners (who will learn what to do to set up an association) and those already present in the NGO area. What is more, we offer office and floor surface at preferential rates together



with the substantive support by means of workshops, consultations and networking meetings. Additionally, we suggest where to obtain financial resources and teach how to build the company image. Basically, we do anything we can so that your endeavors are not only enjoyable and effective but also noticeable and in accordance with the law. Szczecin Incubator for Culture is housed in a delightful villa at all. Wojska Polskiego 90 and is governed by the local Media Dizajn Association.

New organizations, people with vision, cultural animators or informal groups can get our support in the field of infrastructure (renting office space, or the area for cultural events or workshops), marketing, free and individual consultations pertaining the accounting, and legal and financial issues. Further, we make available the office equipment, warehouse space and assets such as: exhibition system, easels and multimedia projector. If you don't need a permanent office, we can provide you the correspondence address and/or a place to work in an open space system. Representatives of the organizations can also participate in workshops prepared by Szczecin Incubator for Culture, in cooperation with the panel of experts, including a possibility to complete a practice or meetings with lecturers, and spokesmen of the municipal institutions and non-governmental organizations. We assist you as well in making business contacts at the initial and the hardest phase of your activity.

Micro-grants is a program addressed to all creative social activists who dream of implementing small initiatives for the local Szczecin community. The main goal of the program entitled "MikrogranTY" is the support of non-profit social, cultural and socio-artistic initiatives by INKU Szczeciński Incubator of Culture, including and involving the local community, as well as intervention initiatives.

The project implementation area is the area of Szczecin. Informal groups or NGOs may come from outside the city. The aid consists in participation in the implementation of the initiative by purchasing materials or services worth up to PLN 2,000 gross, the lack of which would make it impossible to implement.

2.3. Rostock Municipality / DE

Rostock, officially the Hanseatic and University City of Rostock (German: Hanse- und Universitätsstadt Rostock), is the largest city in the German state of Mecklenburg-Western Pomerania and lies in the Mecklenburg part of the state, close to the border with Pomerania. With around 208,000 inhabitants, it is the third-largest city on the German Baltic coast after Kiel and Lübeck, the eighth-largest city in the area of former East Germany, as well as the 39th-largest city of Germany. Rostock was the largest coastal and most important port city in East Germany.

Rostock is the economic center of Mecklenburg-Western Pomerania and the state's only regiopolis. The port of Rostock is the fourth largest port in Germany after the North Sea ports of Hamburg, Bremen/Bremerhaven and Wilhelmshaven, and the largest port on the German Baltic coast. The ferry routes between Rostock and Gedser in Denmark as well as Trelleborg in Southern Sweden are among the busiest between Germany and Scandinavia. Rostock–Laage Airport lies in a rural region southeast of the city.

The city is home to the oldest university in the Baltic region and one of the oldest universities



in the world, the University of Rostock, founded in 1419. The university's hospital, Universitätsmedizin Rostock, is one of two university hospitals in the state, along with Universitätsmedizin Greifswald of the University of Greifswald in Western Pomerania.

The municipal theater is the Volkstheater Rostock where the Norddeutsche Philharmonie Rostock plays. The city is home to the annual Hanse Sail festival, during which many large sailing ships and museum vessels are brought out to sea, drawing over 1.5 million visitors. An annual jazz festival, Ostsee-Jazz ("Baltic Sea Jazz"), takes place in June.

The Lichtspieltheater Wundervoll is the art house cinema of Rostock. It opened in 1993 and offers a daily programme in two venues, the Metropol and the Frieda 23 with three cinemas. At Frieda 23 is the Institut für neue Medien (IFNM), Rostock's Institute for New Media, which includes a media workshop. Both Liwu and IFNM are active members of the Landesverband Filmkommunikation Mecklenburg-Vorpommern. Special screenings for schools, educational programmes and special programmes are offered as well. It is the central venue for Rostock's Film Festival, the Festival im Stadthafen (FISH), the German Federal Festival for Young German Film.

Rostock museums and zoo: Rostock Art Gallery (Kunsthalle Rostock); Museum of Cultural History (Kulturhistorisches Museum); Stasi Museum (Dokumentations- und Gedenkstätte der Bundesbeauftragten für die Unterlagen des Staatssicherheitsdienstes der ehemaligen Deutschen Demokratischen Republik); Warnemünde Local History Museum (Heimatmuseum Warnemünde); Shipbuilding and Shipping Museum (Schiffbau- und Schifffahrtsmuseum); Rostock Zoo; Walter Kempowski Archive; Max-Samuel-Haus, Rostock Jewish Heritage Centre

2.4. The Klaipėda Culture Factory / LT

The Culture Factory is an incubator of contemporary performing arts and creative businesses, which successfully combines art and business initiatives. This is the first center of creative industries in the region where innovative start-up businesses are established, the platform for promising developers is built as well as favorite conditions for permanent activity of young art professionals, active in the field of performing arts, are created. Multifunctional spaces at the Culture Factory host a variety of cultural and entrepreneurial events: theater and dance performances, festivals, conferences, educational seminars, cinema and fashion events. Also, here we render rental services of spaces of various sizes and event organization services for businesses and residents. Every day new ideas, business plans and sensitive, artistic performances are born here. And all this is brought together under one roof at the Culture Factory!

The Culture Factory is the place where new ideas, innovative business plans and sensitive artistic performances are born every day. It is an incubator of contemporary performing arts and creative businesses which aims to promote the entrepreneurship of young people in Klaipėda and the competitiveness of small and medium-sized enterprises as well as to contribute to the development of creative industries. Here, at the Culture Factory, the image of an innovative, creative and cozy coastal city is formed.

Artists, representatives of the creative industry, entrepreneurial creators and creative



entrepreneurs implement their ideas at the Culture Factory. They are united by the desire to work not only in a cozy environment but also with a friendly team. CUFA residency conditions are suitable both for individuals and legal entities (SME subjects), so maybe it's time for you to join us?

2.5. Światowid Katowice / PL

Julius Eckerich built a new cinema with the ancient name "Colosseum" (with seats for 400 viewers) in the outbuilding at Grundman Strasse 7 (today's 3rd May), entrusting its construction to the master builder, Martin Tichauer. The first Katowice cinema built from scratch was opened with great pomp on Christmas Day, December 25, 1909, and was advertised in the press as "the largest cinema theater in Upper Silesia ". The "Światowid" cinema is located in exactly the same place today, but with a completely different architectural shape.

For over 60 years of existence, the cinema has acquired a solid brand and - above all - the sympathy of viewers, the most faithful of whom have been with us for several dozen years.

Currently, the "Światowid" cinema belongs to the international organization Europa Cinemas , promoting European cinema, and to the Studio Cinemas Network. The owner of the cinema is the Silesia Film Institution.

We are open to the entire film world. We want to show it in all its beauty and variety. We avoid large commercial productions. Most of the films in the repertoire are of European origin. We also receive quite a lot of Asian and South American cinema productions. You will see here a film from the independent cinema festival in Sundance, and cinema from distant Iran, original for a European. You will see the best Hungarian comedy and the best Swedish drama. You will see a movie made in accordance with the assumptions of "dogma" and various other formal experiments. You will see controversy and human drama. You will feel emotions. Sometimes you will find the truth for yourself. And lots of other interesting things. In addition to the daily repertoire, we organize or co-organize film reviews and retrospectives, e.g. a review of new German, French, Spanish cinema, etc.

In spring, in the capital of Upper Silesia, we will again see the best Polish and world documentaries, take part in meetings with filmmakers and take advantage of the rich offer of accompanying events. All this as part of the next Silesian edition of the MILLENNIUM DOCS AGAINST GRAVITY International Film Festival. This time the festival will take place at Kino Światowid - one of the three cinemas of the Silesia Film Institute in Katowice, which will become the center of the best film experiences and festival emotions between 13 and 22 May.

3. Relevant local initiatives and protagonists in Rietavas

Existing initiatives

Often a variety of artistic, creative and ensuring the sustainability of cultural projects is becoming a challenge. The reason for this is to divert creative energy beyond the right sustainability assurance stages and to the final product. It is important that the project has a clear goal, a coherent strategy and pre-defined measures to achieve the goal. This practical guide will help you decide which to choose the direction of project implementation and answer the main question - FOR WHAT PURPOSE?

3.1. Rietavas Municipality Cultural Center

Focuses on fostering ethnocultural, disseminating professional art, organizing leisure activities for the population, organizing entertainment events, and promoting the activities of amateur clubs and art amateur groups. The Culture Center organizes various traditional holidays, evenings, concerts, commemorations of public holidays, significant and memorable dates, mass events, participates in Telšiai county and republican cultural events, communicates with foreign partners of Rietavas municipality, organizes exhibitions, meetings with actors, writers. , actively cooperates with other cultural centers, schools, libraries, museums.

3.2. The project “Roads of Culture in Lithuania”

THE ROAD OF CULTURE CONCEPT: The way to go, everyone first, there is the relationship. It connects infrastructure, cultural heritage, experiences, people, history, culture and their interactions. The path of culture - culture, education, culture heritage and tourism cooperation project, aimed at creating and promoting one or several with a historical path, the concept of culture, tourism routes of exceptional personality or phenomenon which are significant in fostering understanding of and respect for European values.

Roads open up new horizons and lead towards them, contributing to cultural, economic, social and ecological progress at different geographical levels. First of all, it is important to identify how special and exclusive a particular area is. After all, travel planning always starts from personal aspirations and motivation.

The purpose of a cultural path also determines its scope. Usually all initiatives start at the local level, from the vision of the cultural path and the ability to implement it to people with disabilities. Just a few of these initiatives have potential to become recognized by the Council of Europe in cultural ways. However, to achieve good results, it is not necessary to pursue an international dimension. Often local initiatives can have a greater impact on the site and its inhabitants. There are four main cultural roads levels:

1. Regional / local level: at least at the level of three municipalities developed for a cultural cooperation project that is implemented through regional and local cultural resources: history, tangible and intangible heritage, prominent historical personalities, local communal ones groups, cultural education and measures to strengthen cultural identity. At this level aims to create cognitive routes that attract the entire population of the country. Routes should be

updated periodically complemented by activities, events and other means of promoting the route.

Others are National level; The international level and Council of Europe level.

3.3. Rietavas Mykolas Kleopas Oginskis School of Art

The beginning of the Mykolas Kleopas Art School is connected with the last owner of the Rietavas Oginskiai manor, Bogdan, a good music expert and famous for his patronage. The surviving documents state that about 130 musicians lived in Oginski time. It existed until 1909. The school has trained many talented musicians. The current Rietavas Art School started operating as a branch of the Plunge's Children's Music School in 1967. This year 2022, the 150th anniversary of Mykolas Kleopas Oginskis Art School met in new premises in June.

"Every eighth student of Rietavas municipality studies at an art school," the mayor did not hide his pride. "It seems to be influenced by the traditions and the spirit of the Oginskis era."

Children aged 5–10 are admitted to M. K. Oginskis Art School. Science lasts seven years. The school has classes in piano, accordion, violin, Lithuanian stringed instrument, wind (wood and copper), guitar, theater, art, choral and solo singing. Students play in accordionists, Lithuanian stringed instrument ensembles, play in a wind orchestra or sing in a school choir. Children learn to play not only the main instrument, but also the second musical instrument: piano, accordion, wind instruments. As in the time of Bogdan Oginskis, the theory of music is taught here: the writing of music and the knowledge of culture, the history of solfeggio and music.

Students of M. K. Oginskis Art School studies not only from Rietavas town, but also from other surrounding villages and towns.

3.4. Rietavas Oginski Cultural History Museum

The museum was opened in 1995 in the only surviving building of the mid-19th century architectural ensemble. In 1874–1903, the music school of Duke Bogdan Oginskis (1848–1909) operated in this building.

The main activity of the museum is to preserve the cultural traditions of the Dukes of Oginskis and to nurture the historical memory of the Rietavas region.

Residents and visitors of Rietavas can get acquainted directly with Adam Galdik's paintings, frescoes of Oginski's history painted by Juozas Vosylius, and a collection of portraits of famous personalities.

Exhibitions that currently make up the museum: an exposition of the history of Rietavas, portraits of the most famous educators of Rietavas; Residents of Rietavas are participants in national liberation and resistance struggles; Soviet occupation, deportations; Archaeological research of Rietavas manor; Development of education and culture in Rietavas; Ethnography of Rietavas area; Exposition of cultural development of Lithuanian manors, etc.

3.5. Rietavas St. Michael's Feast

St. Michael's Name Day; St. Michael's Feast (September 29). It is a feast named after a saint revered in the Catholic and Orthodox communities. The Archangel Michael, the messenger of God and the most powerful of all the angels in the fight against the evil spirits of Lucifer, is mentioned in the people through Michael.

This date is associated with the end of the potato digger (usually collective unpaid voluntary work), the harvest, the end of the holiday and the "golden autumn" or "summer of old women". On these last warmer and sunniest days, "grandmothers" - midwives of rural mothers - were honored and awarded. Mykolas are both the honorary term of all other anniversaries and the beginning and end of the school year for rural children. In ancient times, this day was still called the Feast of Daga, Dagotuvė. The word "daga" means maturity and yield, as well as sprouted winter seedlings; "What a furrow, so is a dagger."

For many Catholics, Michael is a significant celebration. In Lithuania, Michael's Day is more perceived as nominal. According to the Catholic liturgical calendar, three archangels are mentioned on this day - Michael, Rapolas and Gabriel. Michael's indulgences every year, bringing together many believers. After St. Mass in the church, many are in a hurry to greet their acquaintances Michael with a name day. This event is usually accompanied by festive fairs and concerts with the participation of local government representatives and members of the Seimas.

In the time of the Oginskis dukes, Mykolas Rietavas was celebrated for a whole week. Many honorable guests came to the manor, various games and hunts took place. That week, the dukes even opened the gates of the park to the townspeople. The current generation beautifully continues these traditions, although Michael celebrates less than a week, a couple of days is enough.

3.6. Lithuanian folk art

Lithuanian folk art is one of the oldest expressions of Lithuanian culture, as is proved by a variety of archeological artifacts. Over the course of time, the tree of Lithuanian culture branched out in three main directions: language, folklore and song, as well as folk art. The latter was influenced by the environment, the climate, various locations and resources, and also customs, which determined the purpose of the object, its form, its unique coloration and variation of pattern.

In the mid-nineteenth century, many European nations began to research the crafts made by their homesteaders and collect them in museums. Other countries took an interest in our folk-craft as well, as there were no Lithuanian experts in this field at the time. As a result, specimens of Lithuanian folk art, especially weavings, were found in the museums of its neighboring countries. Historical sources describing our folk costume are both sparse and imprecise. The most reliable basis for research are archeological artifacts, old etchings and best of all, actual samples – from the dowry chests of our ancestors, which Lithuanian Art Historian and Museum Curator Paulius Galaunė collected, drew, photographed and documented over the years. The widest selection of hand-woven clothing was found in Žemaitija (the Lowlands of Lithuania, Samogitia), and some in Aukštaitija (the Highlands).

Until the beginning of the 19th century, Lithuania was mostly agricultural – 85% of the population lived on homesteads (farms) or small towns. For this reason, the homesteaders followed the traditions of their forefathers and fashioned their tools and themselves.

In his introduction to the book *Lietuvių tautodailės institutas išeivijoje* (The Lithuanian Folk Art Institute in the Diaspora, published in Lithuanian), Antanas Tamošaitis also speaks of buildings and tools that the Lithuanians fashioned by hand in distinctive styles. Chapels (in cemeteries and larger homesteads), wooden wayside crosses, farmhouses, furniture, spinning wheels, distaffs, towel racks, shelving units, spoons and other wooden cups and utensils as well as pottery. Other Lithuanian crafts are coloured Easter eggs, straw decorations (šiaudinukai),

papercut art, wickerwork, and metalwork ornamentation, crosses and church spires. “Vilniaus verbos” are a unique ornate decoration made of dried flowers and grasses tied and woven together in patterns around a central stalk.

4. Promotion of cultural and creative industries, as set out in local and regional documents

Strategic planning in a municipality is a process during which the directions of activities and ways to carry out the mission of the municipality, to achieve the intended goals and results, and the efficient use of financial, material and human resources are determined.

The main strategic planning documents in Rietavas municipality are:

- the strategic development plan of the municipality, which is approved by the municipal council;
- the strategic activity plan of the municipality, which is approved by the municipal council;
- general plan of the municipal territory.

Before starting to formulate the vision, priorities, goals, tasks and measures of Rietavas development, three thematic working groups for the preparation of the strategic development plan were formed, which correspond to the three priorities of the strategic development plan of Rietavas municipality for 2021–2027.



Employees of Rietavas municipality administration, members of Rietavas municipality council, heads and employees of Rietavas municipality companies and institutions, and representatives of socio-economic partners were invited to the working groups. The project promoter sought to involve as many stakeholders, groups and experts in various fields as possible in the process of preparing the strategic development plan, as the opinion of each of them is very important in shaping the municipality's vision, strategic development priorities, strategic goals, objectives, measures and key projects. The total number of participants in all working groups was 158.

In order to implement Priority I, 6 objectives are set with the corresponding objectives (a total of 14 objectives).

1.1. Objective: "Developing an inclusive culture"

1.1.1. Task: To create conditions for participation in cultural and creative activities, consumption of culture.

1.1.2. Task: To promote creative entrepreneurship, innovative solutions that improve the quality of cultural services.

The plan of strategic measures of Rietavas until 2027 is expected to form cultural spaces in Rietavas municipality, adapting them to the organization of various events, art expositions and cultural needs. Responsible authority are for Rietavas municipality, Cultural institutions, Local action groups, Non-governmental organizations and public institutions.

2.1. Objective: Facilitate the emergence, development and investment of forestry, wood processing, sustainable energy, food processing, services and tourism businesses.

2.1.1. Task: To create and encourage the expansion of business centers and / or creative workshops in Rietavas municipality. Responsible authority are for Rietavas municipality, Rietavas Tourism and Business Information Center, associated business structures, Rietavas municipality business enterprises and entrepreneurs, public institutions.

5. Insights of Rietavas actors about the potential of creative industries. QUESTIONNAIRE

Representatives of several institutions identified as potentially relevant (e.g. out of their involvement into the aforementioned projects) were asked for a statement on the following questions:

- How do you assess the current creative industry situation in Rietavas?
- Where do you see unused potentials and where are the challenges related to the sector development?
- What role do you see for your institution in a potential creative cluster development process?

Rietavas Municipality Youth Affairs Coordinator, Creative Worker - Egidijus Gricius

1. I could compare the situation of the creative industry in Rietavas with the egg in the life of a chicken. There is more than one place that fosters creativity (art school, cultural center, gymnasium, various formal and informal societies), many people are creative, but there is no structure that allows / wants those creative people to survive from their work.

So we don't have an egg like that - incubator for its maturity - no. Residents and experts in their field do not have much need for cooperation due to a lack of ability to think industrially. Satisfied with the ovum, no development opportunities are sought or used - for the production of "chickens".

2. Development of self-confidence and recognition and maintenance of community self-realization skills

3. If it is a municipal administration - purchase of services. In the case of NGOs, contributing to the improvement of service quality in the cluster development process

Reval Furniture - Business perspective

Closed joint-stock company Reval Furniture operates in Rietavas. It is a company manufacturing non-standard, unique and luxuriously designed furniture. The company employs an experienced, professional and creative team that will help prepare an individual project for each client (from idea to result). The high professionalism and qualification of the employees allows us to successfully compete among today's furniture manufacturers in Lithuania and abroad. The successful development of the company was determined by high-quality and timely orders, introduction and modernization of new technologies and harmonization of production processes, improvement of professional skills of employees, reduction of production costs, strict quality control in all technological processes.

The number of compatriots wishing to spend large sums on furniture is growing, but it is becoming increasingly difficult to find workers over the years. "We have been working for 16 years and there has never been a shortage of work". The uniqueness of the company is that it does not take small orders - only large ones, so you will definitely not be able to enter the street and buy their products. "We have a circle of our clients, that is, architects and designers. We make more luxurious furniture for them".

According to the manager, there is almost no competition in such a segment. "If you design complex products, you actually invent, you constantly try polyesters, metals, brass, gold, silver. Experiments everywhere. We often suffer from this in production. For example, after selling for one price, we later don't know what will happen when we make it. Sometimes it has to be remanufactured," he said. The farthest corners reached by furniture made in Rietavas are Singapore and Spain.

The biggest challenge and untapped potential is that it's a challenging segment because a lot of work needs to be put in here. But people who are afraid to take on such responsibilities want to work easier. Employees want to come, calmly fake and leave. And in our field, every step needs to be considered. I used to think there were very few such people, and now I think they don't exist at all. It is possible to buy equipment, take out a loan, but there is no one to work for, - said the businessman.

Rietavas Oginski Cultural History Museum - a creative perspective

Rietavas Oginski Cultural History Museum is very well received by its visitors. Its role is appreciated as well as the people working there. "Rietavas is a small town of >3000 people. Yet, it's History Museum is a must-see! Its director Vytas Rutkauskas will tell you about the lasting legacy of Oginski noble family in Rietavas - how within 30 years in XIX they turned

wooden township into a modern stone town with telephone, electricity, numerous schools. In those 30 years the town's population increased threefold! Also, Mr. Director tells of Oginski family as if he knew them personally. A visit worth remembering.”

Rietavas Oginski Cultural History Museum is very important place of exposition of Rietavas history. Its exposition of its most valuable parts are the frescoes “Dukes of Oginskiai in Rietavas” created by the artist J. Vosylius, “Study of the Genealogy of the Dukes of Oginskiai”, “Traces of the Cultural Activities of the Dukes of Oginskiai in the Grand Duchy of Lithuania”.

Presentations of history: Portraits of the most famous Rietavas educators; Rietaviškės are participants in national liberation and resistance struggles; Soviet occupation, deportations; Archaeological research of Rietavas manor; Development of education and culture in Rietavas; Ethnography of Rietavas area; Exposition of cultural development of Lithuanian manors; Cultural, educational activities.

6. Recommendations for the development of creative industries in Rietavas

Lithuania is a country of an old distinctive culture, echoing from bygone centuries, a country of calm landscape and memorable architecture. Having drastically shrunk and diminished geographically in modern times, Lithuania summoned up its spiritual resources and heritage and just like a compressed mainspring it is ready to meet the new development period and civilizational challenges.

While sticking to its achievements in traditional industries, Lithuania takes the path of smart economy, while drawing upon innovations, development and creativity in all areas. Design, as an area which can be tailored for all industries of economy, does not need additional motivation to be creative, as it is inherently creative already.

Moreover, when talking about design as a holistic process and a way of creating the most effective tools for implementing set tasks, we have to agree that design is the basis of entrepreneurial activity, its creative solutions allow integration of all processes of activity. Therefore, design becomes the horizontal priority, which promotes activity of almost all industries of economy.

The concept of creative industries has been considered in Lithuania since 2003, when the first studies in this field were conducted. Creative industries are defined in these documents as ‘activities based on an individual’s creative abilities and talent, the objective and result of which is intellectual property and which can create material wellbeing and work places’. The concept of creative industries in Lithuania includes the following: crafts, architecture, design, cinema and video art, publishing, visual arts, applied arts, music, software and computer services, the creation and broadcasting of radio and television programmes, advertising, dramatic art, and other areas which unite various aspects of cultural and economic activities.

Over the years, the potential of creative industries visible not only in Lithuania but also worldwide has been created in Rietavas. The creative industries could include over 100 sites, including architectural heritage sites, historic cultural heritage sites, museums, crafts, architecture, design, event management, the arts, nature tourism sites and music. Tourist attractions and places of interest contribute to raising the profile of the area, improving its image locally and internationally.

Considering the above aspects recommendations for the development of creative industries in Rietavas were developed on the basis of 3 key areas related to micro and macroeconomic aspects:

1. Creating ecosystem for development based on networking

As a rule, well-developed national, regional and local business support infrastructure is targeted only at "traditional" industries. Action is needed to open up traditional ecosystems that support the creative industries.

2. Integration of wide crosssectoral/ intersectoral cooperation

Existing support structures for the creative industries are often only provided by the cultural sector. These structures generally have no link to other industrial sectors and do not support cross-sector cooperation. New support structures need to address and integrate collaboration between traditional and creative industries.

3. Supporting actions like projects, practical incentives and theoretically expressed in strategies targeting the creative sector

Systems of vouchers, projects and subsidies have become a popular instrument of business support, reducing the financial risk of implementing new approaches (e.g. intersectoral cooperation) and innovation. This type of short-term incentive will have long-term effects on innovation, potential and competitiveness. The recognition of the different areas of creative varies greatly. While some are well established and positioned in the marketplace, other segments are lagging behind. Public institutions should launch financial programs / investments targeted at the challenges faced by the creative sectors.