



**a creative
momentum
project**

CREATIVE HOTSPOTS:

**A MODEL FOR BUILDING TRANSNATIONAL CONNECTIONS
THROUGH ESTABLISHED CREATIVE EVENTS**

**SWEDISH CREATIVE HOTSPOT:
URKULT FOLK FESTIVAL 2016**

MAY 2018

**CONNECTING CREATIVITY ACROSS
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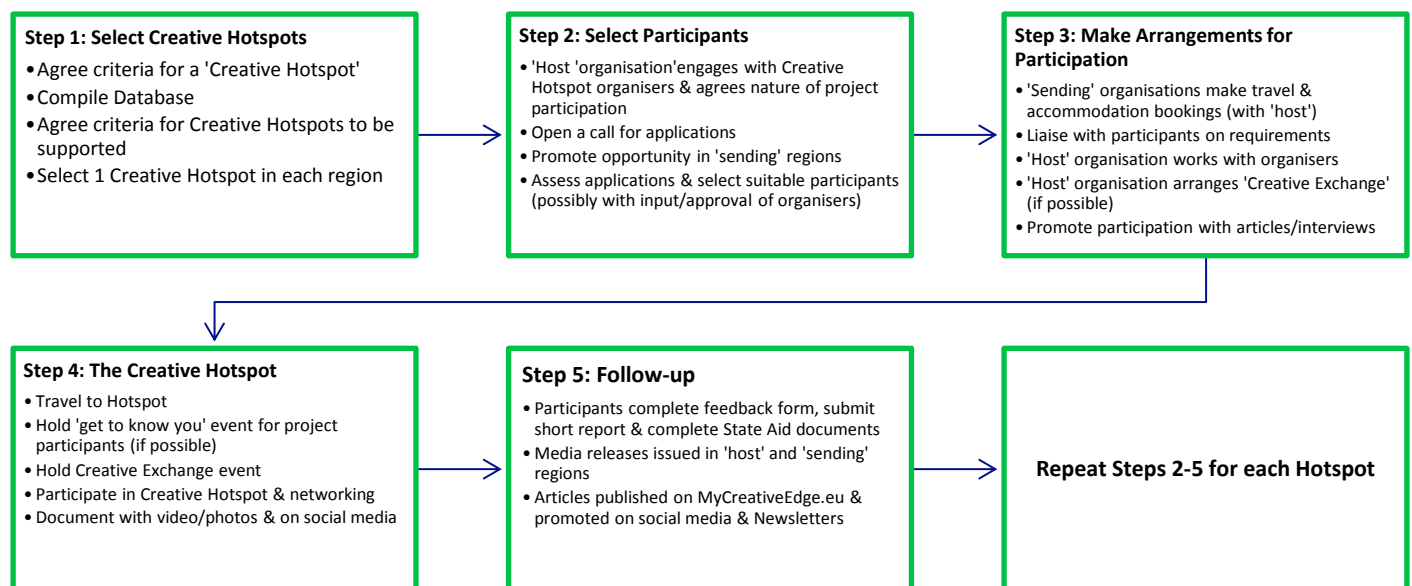
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SUMMARY: THE CREATIVE HOTSPOTS MODEL

The transnational, EU co-funded 'a creative momentum project' developed and implemented 'The Creative Hotspots Model' during 2015-2017. The aim was to facilitate face-to-face transnational networking and knowledge exchange among creative sector entrepreneurs, while strengthening the creative sector ecosystem across Europe's Northern Edge.

A 'Creative Hotspot' is a general term used by the project to describe an established creative or cultural industry event (conference, festival etc.) which takes place in one of the partner regions. The 'Creative Hotspots Model' selected one 'Creative Hotspot' in each of the five partner regions and then selected and financially supported a number of relevant creative professionals from the other partner regions to travel to, and participate in, each of these Creative Hotspots. The aim was to stimulate transnational networking, create opportunities for possible collaboration and bring an added international dimension to existing creative sector events in the partner regions. The diagram below illustrates the Model.

THE CREATIVE HOTSPOTS MODEL



The Model was implemented five times over the course of 'a creative momentum project' for Creative Hotspots in Mid-Sweden, South East of Northern Ireland, Northern Finland, North East of Iceland and the West of Ireland. In total 49 creative professionals from five regions were supported to participate in these five Creative Hotspots (the initial target was 37). Below is a summary of the main lessons learned from the experience of developing and implementing the Model. These may be useful for others considering implementing a similar approach.

LESSONS LEARNED

1. **One Size Does Not Fit All:** A single 'Creative Hotspots Model' does not work for all creative sub-sectors, Events or organisations. The Model needs to be adapted and adjusted for each specific Creative Hotspot.
2. **Does 'Hotspot' have Meaning?** The term 'Creative Hotspot' was coined by the project and a set of criteria developed. However when compiling the database and trying to select the five Hotspots to support, the question arose if any of them truly met all the criteria for a 'Creative Hotspot'. Ultimately there were few options for events taking place in the partner regions that came close to meeting all the criteria for selection; the requirement for the event to mainly take place in English was a limiting factor in Nordic regions. One of the challenges of more remote and sparsely populated regions is the shortage of truly international 'Creative Hotspots'. The objective of the Model to help strengthen the international dimension of existing creative events in the partner regions should perhaps have received greater focus. One good example was Arctic Design Week which previously was held mainly in Finnish, but in 2017 took place mainly in English to attract a more international audience.
3. **Relationship with Creative Hotspot Organisers:** It takes considerable time and effort for the 'host' project organisation to engage with Hotspot organisers. It is important not to underestimate the commitment involved. The timescale required by the project (e.g. to promote opportunity, select enterprises, make bookings) means that event details are needed from organisers earlier than usual. If an event usually targets a local/national audience, the organisers may not be familiar with the needs of international participants. A previous relationship with organisers (e.g. Lapland UAS previously supported Arctic Design Week) can make it somewhat easier.
4. **Awareness of Event/Format:** If a small, unknown Hotspot is selected, this creates the double task of raising awareness of the Festival/Event, as well as promoting the opportunity to participate. Even if the event itself is not well-known internationally, if it has a well-known and established type of format (e.g. a Film Festival), this makes it easier for potential applicants to know what to expect and makes the appropriate target group very clear. Events with a higher international profile are easier to promote, but an aim of the project is to strengthen smaller events.
5. **Nature of Event:** Hotspots which are voluntary/community-driven and not run on a commercial basis can create some challenges in organising cooperation and participation. More input from the project partner organisations may be required. Such Festivals may operate with a limited budget and rely heavily on voluntary input which may lead to quite high expectations of participants. When working with event organisers with very specific ethos and values, it can be challenging to ensure that participation by the project meets these criteria (e.g. eco-friendly, sustainable, bottom-up ethos and values of the Urkult Festival, preservation of folk music ethos of Vaka Festival).
6. **Logistics:** Organising the logistics of participation takes considerable time and effort from both the 'host' and 'sending' project organisations. They need to have the human, organisational and financial capacity to liaise with event organisers, participants, service suppliers (e.g. freight company, hotels) and media. One of the most common problems was sourcing reasonably priced accommodation where all participants could stay in the same location. As many of the Hotspots took place during high tourist seasons this was very challenging and the groups had to be split, which reduced the chances for the transnational project group to connect. It is necessary to begin planning very early (a year in advance) to make provisional bookings before participants are even selected. Only for the Urkult Festival in Sweden could all participants stay together but

this was at a considerable distance from the Festival venue. A number of participants requested to bring family members, at their own cost, however this did create some additional logistical complications and may not always be appropriate.

7. **Suitability of Participants & Group Dynamics:** For some Hotspots it was difficult to judge who would be the most suitable participants. Sometimes participants who may not have been the best match for the event (e.g. stage of career, sector) were selected. It proved difficult to select the best matches, partly because of lack of information about the event and also because of low numbers of applications (e.g. for Digital DNA @ The Planetarium). As each partner organisation made their own selection from their region individually they were not aware of who was selected in other regions. Joint selection from across all regions might be useful to maximise the group dynamic and compatibility within the transnational group. It is also useful to select participants, not only for their own sake, but who have wider networks and influence across their sector in their home country/region.
8. **Clear Communication:** It is very important to maintain clear lines of communication between the Hotspot organisers, the 'host' country project organisation, the 'sending' country project organisations and the participants. It is easy for there to be miscommunication and lack of clarity if these lines of communication become confused.
9. **Networking & Creative Exchanges:** At most Creative Hotspots the majority of attendees are local and many already know each other and have existing relationships. It can be difficult for the international 'outsiders' to find opportunities to engage and network. Hotspots which include specific, structured networking opportunities as part of the programme (e.g. the Marketplace at Galway Film Fleadh, the Matchmaking at Arctic Design Week) are desirable. Organising a Creative Exchange event in advance of the Creative Hotspot, so that all the supported project participants can present their work and network with each other and the local industry, can be very beneficial and should be organised if possible. Promotion of the Creative Exchange locally in advance is important to attract attendees from local industry.
10. **Promotion:** Some participants reported a 'reputational bounce' for their business from having been selected to take part in a Creative Hotspot, they felt it gave them added credibility with clients in their home region. Promotion of selected participants in advance, during and after the Creative Hotspot is important to increase the profile of the participants, the Hotspot and the project.

SWEDISH CREATIVE HOTSPOT: URKULT FOLK FESTIVAL

2016

URKULT FOLK FESTIVAL

[Urkult](#) is described by organisers as “an eco-friendly, hippie-style world music festival that’s been around since 1995”. It takes place in Mid-Sweden on the first weekend in August and opens with an event called Fire Night. Established in 1995, the festival has been growing into a major event welcoming more than 5,000 people every year. Over three days, festival-goers can enjoy music from all over the world, ranging from traditional Swedish folk music to Canadian bluegrass, from hip-hop to Gaelic chorus and African griot. There are two stages, one of which is a deep natural amphitheatre, and a venue called ‘the dance barn’.

The festival also offers theatre shows, seminars, Pecha Kucha events, workshops and a craft market. It is a well organised family-friendly event and meeting place, where it is possible to gain inspiration and be creative. Urkult is held near a small village called Näsåker, which comes alive during festival time. The festival site is stunning, surrounded by a gorgeous pine forest. The site is also important from an archeological point of view: there are about 2,000 ancient rock paintings – indeed Urkult’s site has been a hub for creativity for a very long time!

Urkult is the most culturally rich event of the region. The craft market has its very own style. There are clothes, jewellery and other hand-made items, and the price range is broad. (Anna-Carin Hulling, jewellery designer)

An absolutely core characteristic of the items sold at the market is the focus on sustainability and eco-friendly production.

HOW DID THE PROJECT ENGAGE WITH ORGANISERS?

When Ukult was selected as the first ‘Creative Hotspot,

Kristina Jeppson, the project officer for Technichus, met with festival organisers to discuss how the project could best work with the festival, for mutual benefit. It was agreed that participation in the Craft Market Place was most suitable. The project would rent a number of market stall spaces where supported craft makers from the other partner regions could sell their products to festival-goers. This would add to the international dimension of the Festival as well as exposing the craft makers to a new international audience.

The organisers insisted that a key criteria for selection of the craft makers would be that their products had some eco-friendly / sustainable attributes. It was agreed that the ‘sending’ project partners in each region would make the initial selection of participants, but that the final decision would be subject to approval by Festival organisers.

Following discussion among project partners, the Icelandic project partner (North East Iceland Cultural Council) decided that they would not participate in this specific Creative Hotspot.

HOW WERE THE PARTICIPANTS SELECTED?

A call for applications for ‘[Support to Exhibit at the Market Place of Urkult Festival in 2016](#)’ opened on 23 March 2016 on the MyCreativeEdge website. Applications were open to members of MyCreativeEdge.eu and were to be submitted through a Google Form. It was open to creative enterprises from the West of Ireland, South East of Northern Ireland and Northern Finland with a deadline of 4 April 2016. The application form questions were:



'A CREATIVE MOMENTUM PROJECT' SUPPORT FOR CREATIVE HOTSPOT APPLICATION

FORM:

Your Business/Practice

1. Describe yourself or your business/practice in no more than 200 words (what you do, when it was established etc)
2. What is your current level of business activity (turnover) including any current export/international sales? (200 words max)

Relevance of Urkult Festival for you

3. Outline how participation in the Market Place at the Urkult Festival will benefit you and your business
4. Outline your capacity to fulfill any orders/contacts/work you may receive as a direct result of attendance at this Creative Hotspot

Relevance of you to the Urkult Festival

5. Describe how your business fits into and can contribute towards the Urkult Festival's ethos of equality, cultural diversity and eco-friendliness

Benefit to region

6. How could you share your experience of participating in this event with other creative businesses in your region?

The opportunity was widely promoted through a published story on MyCreativeEdge.eu, Facebook, Twitter, the MyCreativeEdge.eu March Newsletter, boosted Facebook posts in all three regions and a dedicated Mailchimp email to MyCreativeEdge.eu members and Newsletter list. Project staff also made individual contact with potential applicants. Associate Partners and other stakeholders helped to promote the opportunity through their own networks (emails and social media). One of these was the Regional Council of Lapland with over 2,000 creatives in their contact list.

Lapland UAS found there was some difficulty in reaching people to apply. Some potential applicants felt that the application and selection process seemed too complicated.

Contacting people personally was found to be more successful than emailing larger target groups.

By the deadline, 10 applications were received in the Western Region of Ireland, two in Northern Finland and five in Northern Ireland. Common selection criteria and scoring definitions were agreed by the three 'sending' project partners (Western Development Commission, Lapland UAS and Armagh City, Banbridge & Craigavon Borough Council) and each partner used the same criteria and weighting in their evaluation of the applications:

- Background and relevant experience (40%)
- Capacity / Readiness to benefit from event (40%)
- Potential to disseminate experience (20%)



THE SELECTED ENTERPRISES

West of Ireland:

1. **Sallyann Marron** ([Sallyann's Handmade Bags](#)) is based in Co Clare. She hand produces a range of handbags made from coated oilcloth and lined with recycled jeans;
2. **Urs Harttung** ([Bearfoot Enterprise](#)) is a designer, producer and educator based in Co Galway. He produces recycled functional things from everyday material including toys, musical instruments and furniture for children and adults;
3. **Kevin Lynch** ([Airmid Natural Irish Skincare](#)) based in Co Clare produces a range of natural cosmetics using organic herbs including handmade soaps, body oil, beard oil, bath melts, shampoo bars, lotion bars, lip balms gift sets and hampers.

Northern Finland:

4. **Annika Konttaniemi** ([Susivilla](#)) is based in Rovaniemi. Susivilla is a Lappish slowfashion brand with Annika producing handwoven shawls in natural fibers at her home studio. She also designs woven textiles for industrial looms;
5. **Elina Söderstöm and Esa Rautiainen** (E-City Landscape & Art) are based in Tornio and provides public performance services as well as landscape gardening services. They would not participate in the craft Market Place but the wider Festival.

South East of Northern Ireland:

6. **Patricia Millar** ([Patricia Millar Ceramics](#)) based in Ballywater on the Ards Peninsula produces pit-fired ceramics. Patricia uses locally gathered fuel to pit fire and makes her own ash glaze;
7. **James Adair** ([Journey Man Saddler](#)) is based in Newry. He has worked for over twenty years making and repairing all types of equestrian and leather goods, as well as a range of fashion items using bridle leathers;
8. **Ciara Campbell** ([Ciara Campbell Ceramics](#)) is a ceramic artist from Banbridge, Co Down producing her own range of ceramic jewellery as well as running a series of pottery workshops and parties.



Top Left: Project staff Silvia Guglielmini (WDC), Niall Drew (ACBCBC), Salla Puukko (Lapland UAS) (seated), Kristina Jeppson (Technichus).
Bottom Left: Annika Konttaniemi (Finland) and James Adair (Northern Ireland). Right: Annika Konttaniemi (Finland) and Urs Harttung (Ireland).

HOW WAS PARTICIPATION ORGANISED?

Co-operation between project staff and the selected companies was good. Communication was mainly through email and by phone, with a face-to-face meeting organised for the Northern Ireland participants. The remote location of the Festival, which is an integral element of the Festival's character and identity, did create a number of logistical challenges for organising participation. Project staff made the following arrangements:

- **Flights/Land Transport:** As Urkult took place in Mid-Sweden, 630km from Tornio where Lapland UAS is based, Annika Konttaniemi (Susivilla) travelled by car with trainee Nina Niskala from Rovaniemi, while Elina Söderström and Esa Rautiainen (E-City), Saila Puukko and Henri Finström (Lapland UAS) travelled together from Tornio by car. For Irish and Northern Irish participants flights were booked from Dublin to Stockholm. One of the Irish participants requested that their partner and child accompany him to the Festival, at their own personal cost, and one Northern Irish participant requested for their spouse to accompany them, and this was agreed. A special 'Festival train' was available from Stockholm to Urkultstagnet for those attending the Festival. The Northern Irish participants decided to take this option for the internal transfer. For the Irish participants an internal flight from Stockholm to Örnsköldsvik Airport, the closest airport, was booked.
- **Internal Transport:** Given the distance between the Hotel and Festival site (43km), the fact there was no public transport or taxis available for the journey and the need to transport stock for the Market Place, a bus was hired for the duration of the Festival to transfer participants and staff between the Hotel and Festival. Technichus got quotes from a number of bus companies and the cost of the bus hire was shared among the project partner organisations.
- **Accommodation:** As Urkult takes place in a remote location, there are limited accommodation options and

the onsite cabins/cottages are booked very quickly.

Onsite camping accommodation was not appropriate as the participants would be bringing stock for the Market Place that needed to be secure. The host partner, Technichus, organised rooms at the closest hotel, [Hallstaberget](#) Hotel in Sollefteå, 43km from the Festival site.

- **Freight:** No freight shipping was required for the Finnish participants as they travelled by car. For the Irish and Northern Irish participants however organising the shipping of their stock created several challenges for project staff. The need for the stock to be collected from a number of different participants living in different areas, the packaging requirements for the shipping, insurance, the timeline for delivery, the remote location of the Hotel and the cost all complicated the process of identifying suitable shipping companies. Ultimately Emerald Freight was contracted to ship the stock for the Irish participants and All-Route Shipping for the Northern Irish participants.
- **Market Place:** Technichus liaised with Festival organisers in relation to the Market Place and organised the physical 'stalls' to be used. The three project partner organisations supporting participants made direct payment to Urkult Festival to rent the 'stalls' in the Market Place during the Festival. Supported participants were allocated stalls beside each other and Technichus organised signage to show the support received from 'a creative momentum project'. As there was no secure location to store stock, the stalls had to be set up each morning and stock transported back to the Hotel each night. Project staff advised participants in advance that price signage in Swedish Kroner was needed and that most transactions would be in cash.
- **Festival Tickets:** While a number of tickets were included with the fee paid for the Market Place, additional Festival Passes also needed to be purchased in advance.
- **Pecha Kucha:** A Pecha Kucha event, close to the



Festival site, was organised by Technichus where each supported participant was to make a presentation. This format involves presenting 20 images for 20 seconds each. Project staff engaged with participants to get their presentations in advance of travelling to Sweden.

The following project staff arranged participation of the enterprises and accompanied them to the event:

- Silvia Guglielmini, Project Administrator, WDC
- Niall Drew, Project Co-ordinator, Armagh City, Banbridge & Craigavon Borough Council
- Saila Puukko, Project Manager and Henri Finström, Project Worker, Lapland UAS

Travel and accommodation was excellent. Our hosts were outstanding in friendliness and support. Group dynamics were excellent both socially and professionally. (Urkult participant)

To promote and showcase the project's participation in the Festival, profile articles about some of the selected participants were written by project staff, published on MyCreativeEdge.eu and promoted on social media:

- ['Walking through life without restriction': Bearfoot Enterprise at Urkult Festival](#) 19 July
- [Creative Hotspot Support: Sallyann's Handmade Bags](#) 27 July
- [Airmid Irish Natural Skincare at Urkult festival](#) 1 August

THE CREATIVE HOTSPOT

The Urkult Folk Festival opened with its 'Fire Night' on Thursday, 4 August 2016. By that stage the participants from Finland, Ireland and Northern Ireland had all arrived. They set up their stalls at the Market Place that evening and got to enjoy the Festival opening at midnight.

On arrival at the festival site we went straight to work, setting up our stalls and beginning to talk to potential customers about why we were there, what we were selling and so forth. I sell the majority of my bags through markets that I attend, so it was a great experience to travel abroad to a large event to see how it worked, and how my bags might be received in a brand new market. I was

interested to explore if music festivals might be a particular outlet for my bags. Overall, my bags were received very positively, and I made a few sales. Feedback from buyers and browsers was overwhelmingly positive. (Sallyann Marron)

On Friday, 5 August the Pecha Kucha took place at 14.00 at Markusgården, some distance from the Festival site. While attendance was quite low, the transnational group of participants found it a useful way to learn more about the others in the group and their way of working. The Pecha Kucha presentations were recorded and some published on the project's YouTube channel:

- [Pecha Kucha @ Urkult festival 2016 - Annika Konttaniemi from Susivilla](#)
- [Pecha kucha @ Urkult festival 2016 - Ciara Campbell from Ciara Campbell Ceramics](#)
- [Pecha kucha @ Urkult festival 2016 - James Adair from The Journeyman Saddler](#)
- [Pecha kucha @ Urkult festival 2016 - Sallyann Maroon from Sallyann's Handmade Bags](#)

Participants then set up at the Market Place from 16.00-21.00. Annika Konttaniemi got her 15 minutes of fame when she was interviewed by a local radio station about her participation. She also reported some increase in Instagram followers after the event.

E-City Landscape & Art participated in a workshop by having an own performance with music and pictures (slideshow). The workshop we participated in was not really relevant to our work but it was interesting, and the whole event was quite interesting. (Elina Söderström)

I wish we had been informed of the overall festival price range beforehand so we could have adjusted our products to match... (Annika Konttaniemi)

On Saturday, 6 August, the main day of the festival, the participants were at their stalls from 11.00 to 17.30. During that day there was a lunchtime visit to the nearby creative space, the Nordic Centre (see Box) and a group dinner at the



Hotel that night. The group left Näsåker on Sunday, 7 August, and following an overnight stay in Stockholm,

returned home on Monday, 8 August.



Left: Poster for Pecha Kucha event. Centre Top: Sign for Pecha Kucha. Centre Bottom: YouTube video of Sallyann Marron's Pecha Kucha presentation. Right Top: Urs Hartung's stall at market. Right Middle: Opening Fire Night. Right Bottom: Urkult Festival.

THE NORDIC CENTRE

The [Nordic Centre](#) is a creative hub in central Näsåker housing a professional pottery studio and a farmer's shop as well as a beautifully renovated Art Gallery. The heart of their operation is a fully equipped and wonderfully spacious pottery studio with kiln and throwing wheels. Helen Blästa, owner of the Nordic Centre, runs [Nämforsen Keramik](#) ceramic studio.

The Nordic Centre offers overnight or long rental stays on the farm. They also run various courses and projects teaching ceramics to others. One of the projects they run is Sharing Hands, an integration project where people from different cultures learned how to tell their stories through clay.

During the Urkult Festival 2016, the group of participants supported by the project visited the Nordic Centre to learn about the activities of this ruraly-based creative hub and also Helen's ceramic business.

Following Helen's engagement with the project participants, she applied for the opportunity to participate in the Finnish Creative Hotspot and travelled to Arctic Design Week in February 2017. During the Urkult Festival 2017 Helen staged an exhibition of her photographs chronically her experience at Arctic Design Week.

Participant experience varied (see Section 9). As E-City was not actually a handcraft company, the event was not as useful as it may have been to others. There was strong networking among some of the handcrafters participating.

While not successful as a sales event, this did become a very successful networking event with the other creative entrepreneurs participating from Ireland. I very much enjoyed exchanging thoughts with them both on a professional and a curiously personal note.
(Annika Konttaniemi)

I have noticed an increase in Swedish traffic on my own website and that of my Etsy page. Each of my bag purchasers took business cards, as did many visitors to my stall, so I can expect some additional sales from Sweden. (Sallyann Marron)

The main negative comment was about poor sales at the Market Place.

Unfortunately due to the bus pick up timetable, we were packing up when the concert was over, so we missed the huge numbers leaving. (Urkult participant)

For me, the only thing I would have asked for was more time at the festival actually selling. On the Friday particularly we could have been at the market area selling for much longer, and this for me

was a missed opportunity. But that is a small criticism for what was a great visit. (Sallyann Marron)

Also while there had been strict criteria from the Festival organisers that the companies selected had to have an eco-friendly ethos and approach, it seemed that not all of the other companies selling at the Market Place met these same strict criteria and seemed to include mass produced imported handcrafts.

Project staff felt their overall experience of the Festival was great. It was nice to get to know some of the project participants/companies a lot better during the trip. The group dinner was a good idea for people to get to know each other better, as was the Pecha Kucha.

On a local level, I have now got to know some other makers and support between each other at home markets is wonderful. We have talked about collaborating in some way. (Urkult participant)

As a group we gelled together straightaway, and found a huge amount of common ground, even though our individual crafts were very different. The informal time spent talking and sharing ideas, knowledge and experiences was invaluable. Overall, all the participants were really generous with their time, knowledge and information. It was a huge learning experience. (Sallyann Marron)



ANNIKA, SALLYANN & NINA

Two of the selected enterprises – Annika Kontaniemi, Susivilla, Finland and Sallyann Marron, Sallyann's Handmade Bags, Ireland – had previously taken part in another project activity called Creative Steps 2.0. This innovation workshop process matches two enterprises from different countries and assigns a multidisciplinary team of students, who work on an innovation idea for the companies. Annika and Sallyann were matched during the first round of Creative Steps 2.0 run by Lapland University of Applied Sciences in May 2016. They communicated online through the Creative Steps 2.0 programme and subsequently remained in touch in the run up to the Urkult Festival.



Student trainee Nina Niskala from Lapland UAS was part of the Creative Steps 2.0 student team who worked with Annika and Sallyann during Creative Steps 2.0 and she also attended Urkult, mainly to help out Annika Kontaniemi. During Urkult Annika, Sallyann and Nina were interviewed about their collaboration after Creative Steps 2.0 which was promoted on Facebook. [Annika Konttaniemi speaks about Sallyann's Handmade Bags @Urkult 2016](#) (737 views)

During Ukult, Annika suggested putting Sallyann in touch with a Finnish design collective – Piirre Collective – to help Sallyann develop her own unique fabric design for her bags. This led to the design of the first unique print for Sallyann's bags – Meadow – launched in November 2016. The original print proved so popular that two more colour patterns for Meadow were developed and launched in September 2017. And in January 2018 they designed another unique 'Sallyann' print Fushia. Both Meadow and Fushia are inspired by the landscape of county Clare in the West of Ireland.



FOLLOW UP TO THE CREATIVE HOTSPOT

Following the Festival participants were requested to complete an online feedback survey, the results of which are given in Section 9. They were also asked to submit a short report on their experience and to sign official forms relating to State Aid requirements.

During the Festival, short video interviews were conducted with a number of the participants discussing their experience at the Festival. These were subsequently edited and uploaded to the project's [YouTube](#) channel:

- [Patricia Millar Ceramics @ Urkult festival 2016](#) (75 views)
- [Airmid Irish Natural Skincare @ Urkult festival 2016](#) (232 views)
- [Urkult 2016 - Sallyann's Handmade Bags](#) (56 views)
- [Urkult 2016 - Urs Harttung](#) (67 views)

directly to Facebook. Videos uploaded directly to Facebook are promoted more heavily by Facebook than links to YouTube and generally receive more views:

- [Patricia Millar Ceramics @ Urkult festival 2016](#) (1,044 views)
- [Airmid Natural Irish Skincare @ Urkult festival 2016](#) (694 views)
- [Urs Harttung, Bearfoot Enterprise, at the Urkult folk festival...](#) (132 views)



Shorter versions of these interviews were also uploaded

A number of articles were written and published on MyCreativeEdge.eu about the experience, these were promoted widely on social media:

- [3 West of Ireland Craft Businesses Participate in Swedish Festival](#) 19 August
- [Mesmerised by nature's little details](#) 20 October

There was also some media coverage of the project's participation in the event:

- [Internationella hantverkare möttes i Näsåker – samarbete utvecklas i nytt project](#), Tidningen Ångermanlands (Swedish newspaper) website and print edition, 9 August
- P4 Västernorrland (Swedish radio) – interview with Annika Konttaniemi, 5 August

- Connemara Community Radio (local Irish radio station) live radio interview, 24 August
- [Galway Craft a Hit in Sweden](#), Galway Advertiser (local Irish newspaper), 25 August
- [Swedish Folk Festival Trip for Sallyann](#), The Clare Champion (local Irish newspaper), 26 August
- [Kilfenora's Kevin Big in Sweden](#), The Clare People (local Irish newspaper), 25 August



Tidningen Ångermanlands (Swedish newspaper) print edition, 9 August



The Clare People (local Irish newspaper), 25 August

| Host Organisation | Sending Organisations |
|--|---|
| <p>Working with organisers: It takes considerable time and effort for the host organisation to engage with the event organisers. It is important not to underestimate the commitment involved in this.</p> <p>Differing Timescales: The timescale required by the project to promote a call for applications, select the enterprises and make international travel arrangements meant that decisions and information was needed from event organisers earlier than they would usually do so. As event organisers were not working full-time on this event, this created some challenges.</p> <p>Ethos/Values: The organisers of this event strongly stressed their eco-friendly, sustainable, bottom-up ethos and values and expressed some reservations about engaging with a publicly funded initiative. They would not permit significant visual branding of the project /EU support (e.g. a pull up banner) at the event with only smaller table-top signs allowed. They also insisted on final approval of selected participants.</p> <p>Logistics: The remote location of the event, limited accommodation, lack of public transport and the size of the project group (18 people in total) created challenges in organising the logistics of participation.</p> <p>Pecha Kucha: The Pecha Kucha format for the Creative Exchange worked well and participants found it useful to learn more about each other. However promotion of the Creative Exchange more widely to the Festival audience was difficult. The fact that the venue for the Pecha Kucha was at some distance from the Festival site also made this challenging. Promotion of the videos helped to extend the reach.</p> | <p>Selection criteria: The selection criteria for the event, both the general criteria of the Creative Hotspots Model and the specific criteria of the Festival, could have been off-putting for potential applicants. Some potential applicants felt the process was too complicated and onerous.</p> <p>Awareness of Event: As this was a small, unknown Festival in the other partner regions and the majority of its online presence was in Swedish, raising awareness of the Festival among potential applicants was necessary, as well as promoting the opportunity. If an event has a higher profile internationally it is easier to 'sell' the opportunity to participate. Also applicants had to depend on the information supplied by the project to gain an understanding of the nature of the event and this may have led to differing expectations among participants.</p> <p>Additional persons: Two participants requested to bring family members, at their own cost, which was agreed. However this did create additional organisational complications and there may have been some problems in communicating practical information to the additional persons.</p> <p>Freight: As some participants were bringing high value and/or fragile stock, shipping of stock (timing of arrival, potential damage) created an added risk to their participation and to the project organisations, as well as additional insurance costs.</p> <p>Mix of companies: As each partner organisation made their own selection from their region but were not aware at the time of who was selected in other regions, the overall mix of companies across the transnational group was not considered though ultimately the group gelled quite well. Joint selection from across all regions might be useful.</p> |



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