





ISSN: 2617-6548

URL: [www.ijirss.com](http://www.ijirss.com)



## Remarks on the rural development of the cultural and creative industries in North-Western Hungary - The results of a qualitative focus group research and a case study in the region of Szigetköz, Hungary

 Petra Kinga KÉZAI<sup>1,2\*</sup>,  Szandra GOMBOS<sup>3</sup>

<sup>1</sup>West Hungarian Research Department, Institute for Regional Studies, HUN-REN Center for Economic and Regional Studies, Liszt Ferenc u. 10., H-9022 Győr, Hungary.

<sup>2,3</sup>Department of Corporate Leaderships and Marketing, Kautz Gyula Faculty of Economics, Széchenyi István University, Egyetem square 1., H-9026 Győr, Hungary.

Corresponding author: Petra Kinga KÉZAI (Email: [kezai.petra@krtk.hun-ren.hu](mailto:kezai.petra@krtk.hun-ren.hu))

### Abstract

This study investigates the potential of the cultural and creative industries (CCIs) in the rural Szigetköz region in North-Western Hungary, a cross-border area between the Danube and the Moson Danube with significant natural resources. The research examines the situation of the CCIs to answer the following question: What are the latent potentials of the CCI area in the region? The study aims first to present the meaning and importance of the concept of CCI in rural and regional development, then assess the importance of CCI through focus group discussions with the stakeholders of the CCI, and finally, a case study of the region, which is a civil association. As a result of the research, the region needs to rely on several pillars, e.g., for the city of Győr to rely on, besides the automotive industry, the creative economy. The paper concludes with suggestions and further research directions for the regional development of CCIs in rural areas.

**Keywords:** Cultural and creative industry, Hungary, Regional development, Rural development, Szigetköz.

**DOI:** 10.53894/ijirss.v8i3.7634

**Funding:** This study received no specific financial support.

**History: Received:** 16 April 2025 / **Revised:** 20 May 2025 / **Accepted:** 22 May 2025 / **Published:** 5 June 2025

**Copyright:** © 2025 by the authors. This article is an open access article distributed under the terms and conditions of the Creative Commons Attribution (CC BY) license (<https://creativecommons.org/licenses/by/4.0/>).

**Competing Interests:** The authors declare that they have no competing interests.

**Authors' Contributions:** Both authors contributed equally to the conception and design of the study. Both authors have read and agreed to the published version of the manuscript.

**Transparency:** The authors confirm that the manuscript is an honest, accurate, and transparent account of the study; that no vital features of the study have been omitted; and that any discrepancies from the study as planned have been explained. This study followed all ethical practices during writing.

**Acknowledgement:** The focus group research was carried out at the request of the Hungarian Ministry of Innovation and Technology at the Institute of Advanced Studies Kőszeg (iASK) in the framework of the "Insula Magna" Sustainable Development Programme.

**Publisher:** Innovative Research Publishing

## **1. Introduction**

The cultural and creative industries (CCIs) are among the most dynamic industries in Europe [1, 2]. They are important for ensuring the continued development of societies and are at the heart of the creative economy [3]. Knowledge-intensive sectors based on individual creativity and talent generate significant economic wealth. They are important for generating economic growth and employment, especially for young people, strengthening social cohesion, and preserving European identity, culture, and values [4].

According to GESAC [5] the CCI sector contributed more to the EU economy than the telecom, pharmaceuticals, or automotive sectors. "By the end of 2019, CCI employed more than 7.6 million people in the 28 EU Member States and created around 700,000 jobs (+10%) since 2013, including authors, performers, and other creative jobs" [5]. Extensive research exists on CCI in urban areas also in Hungary [6-9]. However, there is a notable absence in the literature concerning the development of rural areas centered around CCI. This sector is disseminated in less urbanized and rural territories [10] so the existence of a creative economy in rural areas became one of the determinants of smart rural growth [11-13].

Additionally, as Lysgård [14] also found, there is a lack of exploration regarding the identification of potential challenges and obstacles in this context. The study of this issue as the object of study has not been fully considered, which confirms the high relevance and practical importance of this research. This recent study investigates the potential of the cultural and creative sector in Szigetközi [15] a region of Hungary rich in natural resources, focusing on the possible challenges and difficulties of development, using a qualitative method, seeking to answer the question: what constraints and challenges might impede the realization of development opportunities for Cultural and Creative Industries (CCI) in the specified region? In addition to the sub-questions: what are the socio-economic factors that hamper the development of CCI in the region? What other migration and demographic processes facilitate or hinder development? Introducing these inquiries within a particular rural context serves as a valuable augmentation to the predominantly urban-centric literature on Cultural and Creative Industries (CCI).

The study examines important issues from several points of view; in Hungary, the CCI sector is important and receives a lot of attention, but as in most of Europe, it focuses mainly on cities. Thus, it looks at a unique research area within the country's borders, which is also very neglected at the European level: the CCI sector in a rural area.

The interest of the study is further enhanced by the fact that it is a relatively developed rural area within Hungary, with unique socio-economic characteristics, as it has post-communist features, but is located in the immediate vicinity of two countries and a developed industrial center, and at the same time has priceless natural assets. The region needs to rely on several pillars, so besides the automotive industry [16] culture and the creative economy play a crucial role [9, 17, 18].

In terms of structure, the paper follows the introduction by outlining the meanings and significance of the cultural and creative industries, followed by the theoretical framework and the research methodology, then the main findings with two case studies from the area. The paper concludes with suggestions for developing cultural and creative industries in the micro-region and directions for further research.

## **2. Theoretical Framework**

Culture and creativity are of immense value to local communities and fuel the creative economy, one of the global economy's fastest-growing and most important income-generating sectors in job creation and export earnings. In recent decades, the CCI sector has been disseminated in less urbanized and rural territories; its existence in rural areas has become one of the determinants of smart rural growth.

Bell and Jayne [12] asserts that rural areas and small towns have been largely overlooked in scholarly investigations of culture-led development. Existing academic research has primarily examined the role of culture in rural development policies by emphasizing the significance of arts and crafts, cultural festivals, and symbolic, cultural, and creative economies in fostering rural development. A literature segment explores the prevailing conditions and effects of creative and cultural industries in rural regions, considering them an alternative strategy for local industrial development [19]. Another segment of the literature that highlights the intersection of tourism and creativity is explored through various global examples from Europe, North America, Asia, Australia, and Africa, highlighting the significance of creative spaces, the role of creative industries, and the impact of the 'creative class' on tourism [20]. This relationship encompasses diverse aspects such as cultural clusters, the influence of entrepreneurs, and the marketing of creative tourism destinations [21].

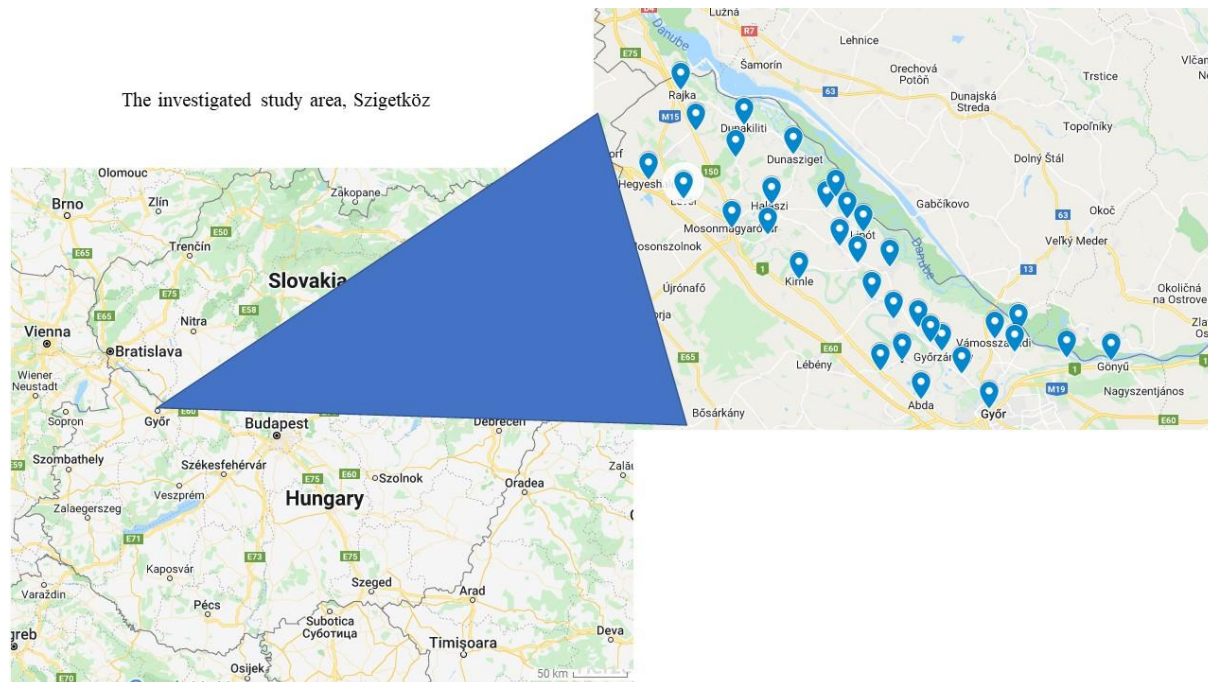
Studies that examine CCI in rural areas show that this topic is more examined in Asia, primarily in China [22-25]. Although other Asian countries such as Malaysia [26] and Indonesia [27] were also included (Notably, no studies from North and South America were included). Additionally, studies from Australia [28] South Africa [29] and from Europe. However, studies on this subject only in a few European countries have been carried out including the Baltic Countries [30] the Czech Republic [31] Italy [32] Hungary [33] Poland [34] Portugal [35] Sweden [36] and the United Kingdom [37, 38]. Studies in rural areas cover nine key areas: business, cultural heritage, mapping CCI, mobility, rural development, sectoral mapping, spatial distribution, tourism, and urban planning. The European studies contribute mainly to regional and tourism development as CCIs are accessed as a development tool. They used various methods like big data management, case studies, interviews, focus group discussions, internet research, fieldwork, GIS mapping surveys, text analysis, and text mining. They researched different subjects, such as CCIs in general [39, 40] or specific sectors like the wood industry [32], the craft industry [37] and ICT firms (Information and Communication Technology Firms) [31].

The literature studies indicate significant potential for the development of Cultural and Creative Industries (CCIs) in connection with tourism. However, research on this topic remains limited, highlighting the need for further exploration to fully understand its impact and opportunities. Therefore, this study further examines the latent potential of CCIs in the Szigetköz region, a cross-border area in North-Western Hungary.

### 3. Methodology

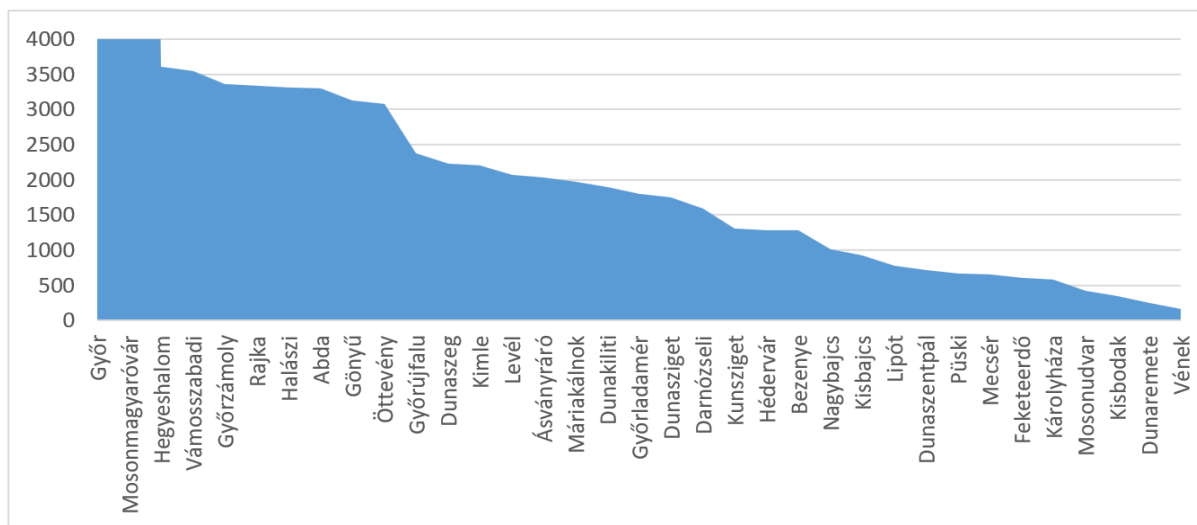
#### 3.1. Study Area

Szigetközi [15] is unique in Europe and has one of the most significant amounts of groundwater resources in Hungary and even in Europe [41, 42]. Therefore, in recent years, Szigetköz has been the focus of several studies [43-48]. It is located in the northwestern part of Hungary, in the cross-border area with Slovakia, a suburban area of Bratislava that serves as a truly unique geographical location [48]. It covers a total area of 375 km<sup>2</sup> and is located between the Danube (Old Danube, Great Danube) and the Moson Danube in the central part of the Kisalföld. It covers only four percent of the total area of Hungary and can be divided into Lower and Upper Inter-island groups according to the natural geographic units, with Győr and Mosonmagyaróvár as the centers, the dividing line being between Hédervár and Ásványráró.



**Figure 1.**  
The study area.  
Source: Szigetközi [15] and Kézai and Gombos [33].

The settlements studied in the inter-island landscape show a wide variation in terms of population. The total permanent residents of the study area are 219,832 inhabitants, which is 2.23% of the Hungarian population [49]. The largest settlement among these is, of course, the county capital Győr, where seventy-three percent of the population lives. According to data from the Ministry of the Interior, the smallest settlement is Vének, with 216 permanent residents as of 1 January 2022. It is also exciting and vital to note that 86% of the total population of Szigetköz is concentrated in the two large cities of Győr and Mosonmagyaróvár, and only 14% live in rural settlements [49]. The research covered the following 35 settlements (Figure 2).



**Figure 2.**  
The examined municipalities with population (2022).  
Source: Own compilation based on the Ministry of Interior Ministry of Interior [49].

3.2. Data

As a starting point for this research, the question of whether to use the narrow or broad definition of creative and cultural industries identified in Borsi and Viszt [50] analysis, both of which used the Hungarian sectoral classification (TEÁOR) mapping to define the scope of activities included in the CCI was raised. In the broad sense, 99 Hungarian sectoral classification codes (TEÁOR codes) [50] and in the narrow sense, only 36 classification codes (TEÁOR codes) [50] (Table 1) can be classified.

**Table 1.**

Narrowly defined CCIs by the Hungarian Sectoral Classification Codes (TEÁOR codes).

<b>Narrowly defined cultural and creative industries by the Hungarian Sectoral Classification Codes (TEÁOR codes)</b>	
2210 Publishing activity	3002 Computer manufacturing
5811 Book publishing	5813 Newspaper publishing;
5814 Publication of periodicals and periodicals	5819 Other publishing activities
5820 Software publishing (5821-5829)	5821 Computer game publishing
5829 Other software release	5910 Film, Video and Television Program Production
5911 Film, video, and television program production	5912 Film, video production and television program recording
5913 Film- Video and television programs	6010 Radio program service
6020 Compilation and provision of television programs	7111 Architectural engineering activities
7200 Scientific research and development	7210 Natural science, technical research, development
7211 Biotechnological research and development	7219 Other scientific and technical research and development
7220 Social sciences, humanities research, development	7310 Technical research and development
7311 Advertising activities	7312 Media advertising
7410 Fashion and Design	7420 Photography
7440 Advertising;	8552 Cultural training
9002 Performing arts ancillary activities	9003 Creative arts
9004 Operation of art facilities	9211 Film and video production
9220 Radio and TV broadcasting	9231 Creative and performing arts
9232 Art ancillary activities (since 2008 9004 Operation of art facilities)	9234 Arts ancillary activities

Source: Own compilation based on Borsi and Viszt [50]

3.3. Focus Group

As a method for our research, we chose the focus group, a type of in-depth group interview, as a research method that is often used in the social sciences [51, 52]. The method explicitly uses group interactions [53] which is particularly useful when investigating people's knowledge and experiences. It can be used not only to explore what people think but also how they think about a particular topic and why they think about it, so group processes can help people express and clarify their views in ways that would be less readily available in a non-group interview [53].

After reviewing the literature, we conducted qualitative focus group in-depth interviews (n=14). A stakeholder meeting was organized on 7 December 2021, and CCI experts from the municipalities under study were invited to participate in the research. Local stakeholders were identified using a snowball method. The focus group discussion was initially planned to involve 65 people in 5 groups, but only 14 of the invited participants accepted the invitation, so the discussion was held with only one group, representing an attendance rate of 21.5%. Of these, eight were people closely linked to the CCI. Six were other experts indirectly linked to the CCI (one volunteer cultural program organizer, one mayor, three entrepreneurs who are the main promoters of local events, and one representative of the county chamber, a local volunteer with inter-island links), whose work is not linked to the CCI but who play a significant role in the life of the municipality and have insight into the local cultural and creative industries in the municipality. The list of participants is shown in Table 2. The focus group discussion covered issues of creative existence, the cultural and creative industries, difficulties, gaps, opportunities, aspirations, and development proposals for the region.

**Table 2.**

The list of participants in the focus group discussion.

<b>Experts</b>	<b>The activity, according to the Hungarian sectoral classification codes</b>
Expert 1	7111 Architectural engineering activities
Expert 2	7111 Architectural engineering activities
Expert 3	7112 Engineering activity, technical consultancy
Expert 4	7200 Scientific research and development
Expert 5	7410 Fashion and design
Expert 6	7420 Photography
Expert 7	9499 Other community, social activity (non-profit organization)
Expert 8	9499 Other community, social activity (non-profit organization)
Expert 9	Representative of the Győr-Moson-Sopron County Chamber of Commerce and Industry
Expert 10	Szigetközi settlement mayor
Expert 11	1624 Production of wooden storage products
Expert 12	0210 Forestry and other forest management activities
Expert 13	4690 Wholesale of mixed products
Expert 14	2511 manufacture of metal structures

### 3.4. Case Studies

The paper's final section presents a Hungarian civil initiative that serves community building among CCI representatives through bottom-up organization Szigetközi [15] (Szigetköz shopping bag), a local travelling market for local producers. The case studies are based on interviews with the founder and further creative actors regularly attending the market (n=6). Table 3 Interviewees main characteristics.

**Table 3.**

Interviewees main characteristics.

<b>Interviewees</b>	<b>Their activity, according to the Hungarian sectoral classification codes</b>
Expert 1	Founder of the Szatyor Association
Expert 2	9499 Other community, social activity (non-profit organization)
Expert 3	9234 Arts ancillary activities
Expert 4	9231 Creative and performing arts
Expert 5	7410 Other Fashion and Design
Expert 6	2511 Manufacture of metal structures

The interviews were conducted via phone and in person between September 2024 and March 2025 (45-60 minutes each). A field study trip was also conducted on March 23rd, 2025, in Dunasziget, where the Szigetköz visitor centre is located, and it also hosted the local travelling market.

## 4. Results

### 4.1. Results of the Focus Group Discussion

At the onset of the focus group discussion, it was crucial to elucidate the perspectives of active economic participants in the region regarding their connections to the area and their perception of the setting for their activities. The individuals attending the meeting displayed a greater sense of connection to the municipality rather than the specific study region. Their identity within the Szigetközi [15] region revolves primarily around their place of residence, childhood memories, and current experiences, with water and the natural environment playing pivotal roles.

While they recognize the significance of development for the future, interviewees also identified a counteractive "business as usual" phenomenon. The 'development-stability' dichotomy was identified as a source of conflict in three main areas: attracting incomers (including creative workers), preserving the natural environment and economic development, and communication among settlements despite their personal and business conflicts. There is a demand for both creative and non-creative workers; yet in both instances, there exists a challenge in attracting and retaining employees within the specified area of Szigetközi [15]. For the former group, meeting not only material needs but also providing a conducive environment (inclusive of services, creative outlets, and cultural amenities) is imperative. In contrast, the primary hurdle for the latter group lies in the insufficient availability of quality housing. The challenge for potential newcomers extends beyond the unattractiveness of the area; it encompasses the difficulties that both new and previous residents may encounter upon settling. Insights from the focus group indicate that past resettlements have resulted in unprecedented ethnic and cultural conflicts, rendering the process of settling in the area less appealing for both incoming and former residents. Conflicts have manifested in various aspects of daily life, including architectural styles, disparities in work attitudes, management of gardens and yards, and the demand for services of varying quality and standards. Consequently, enhancing the attractiveness of the location proves challenging when a majority of stakeholders express dissatisfaction with the changes.

The coronavirus epidemic was seen as having a positive effect on the "localization" of the workforce, as previously, people commuting to nearby Austria (Austrian-Hungarian border crossings at a maximum distance of 50 km) were finding local employment and taking up work, and many were moving home from abroad.

The second major issue revolves around the apparent conflict between preserving the natural assets of the region and fostering economic development. While each municipality aspires to safeguard its natural resources, there is a willingness to promote tourism or other economic sectors, even if it comes at the expense of neighboring municipalities. This conflict extends to the social sphere, where residents seek competitive salaries and an enhanced range of services. Simultaneously, they desire to maintain the current natural status quo, posing what seems to be an insurmountable contradiction in many cases. Consequently, in addition to favorable demographic trends like agglomeration-driven population growth, the persistent outward migration from the hinterland remains pronounced.

The third prominent challenge lies in the inadequate collaboration and communication among municipalities. This issue partly stems from conflicts of interest and historical personal or business disputes among municipal stakeholders. Additionally, the absence of a suitable communication platform and limited initiatives to establish inter-municipal communication further exacerbate the problem. Despite the potential to wield considerable influence and address challenges more efficiently through coordinated efforts, there is a lack of organizational or cooperative frameworks, with minimal tangible endeavors to rectify this situation.

Addressing and alleviating conflict is an intricate, prolonged, and multi-stakeholder undertaking. Consensus among participants highlighted tourism as a potential breakthrough, yet it was acknowledged that diversification is essential, given the sector's vulnerability exposed by the economic crisis. A potential enhancement to cooperation, communication, and efficiency involves establishing an agency dedicated to the Szigetköz region. Such an agency could contribute to regional development by adopting best practices and bolstering cultural and creative industries.

#### *4.2. Results of the Case Studies*

In the paper's last part, we present the exemplary Hungarian bottom-up initiatives: Szigetközi Szatyor.

##### *4.2.1. Szigetközi Szatyor (Shopping Bag from the Region Szigetköz)*

In 2024, the Szigetközi [15] (Szigetköz Shopping Bag) celebrated its 10th anniversary. The name comes from the geographical region, the so-called Szigetköz. Zoltán Balogh, the founder and creator of the initiative known as the travelling fair in the Szigetköz settlements, is a committed local patriot who places great emphasis on preserving traditions, networking, and sustainability - he emphasizes that he is passionate about waste-free living. He wants to shorten the supply chain, which has grown in the 21st century, by presenting only local products, goods, and services at the events. The selection of the participating creatives is a personal matter for the founder. In addition to creative networking, i.e., creating a meeting point for supply and demand, the aim is to educate, both in the context of sustainability and tradition. Events are held monthly from March to October in diverse locations. Cooperation with the municipalities of Ásványráró, Dunaremete, Dunaszeg, Dunaszentpál, Győr, Halászi, Hédervár, Lébény, Lipót, Máriakálnok, Mosonmagyaróvár, and Rajka is ongoing, as these municipalities regularly host the events of the Szigetközi travelling market. However, every year, new municipalities tend to join. The initiative functions as a foundation and as a community. According to their credo: "This Bag is not a single-use plastic bag! It is a Szigetköz specialty made from us, made from a highly durable and hard-wearing material. The Szigetközi Shopping Bag can hold a lot: local product promotion, environmental awareness, zero waste, community building, and more. What we do is up to us." [15]. The initiative has grown into an entire community with more than 12,000 followers on social media platforms.

## **5. Discussion**

The paper sheds light on the challenges and opportunities faced by the Szigetköz region in Western Hungary concerning its cultural and creative industries (CCIs). The focus group discussion revealed various issues, including the struggle to attract and retain creative professionals, conflicts between economic development and natural preservation, and inadequate collaboration and communication among municipalities.

One notable aspect highlighted in the paper is the strong connection that residents have with the municipality rather than Szigetköz itself. This suggests that efforts to enhance the appeal of the area for creative professionals should not solely focus on the study region but also consider the broader municipal context, which suggests how to handle the area from other perspectives as well.

The identification of a "development-stability" dichotomy as a source of conflict is a common challenge faced by many regions aiming for growth while preserving their unique characteristics. The need for both creative and non-creative workers underscores the importance of a balanced and inclusive approach to development. While creative professionals may require a supportive environment with cultural amenities, non-creative workers face challenges related to housing and basic infrastructure. Addressing these diverse needs is essential for fostering a thriving and sustainable community. Tackling these problems could mean that they may also provide a solution to the issue of demographic indicators of development, which may also be faced by less rapidly developing areas [54].

The suggestion to establish an agency dedicated to the Szigetközi [15] region is well-founded, as it could play a vital role in coordinating efforts, disseminating best practices, and fostering collaboration among various stakeholders, as Dent et al. [55] also noted.

The conflict between preserving the natural assets of the region and fostering economic development is a common dilemma faced by many regions globally. The suggestion to focus on tourism as a potential breakthrough is reasonable, but the paper wisely acknowledges the need for diversification given the sector's vulnerability. Striking a balance between economic growth and environmental preservation is crucial for the long-term sustainability of the region [56].

The proposal to create a brand for the Szigetköz area is a strategic move. A well-crafted brand can serve as a powerful communication tool to attract creative professionals [45] promote local attractions and foster cooperation among stakeholders [57]. However, the authors rightly point out that resolving social conflicts is a prerequisite for building a robust brand.

However, it is important to note that the method and data have limitations. The current research is limited by the qualitative research method, which is suitable for identifying the problem but cannot investigate its extent. One limitation is the low attendance rate of stakeholders in the focus group discussion. Only 14 out of the 65 CCI experts invited via the snowball method participated, resulting in a rate of 21.5%. Therefore, the authors suggest conducting additional spatial studies of CCI as a future research direction. In the long term, it is also valuable to perform local analyses, as they can highlight the specific factors of cities and regions that can enhance their competitiveness [58].

## 6. Conclusion

The study focused on the Szigetköz region, rich in natural resources, and aimed to explore its cultural and creative industry aspects. Following Kereszneyi and Egedy [7] the research is a new micro-level analysis that aims to present the local specificities of the cultural and creative industries in a new region of Western Hungary and to provide guidelines that can help practitioners and decision-makers localize and attract local creative forces. For as Egedy T. [8] puts it, rural areas that succeed in combining top-down measures with bottom-up initiatives and development based on local conditions and needs are the ones that can succeed in the creative and smart age. This confirms the findings of Horváthné Kovács et al. [59] that future rural development policies must better identify the appropriate territorial units or new structures on the basis of which development plans can ensure the social and economic cohesion of local communities.

In order to achieve these objectives, the following findings have been made for

Szigetközi [15] has a problem with a shortage of local creative professionals (living and working locally), and many leave the area without jobs and other opportunities. The area is not a major attraction for new creative arrivals due to a lack of appropriate job opportunities, services, and creative communities. Scholarship programs under CCI would help to build the latter, which would also indirectly and in the long term help to develop the local economy. It is, therefore, crucial to strengthen the creative class to attract back those who have moved or to offer scholarships to the current younger generations to motivate them to move back.

In addition to scholarship programs, branding is an important tool in urban development and city management, so it would be worthwhile to create a brand for the 'Szigetköz' area. The brand could also serve as a communication tool for local attractions and companies. This is because businesses in the region struggle to compete with the wages offered in Budapest or the larger cities of neighboring countries. Creating another attraction and effectively communicating its benefits to creative professionals who come here could help address this issue. This fragment of text describes the potential attractions of an area, which could include the natural environment, unique services, cultural assets, or tourist attractions.

However, for the region to cultivate an appealing brand, it must address a central challenge: finding a viable resolution to social conflicts. A comprehensive plan needs to be devised and executed to tackle issues arising at an individual level, subsequently extending to social and socio-economic dimensions. Building a robust brand becomes unattainable if both newcomers and existing residents resist change, serving not only as proponents but also as obstacles. The primary emphasis should be on evaluating the potential repercussions of forthcoming changes and proactively preparing for them, recognizing that economic development (including CCI) is inseparable from social change. Then the brand name can also function as a communication tool to facilitate and promote cooperation among stakeholders Banks [20] recommends organizing both formal and informal events, workshops, and meetings to provide a platform for potential collaborators. Near-constant communication can also enable closer and more frequent cooperation.

As Pawlusiński [34] also argued, a recent paper proved that different events can provide opportunities to encourage grassroots creative initiatives. They can be an asset in themselves, a driving force for creative development, and an attraction for creative professionals. Extending existing best practices and linking them to other services and businesses adds much greater value than these best practices alone. Therefore, building local communities, as mentioned in the case studies, can significantly motivate entrepreneurship in rural areas, making it an essential factor in developing local networks. The proposed solutions, such as scholarship programs, branding, improved communication, and setting up an agency for municipalities, provide a comprehensive roadmap for addressing these challenges.

The main lesson of the study is that one of the pillars for the development of the CCI sector in rural areas is to address the problems that arise at the societal level, if not primarily, at least in parallel with industrial development. On the one hand, problems at the social level have a negative impact on the incentives to settle, thereby significantly limiting the scope, quality, and pace of economic development. Further studies of rural CCI development should examine these aspects in more detail.

## References

- [1] A. J. Scott, "The cultural economy of cities: essays on the geography of image-producing industries," *Int. J. Urban Reg. Res.*, vol. 21, pp. 323–339, 2000. <https://doi.org/10.1111/1468-2427.00075>
- [2] D. C. Pintea and A. Badulescu, "The cultural and creative tourism—sustainable opportunity for economic development," in *Proceedings of the International Management Conference (Vol. 14, No. 1, pp. 88-100)*, 2020.
- [3] T. Kaceraukas, "Creative economy and the idea of the creative society," Retrieved: <https://etalpykla.vilniustech.lt/handle/123456789/150767>, 2025.
- [4] C. European, "Proposal for a regulation of the European parliament and of the council establishing the creative Europe programme," Retrieved: <https://eur-lex.europa.eu/legal-content/HU/TXT/HTML/?uri=CELEX:52018PC0366&from=EN>, 2025.
- [5] GESAC, "Rebuilding Europe EY study," Eystudy," Retrieved: <https://www.rebuilding-europe.eu>, 2025.
- [6] T. Egedy, Z. Földi, A. Balogi, and Z. Kovács, *Budapest in the eyes of foreigners. in The view of transnational migrants*. Amsterdam: University of Amsterdam, 2009.

- [7] K. Keresneyei and T. Egedy, "Evaluating the situation of the creative class in Pécs based on statistical and empirical research," *Tér és társadalom*, vol. 30, no. 1, pp. 57-78, 2016.
- [8] A. Egedy T., "Urban geography of the creative economy using the example of the Budapest agglomeration," *Research Centre for Astronomy and Earth Sciences*, 2021.
- [9] P. K. Kézai and J. Rechnitzer, "Performance of enterprises in cultural and creative industries in large Hungarian cities between 2008 and 2018," *Regional Statistics*, vol. 13, no. 1, pp. 167-198, 2023. <https://doi.org/10.15196/RS130108>
- [10] A. I. Escalona-Orcao, S. Escolano-Utrilla, L. Sáez-Pérez, and B. S.-V. García, "The location of creative clusters in non-metropolitan areas: A methodological proposition," *Journal of Rural Studies*, vol. 45, pp. 112-122, 2016. <https://doi.org/10.1016/j.jrurstud.2016.03.007>
- [11] L. Naldi, P. Nilsson, H. Westlund, and S. Wixe, "What is smart rural development?," *Journal of rural studies*, vol. 40, pp. 90-101, 2015. <https://doi.org/10.1016/j.jrurstud.2015.06.006>
- [12] D. Bell and M. Jayne, "The creative countryside: Policy and practice in the UK rural cultural economy," *Journal of rural studies*, vol. 26, no. 3, pp. 209-218, 2010. <https://doi.org/10.1016/j.jrurstud.2010.01.001>
- [13] D. Jakob and B. van Heur, "Taking matters into third hands: Intermediaries and the organization of the creative economy," vol. 49, ed: Taylor & Francis, 2015, pp. 357-361.
- [14] H. K. Lysgård, "The 'actually existing' cultural policy and culture-led strategies of rural places and small towns," *Journal of Rural Studies*, vol. 44, pp. 1-11, 2016. <https://doi.org/10.1016/j.jrurstud.2015.12.014>
- [15] S. Szigetközi, "Szigetközi szatyor... a helyi minőség!," Retrieved: <https://szigetkoziszatyor.hu/>. [Accessed 2025.]
- [16] D. Fekete, "Economic development and economic governance through the example of the city of Győr," *DETUROPE - Cent Eur. J. Reg. Dev. Tour.*, vol. 10, no. 1, pp. 97-115, 2018. <https://doi.org/10.32725/det.2018.006>
- [17] A. J. Scott, "Cultural economy and the creative field of the city," *Geografiska Annaler: series B, human geography*, vol. 92, no. 2, pp. 115-130, 2010.
- [18] D. Fekete and S. Morvay, "Quantitative comparative analysis of the cultural-tourism-financial potential of creative cities (using the examples of Debrecen, Győr and Veszprém)," *Területi Statisztika*, vol. 60, no. 5, pp. 548-566, 2020. <https://doi.org/10.15196/TS600502>
- [19] C. Gibson, J. Luckman Susan, and Willoughby-Smith, "Creativity without Borders? Rethinking remoteness and proximity," *Aust. Geogr.*, vol. 41, no. 1, pp. 25-38, 2018. <https://doi.org/10.1080/00049180903535543>
- [20] M. Banks, "Craft labour and creative industries," *Int. J. Cult. Policy*, vol. 16, no. 3, pp. 305-321, 2010. <https://doi.org/10.1080/10286630903055885>
- [21] G. Richards, "Creativity and tourism in the city," *Curr. Issues Tour.*, Feb," Retrieved: <https://www.tandfonline.com/doi/abs/10.1080/13683500.2013.783794>, 2014.
- [22] H. Ma, "The missing intangible cultural heritage in Shanghai cultural and creative industries," *International Journal of Heritage Studies*, vol. 28, no. 5, pp. 597-608, 2022. <https://doi.org/10.1080/13527258.2022.2042717>
- [23] J. Luo and Z. Li, "Construction and Application of the Big Data Management System for Cultural and Creative Industries under the Background of Rural Revitalization," *Mathematical Problems in Engineering*, vol. 2022, no. 1, p. 6761544, 2022. <https://doi.org/10.1155/2022/6761544>
- [24] P. Chen and X. Kong, "Tourism-led commodification of place and rural transformation development: A case study of Xixinan Village, Huangshan, China," *Land*, vol. 10, no. 7, p. 694, 2021. <https://doi.org/10.3390/land10070694>
- [25] B. Zhu, R. Ma, M. Luo, L. Wu, and W. Fu, "An identification method of the externality of cultural facilities from the perspective of spatial distribution of cultural industry: A case study of Ningbo, China," *Buildings*, vol. 13, no. 3, p. 692, 2023.
- [26] L. H. Zainuri, "Dayak Lundayeh: A report from the border," *CLCWeb: Comparative Literature and Culture*, vol. 20, no. 2, p. 7, 2018. <https://doi.org/10.7771/1481-4374.3233>
- [27] A. Yuli, A. Winarno, H. Pratikto, B. S. Narmaditya, and F. Filianti, "A creative economy development strategy: the case of Trenggalek creative network for Trenggalek Regency, Indonesia," *The Journal of Asian Finance, Economics and Business*, vol. 7, no. 12, pp. 1111-1122, 2020. <https://doi.org/10.13106/jafeb.2020.vol7.no12.1111>
- [28] R. Welters, R. Daniel, and K. Fleischmann, "Creative industries in a regional city: How much work is lost to rivals based elsewhere?," *Local Economy*, vol. 33, no. 1, pp. 63-84, 2018. <https://doi.org/10.1177/0269094218757653>
- [29] F. Drummond and J. Snowball, "Cultural Clusters as a Local Economic Development Strategy in Rural, Small Town Areas: The Sarah Baartman District in South Africa," *Bulletin of Geography. Socio-economic Series*, no. 43, pp. 107-119, 2019. <https://doi.org/10.2478/bog-2019-0007>
- [30] C. Meyer, L. Gerlitz, and M. Klein, "Creativity as a key constituent for smart specialization strategies (S3), what is in it for peripheral regions? Co-creating sustainable and resilient tourism with cultural and creative industries," *Sustainability*, vol. 14, no. 6, p. 3469, 2022. <https://doi.org/10.3390/su14063469>
- [31] J. Ženka, "Micro-geographies of information and communication technology firms in a shrinking medium-sized industrial city of Ostrava (Czechia)," Retrieved: <https://www.mdpi.com/2073-445X/10/7/695>. [Accessed 2025.]
- [32] F. Viganò, L. England, and R. Comunian, "Connecting craft, design and the wood industry in South Tyrol: From clusters to creative ecosystem," *Journal of Rural Studies*, vol. 104, p. 103149, 2023. <https://doi.org/10.1016/j.jrurstud.2023.103149>
- [33] P. K. Kézai and S. Gombos, "The creative economy as a driver of rural development: A case study of Szigetköz in the hungarian-slovak border region in north-western hungary," *Eastern European Countryside*, vol. 29, pp. 53-80, 2023. <https://doi.org/10.12775/EEC.2023.003>
- [34] R. Pawlusiński, "Managing of the night-time economy: Challenges for a sustainable urban policy: The case of Krakow (Poland)," *Folia Geogr.*, vol. 65, no. 1, pp. 5-22, 2023.
- [35] N. Marujo, M. d. R. Borges, J. Serra, and R. Coelho, "Strategies for creative tourism activities in pandemic contexts: The case of the 'saídas de mestre' project," *Sustainability*, vol. 13, no. 19, p. 10654, 2021. <https://doi.org/10.3390/su131910654>
- [36] M. Lindberg *et al.*, "Co-creative place innovation in an arctic town," *Journal of Place Management and Development*, vol. 13, no. 4, pp. 447-463, 2020. <https://doi.org/10.1108/JPM-D-2019-0009>
- [37] S. Bennett, S. McGuire, and R. Rahman, "Living hand to mouth: why the bohemian lifestyle does not lead to wealth creation in peripheral regions?," *European Planning Studies*, vol. 23, no. 12, pp. 2390-2403, 2015. <https://doi.org/10.1080/09654313.2014.988010>



- [38] C. Noonan, "Professional mobilities in the creative industries: The role of "place" for young people aspiring for a creative career," *Cultural Trends*, vol. 24, no. 4, pp. 299-309, 2015. <https://doi.org/10.1080/09548963.2015.1088121>
- [39] J. Yang, J. Černevičiūtė, and R. Strazdas, "The sustainable development of rural troupes under the rural vitalization strategy in China," *Entrepreneurship and Sustainability Issues*, vol. 7, no. 3, p. 1951, 2020. [https://doi.org/10.9770/jesi.2020.7.3\(34\)](https://doi.org/10.9770/jesi.2020.7.3(34))
- [40] H. Zeng and L. Yang, "The innovation and development path of cultural and creative industries in anhui province, china: Nvivo12-based policy text analysis," *Computational Intelligence and Neuroscience*, vol. 2022, no. 1, p. 6202746, 2022. <https://doi.org/10.1155/2022/6202746>
- [41] M. Pécsi, "Geomorphological map of the Carpatho-Balkan Region," *MTA X Osztályának Közleményei*, vol. 8, no. 2, pp. 83-104, 1975.
- [42] M. Szabó, "Landscape ecological characteristics of wetlands on the example of Szigetköz," Doctoral Dissertation, 2005.
- [43] P. Kecskés and I. Rácz, "The impact of proximity dimensions on knowledge transfer processes in the Győr Automotive Industry District," *Területi Statisztika*, vol. 56, no. 3, pp. 301-319, 2016.
- [44] T. Hardi, O. Farkas, and K. Hegyiné Bolla, "The environmental impact of the increase in passenger vehicle traffic on a suburban road section near Győr," *Területi Statisztika*, vol. 61, no. 4, 2021.
- [45] P. K. Kézai, M. Dömötör, and D. Fekete, "Economic development opportunities in the hungarian-slovakian cross-border area - szigetköz and csallóköz (žitný ostrov) according to development documents and local stakeholders perceptions," *DETUROPE - Cent. Eur. J. Tour. Reg. Dev*, vol. 14, no. 1, pp. 87-110, 2022. <https://doi.org/10.32725/det.2022.005>
- [46] P. K. Kézai, M. Dömötör, and D. Fekete, "Sustainable and innovative cross-border regional development with focus on tourism in the danube basin—a case-study of szigetköz and csallóköz (žitný ostrov)," *Sustainability*, vol. 14, no. 12, p. 7037, 2022. <https://doi.org/10.3390/su14127037>
- [47] F. Strack, "The situation and development opportunities of Szigetköz tourism," *Turisztikai és Vidékfejlesztési Tanulmányok*, vol. 7, no. 4, 2022. <https://doi.org/10.15170/TVT.2022.07.04.04>
- [48] T. Hardi, M. Narai, and A. Uszkai, "The impact of COVID-19 on life in a cross-border agglomeration of Bratislava," *DETUROPE - Cent. Eur. J. Tour. Reg. Dev*, vol. 15, pp. 129-153, 2023. <https://doi.org/10.32725/det.2023.016>
- [49] Ministry of Interior, "Permanent population of Hungary on the 1st of January," Retrieved: [https://nyilvantarto.hu/letoltes/statisztikak/kozerdeku\\_lakossag\\_2022.xlsx](https://nyilvantarto.hu/letoltes/statisztikak/kozerdeku_lakossag_2022.xlsx). [Accessed 2022.
- [50] B. Borsi and E. Viszt, "The role and growth potential of the creative and cultural industries (CCI) in the economy of the budapest metropolitan region." GKI," Retrieved: [https://www.gki.hu/wp-content/uploads/gki/CCI\\_GKI\\_V5.pdf](https://www.gki.hu/wp-content/uploads/gki/CCI_GKI_V5.pdf), 2010.
- [51] P. Lunt and S. Livingstone, "Rethinking the focus group in media and communications research," *Journal of communication*, vol. 46, no. 2, pp. 79-98, 1996. <https://doi.org/10.1111/j.1460-2466.1996.tb01475.x>
- [52] T. O. Nyumba, K. Wilson, C. J. Derrick, and N. Mukherjee, "The use of focus group discussion methodology: Insights from two decades of application in conservation," *Methods in Ecology and evolution*, vol. 9, no. 1, pp. 20-32, 2018. <https://doi.org/10.1111/2041-210X.12860>
- [53] J. Kitzinger, "The methodology of focus groups: the importance of interaction between research participants," *Sociology of health & illness*, vol. 16, no. 1, pp. 103-121, 1994. <https://doi.org/10.1111/1467-9566.ep11347023>
- [54] M. Palkina, V. Kisilitsyna, and K. Chernyshev, "Analysis of the relationship of investment and demographic factors in the development of depressed regions," *Journal of Urban and Regional Analysis*, vol. 13, no. 1, pp. 113-124, 2021. <https://doi.org/10.37043/JURA.2021.13.1.7>
- [55] T. Dent, R. Comunian, and J. Tanghetti, "Who cares for creative and cultural workers? The role of intermediaries in Europe's creative economy," *Cultural Trends*, vol. 33, no. 5, pp. 562-579, 2024. <https://doi.org/10.1080/09548963.2023.2236980>
- [56] J. Kozina, S. P. Istenič, and B. Komac, "Green creative environments: Contribution to sustainable urban and regional development," *Acta Geographica Slovenica*, vol. 59, no. 1, pp. 119-126, 2019. <https://doi.org/10.3986/AGS.7030>
- [57] H. Kiryluk, E. Glińska, and Y. Barkun, "Benefits and barriers to cooperation in the process of building a place's brand: perspective of tourist region stakeholders in Poland," *Oeconomia Copernicana*, vol. 11, no. 2, pp. 289-307, 2020. <https://doi.org/10.24136/oc.2020.012>
- [58] M. Rodrigues and M. Franco, "Composite index to measure the performance of today's creative cities: A holistic perspective," *Journal of Urban and Regional Analysis*, vol. 11, no. 2, pp. 113-157, 2019. <https://doi.org/10.37043/JURA.2019.11.2.2>
- [59] B. Horváthné Kovács, V. Varjú, B. Nagy, K. Szabó, D. Koponicsné Györke, and R. Barna, "Heterogeneous planning micro-regions? The effect of spatial dependence and resource availability of settlements on the rural development projects in the Southern Transdanubian Region (Hungary)," *J. Urban Reg. Anal*, vol. 14, no. 2, 2022. <https://doi.org/10.37043/JURA.2022.14.2.1>