

# Interreg

## ITALIA-SLOVENIJA



DIVA



UNIONE EUROPEA  
EVROPSKA UNIJA

Progetto strategico co-finanziato dal Fondo europeo di sviluppo regionale  
Strateški projekt sofinancira Evropski sklad za regionalni razvoj

# DELIVERABLE 3.1.4.

## ATT9

# COOPERATION MODEL

**Version:** Final

**Authors:** Silvia Cacciatore, Giulia Ciliberto - Iuav University of Venice

**Coordinators:** Maria Chiara Tosi, Fiorella Bulegato, Alberto Bassi

## Sommario esecutivo

Obiettivo del presente documento è definire le principali modalità secondo cui industrie creative e culturali (ICC) e piccole e medie imprese (PMI) possano collaborare attraverso interazioni di carattere altamente innovativo.

In particolare, si presentano gli esiti del lavoro di ricerca svolto da parte dell'Università Iuav di Venezia nell'ambito del Work Package 3.1, nel ruolo di coordinatore di un partenariato di istituzioni appartenenti ai territori del Veneto, del Friuli-Venezia Giulia e della Slovenia.

Il documento si compone di cinque principali sezioni.

1. La prima sezione è dedicata alla ricognizione del contesto economico, giuridico e strategico relativo ai tre territori d'indagine; in particolare, si evidenziano i criteri attraverso cui ciascun territorio ha messo in atto, negli anni recenti, un insieme di politiche specificatamente indirizzate a supportare e sostenere lo sviluppo delle ICC.
2. La seconda sezione presenta i principali modelli teorici di riferimento individuati in merito all'opportunità di attivare buone pratiche di collaborazione fra ICC e PMI con particolare riferimento agli ambiti dell'arte e del design, al fine di identificare le modalità di interazione più idonee a generare processi di innovazione.
3. La terza sezione fa esplicito riferimento al tema della *cross-innovation*, mettendo in luce come l'insieme di strumenti concettuali e attuativi ad esso riferito possa essere proficuamente applicato nell'ambito del progetto DIVA, con particolare riferimento alla costituzione degli HUB regionali finalizzati a favorire il dialogo fra ICC e PMI.
4. La quarta sezione fornisce riscontro empirico in merito alle tematiche precedentemente introdotte, presentando un repertorio di buone pratiche di collaborazione fra ICC e PMI attivate a livello regionale, e riportando gli esiti di una serie di interviste volte a documentare esperienze di interazione virtuosa fra artisti, designer e imprenditori.
5. La quinta sezione riassume il percorso che, attraverso il processo di indagine sopra illustrato, ha consentito di verificare e validare attendibilmente i modelli teorici di riferimento adottati, introducendo infine una serie di raccomandazioni operative volte a incentivare l'occorrenza di esperienze virtuose di cooperazione fra ICC e PMI.

In sostanza, l'attività di ricerca ha condotto a individuare due principali possibili modalità di interazione fra ICC e PMI: la prima riferita al mondo delle arti (basata sul modello proposto da Roberta Comunian), la seconda riferita al mondo del design (basata sul modello proposto da Roberto Verganti).

Queste due differenti, ma non necessariamente divergenti, modalità di interazione possono essere applicate in relazione a una gamma estremamente ampia di potenziali esperienze di cooperazione fra i settori dell'industria creativa e culturale e il contesto dell'impresa tradizionale.

Come esplicitato nelle raccomandazioni riportate a conclusione del documento, risulta di primaria importanza la predisposizione di occasioni di confronto in grado di innescare processi di collaborazione che contemplino anche una marcata componente di replicabilità delle singole esperienze.

Si riportano di seguito in forma sintetica le principali raccomandazioni elaborate:

- 1) Tenere in considerazione i reciproci punti di vista (ICC e PMI).
- 2) Ottimizzare l'apprendimento organizzativo attraverso l'arte e il design.
- 3) Incentivare approcci "dal basso" per la disseminazione di cultura e conoscenza a tutti i livelli aziendali.
- 4) Attuare investimenti in arte e design a medio e lungo termine.
- 5) Privilegiare approcci orientati alla produzione di nuovo senso e significato.
- 6) Valorizzare il ruolo e la presenza di intermediari per favorire l'attivazione di processi collaborativi.
- 7) Riposizionare il coinvolgimento di operatori creativi e culturali all'interno dell'ecosistema imprenditoriale.
- 8) Implementare stabilmente attività di ricerca scientifica.

## Povzetek

Cilj tega dokumenta je opredeliti glavne načine, na katere lahko kreativne in kulturne industrije (KKI) ter mala in srednje velika podjetja (MSP) sodelujejo prek zelo inovativnih interakcij. Predstavljeni so zlasti rezultati raziskovalnega dela, ki ga je v okviru delovnega paketa 3.1 izvedla univerza IUAV iz Benetk, v vlogi koordinatorja partnerstva organizacij z območja Veneta, Furlanije-Juljske krajine in Slovenije.

Dokument je sestavljen iz petih glavnih poglavij.

1. Prvo poglavje je namenjeno prepoznavanju gospodarskega, pravnega in strateškega konteksta, povezanega s tremi raziskovalnimi področji; zlasti so izpostavljeni kriteriji, po katerih je vsako območje v zadnjih letih izvajalo niz politik, ki so posebej namenjene podpori razvoja KKI.
2. Drugo poglavje predstavlja glavne teoretične referenčne modele prepoznane kot možne aktivatorje dobrih praks sodelovanja med KKI in MSP s posebnim poudarkom na področjih umetnosti in oblikovanja, da se opredelijo najprimernejši načini interakcije za ustvarjanje inovacijskih procesov.
3. Tretje poglavje se izrecno nanaša na področje navzkrižnega inoviranja in poudarja, kako je mogoče nabor konceptualnih in izvedbenih orodij, ki se nanj nanašajo, koristno uporabiti v projektu DIVA, s posebnim poudarkom na ustanovitvi regionalnih HUB-ov, katerih namen je spodbujati dialog med KKI in MSP.
4. Četrto poglavje vsebuje empirične povratne informacije o predhodno uvedenih vprašanjih in predstavlja repertoar dobrih praks sodelovanja med KKI in MSP na regionalni ravni, ter poroča o rezultatih niza intervjujev, namenjenih dokumentiranju izkušenj dobrega sodelovanja med umetniki, oblikovalci in podjetniki.
5. Peto poglavje povzema pot, ki je skozi zgoraj ponazorjeni preiskovalni postopek omogočila zanesljivo preverjanje in potrditev sprejetih teoretičnih referenčnih modelov. Na koncu pa uvede vrsto operativnih priporočil, katerih cilj je spodbujanje pridobivanja izkušenj dobrega sodelovanja med KKI in MSP.

V bistvu je raziskovalna dejavnost privedla do identifikacije dveh glavnih možnih načinov interakcije med KKI in MSP: prvi se nanaša na področje umetnosti (na podlagi modela, ki ga je predlagala Roberta Comunian), drugi pa na področje oblikovanja (na podlagi modela, ki ga je predlagal Roberto Verganti).

Ta dva različna, vendar ne nujno divergentna načina interakcije je mogoče uporabiti v zvezi z izjemno širokim naborom potencialnih izkušenj sodelovanja med sektorji kreativne in kulturne industrije ter kontekstom tradicionalnega podjetja.

Kot je razloženo v priporočilih, predstavljenih na koncu dokumenta, je izjemno pomembno zagotoviti možnosti za razprave, ki lahko sprožijo procese sodelovanja, ki vključujejo tudi izrazito komponento ponovljivosti posameznih izkušenj.

Glavna razvita priporočila so sledeča:

- 1) Upoštevati skupna stališča (KKI in MSP).
- 2) Optimizirati organizacijsko učenje s pomočjo umetnosti in oblikovanja.
- 3) Spodbujati pristope od spodaj navzgor za širjenje kulture in znanja na vseh ravneh podjetja.
- 4) Srednje in dolgoročno vlagati v umetnost in oblikovanje.
- 5) Dajati prednost pristopom, usmerjenim v ustvarjanje novega smisla in pomena.
- 6) Okrepiti vlogo in prisotnost posrednikov za spodbujanje aktivacije skupnih procesov.
- 7) Prestaviti sodelovanje kreativnih in kulturnih izvajalcev v podjetniški ekosistem.
- 8) Trajno izvajati znanstvenoraziskovalne dejavnosti.

# Table of Contents

<b>0. Introduction</b>	<b>7</b>
0.1 Goals and structure of the document	7
0.2 Research Methodological Notes	9
<b>1. Reconstruction of the economic-territorial context</b>	<b>17</b>
1.1 Regional economic context	18
1.2 Legal context	24
1.3 Strategic importance of the field	35
<b>2. Theoretical Frameworks</b>	<b>43</b>
<b>2.1 Theoretical framework for an Art-Based model</b>	<b>43</b>
2.1.1 Theoretical profiles and empirical evidence	46
2.1.2 An Art-Based model of cooperation	49
2.1.2.1 The Arts-in-business matrix	50
2.1.2.2 The Art Value Matrix	56
2.1.2.3 The Arts Value Map	60
2.1.2.4 A model of cooperation	62
2.1.3 Main outcomes and perspectives	68
2.1.4 Art-based approach and tools for cross-innovation	71

<b>2.2 Theoretical framework for a Design-Driven model</b>	<b>80</b>
2.2.1 Theoretical profiles	82
2.2.1.1 Design Thinking	83
2.2.1.1 Co-Design	84
2.2.1.1 Design Research	85
2.2.1.1 Speculative Design	86
2.2.2 A Design-Driven model of cooperation	87
 <b>3. Cross-innovation between CCI and SMEs</b>	 <b>88</b>
3.1 The advantages of the interaction between CCI and SMEs	88
 <b>4. Surveys</b>	 <b>94</b>
4.1 Best practices of collaboration between CCI and SMEs analysis	94
4.1.1 Veneto Region	95
4.1.2 Friuli-Venezia Giulia Autonomous Region	98
4.1.3 Slovenia	106
4.2 Case studies of collaboration between CCI and SMEs	118
4.2.1 Summary of Art-Based interviews results	118
4.2.1.2 Veneto Region	120
4.2.1.2 Friuli-Venezia Giulia Autonomous Region	127
4.2.1.3 Slovenia	135

4.2.2 Summary of Design-Driven interviews results	119
4.2.2.1 Veneto Region	142
4.2.2.2 Friuli-Venezia Giulia Autonomous Region	150
<b>5. Recommendations</b>	<b>158</b>
5.1 Recommendations from SWOT analysis	158
5.2 Recommendations from case studies	165
<b>6. Strategic indications for the DIVA call for tenders</b>	<b>171</b>
<b>7. ATT9 Workshops</b>	<b>177</b>
<b>8. Bibliography</b>	<b>178</b>
<b>ANNEXES</b>	<b>194</b>

# 0. Introduction

## 0.1 Goals and structure of the document

The aim of this work is to define a model of cooperation that outlines the best possibilities in which CCI and SMEs can collaborate in an optimal and innovative way.

The document is structured in five sections and presents the results of a research work developed within the Iuav University of Venice as leader of WP 3.1. and which saw the participation of a partnership belonging to the Veneto Region, Friuli Venezia Giulia and Slovenia.

The first part, dedicated to the **reconstruction of the economic-territorial context**, presents an overview of the economic, legislative and strategic context of the three regions. What is highlighted, in particular, is the way in which each region has been able in recent years to equip itself with appropriate policy tools for the development and support of cultural and creative industries and how these tools are part of its own regional strategies.

The second part, purely theoretical, presents what has been identified as the main **reference framework** for the best practices of collaboration between CCI and SMEs and which has been developed in a part focused on interventions based on the arts and a part more closely linked to the design. Here are the main reference models within which to circumscribe the innovative paths in companies and which are better able to tell the innovative ways in which collaboration can be expressed.

The third part refers to **cross-innovation**, explaining how this can be understood in the specific sphere of CCI and how this can be applied in the DIVA project, becoming a stimulus for the creation of regional Hubs and promoting dialogue with traditional sector companies.

The fourth part enters the heart of the research, first proposing a series of regional best practices, then presenting the various case studies (and the artists, designers and entrepreneurs) covered by the in-depth interviews. In fact, in the **surveys** it was possible to verify the theoretical reference models and evaluate how the

artistic and cultural sector can cooperate with traditional industries in an innovative and profitable way.

The results of what emerged from the interviews and of what was studied in the theoretical framework were therefore summarized in the **recommendations**, which constitute the fifth part of the document.

In conclusion, our research path led us to identify two different theoretical frameworks of reference: one based on the arts (in particular, that of Comunian) and one based on design (the Verganti model). These two different, but not opposite, ways of cooperation between the corporate and creative sector can be applied to the whole sphere of cultural and creative industries, in particular precisely through recommendations.

What is important to note, in the context of the collaboration itself, is the structuring of moments of experimentation that allow triggering real innovative processes, perhaps even replicable in the future, from which both SMEs and CCIs can benefit.

## 0.2 Research Methodological Note

For the purposes of the setting-up the DIVA Cooperation model, it was important to analyze relevant cases of cooperation already occurred between CCIIs and SMEs within the three regional territories referred to the Project area (Veneto region, Autonomous Region Friuli Venezia Giulia, Slovenia).

With the aim to better understand the innovation dynamics of cooperation, we have collected, systematized and analyzed various examples of collaborations between art, cultural and creative industries, cultural operators and companies.

An empirical-qualitative research work was carried out to understand how it is possible to realize real virtuous processes of innovation and value by bringing artistic, cultural and creative elements into economic organizations.

We have tried to systemize what has been observed based on the studies of the existing academic literature on the subject, and what has been detected through the analysis of regional best practices. The comparison with real cases was essential for the construction of the Cooperation model, and the Model itself will be fundamental for the purposes of the Call for proposal.

1. Each region was asked to provide 4 **collaborative case studies involving CCIIs and SMEs**, indicating the names of the selected companies and guaranteeing the possibility of conducting semi-structured interviews with 4 CCIIs and 4 SMEs that have collaborated optimally.
2. For this purpose **two levels of collaboration** were defined: an optimal level and a basic level<sup>1</sup>.

The two cases of cooperation concern:

2a) A case in which the collaboration was optimal, given that it was carried out in continuity with the set objectives, or provided an output of value for both companies involved, so as to be considered as best practices;

2b) A case of collaboration in which the goal was only partially achieved, since the level of cooperation was not optimal, no good levels of fertilization were reached between the two parts involved or the possibility of future collaborations was interrupted for various reasons.

---

<sup>1</sup> As it will be seen later, the distinction between the two levels of collaboration has been applied only with regard to the case studies related to the Art-Based strand of the cooperation model, and not for the Design-Driven one.

3. The parameters to establish the goodness of the cooperation were the following:

3a) In continuity with the provisions of the AF<sup>2</sup> and ATT9, the methods of collaboration concern **Art-based innovation processes** and cross-innovation actions between CCIIs and traditional industrial sectors.

Is normally meant for Art-based project (Schiuma, 2011) an initiative planned and implemented over a period of time, usually ranging from one to six months, with the goal to accomplish a people and/or organizational development with an impact on the organizational value-driver. It is aimed at support business development objective and it is address challenging organizational business problem. It is tending to ensure a significant impact on organizational performance through longer exposure of the organization to the arts.

Some examples of arts-based projects include long-term, modular based courses; coaching and mentoring based one-to-one relationships between artists and business people in order to support development of artistic-based skills and professional capabilities; creative investigations, i.e., commissioned pieces of art-led action research shedding light on key themes or emerging trends; residential programmes in which artists work within an organisation's premises.

The output of collaboration might be the development, acquisition and absorption of a concrete or abstract work of art, such as an art installation, a photo gallery, or a theatrical performance. Alternatively, the output can be the creation of knowledge flows between artistic processes, carried out within the organisation, and organizational processes, so that for instance employees can improve their abilities by understanding and appreciating the traits and factors characterizing the artistic activities (Schiuma, 2011; Austin e Devin, 2003; Boyle and Ottensmeyer, 2005).

3b) Collaboration concern those **artistic intervention** focused on developing skills (e.g. leadership, communication), improving working relations within and between units, or generating ideas for new services, products or processes.

We define artistic interventions as processes that bring people, products and practices from the world of the arts into organizations (Berthoin Antal, 2014). It's possible to differentiate them in interventions focused on learning from artistic metaphors, artistic capabilities, artistic products, or artistic events (Darsø, 2004). Four main approaches to observe the artistic interventions have been identified (Sköldbberg, Woodilla, & Berthoin Antal, 2016): Managerial discourse, Aesthetic discourse, Arts metaphors, Multi Stakeholder discourses. Their identification and

---

<sup>2</sup> WP 3.1. ATT9, 3.1.4., p. 49.

observation through real cases of best practices will be crucial for the definition of the Cooperation model.

3c) It has been observed that a collaboration can be as much more **innovative** as the object of the same is not normally included between the activities belonging to the company value chain and, consequently, in its business model.

For this reason, the collaboration between a CCI and a SME will be more relevant for the purposes of the Model the more it will concern the activation or creation of completely new processes/services/products with respect to what is normally already included in the business activities (primary and support activities).

A collaboration can be considered meaningful (Berthoin Antal, Debucquet, & Frémeaux, 2018), if takes into account the crucial importance of aligning and integrating art-based innovation processes with the strategic and business performance objectives (Schiuma, 2011). Management initiatives to support organizational value creation have to be integrated into strategic plan and have to respond to specific operational performance problems (Kaplan and Norton, 2002, Neely et al, 2002). A model to support organizational strategic management have to include the pathways through which the adoption of creativity affects the development of the knowledge-based, competence-based and process-based dimensions of an organization and improves business performance (Schiuma, 2011, Taylor & Ladkin, 2009, Barry & Meisiek, 2010).

#### 4. The type of companies involved are:

4a) A **Cultural and Creative Industry (CCI)**: Cultural and creative sectors are comprised of all sectors whose activities are based on cultural values, or other artistic individual or collective creative expressions and are defined in the legal bases of the Creative Europe Programme (European Commission, 2018).

Cultural and creative sectors means all sectors whose activities are based on cultural values or artistic and other individual or collective creative expressions. The activities may include the development, the creation, the production, the dissemination and the preservation of goods and services which embody cultural, artistic or other creative expressions, as well as related functions such as education or management. They will have a potential to generate innovation and jobs in particular from intellectual property. The sectors include architecture, archives, libraries and museums, artistic crafts, audiovisual (including film, television, video games and multimedia), tangible and intangible cultural heritage, design (including fashion design), festivals, music, literature, performing arts, books and publishing, radio, and visual arts.

To understand the relevant activities for the sector it is useful to refer to Throsby's model (2008):

**Core creative arts:**

Literature;

Music;

Performing arts;

Visual arts.

**Other core cultural industries:**

Film;

Museums;

Galleries;

Libraries;

Photography;

**Wider cultural industries:**

Heritage services;

Publishing and print media;

Sound recording;

Television and radio;

Video and computer games.

**Related industries:**

Advertising;

Architecture;

Design;

Fashion.

Another important reference framework is the one proposed by Unioncamere-Symbola Foundation<sup>3</sup>:

### **Culture Core**

**Historical and artistic heritage**

**Performing arts**

**Creative industries**

Design

Architecture

Communication

### **Cultural industries**

Film, radio, television

Video Games & software

Music

Publishing & printing

### **Creative driven**

Cultural and creative professionals

4b) A **Small and medium-sized enterprise (SME)**: staying within the parameters that define this category as required by EU recommendation 2003/361 (European Commission, 2014), those companies related to the traditional supply chain will be considered for cooperation purposes. The sectors considered are (Eurostat, 2014):

1. Mining and quarrying;
2. Manufacturing;
3. Electricity, gas, steam and air conditioning supply;

---

<sup>3</sup> Fondazione Symbola - Unioncamere, Io sono Cultura - Rapporto 2019, p. 47.

4. Water supply; sewerage, waste management and remediation activities;
5. Construction;
6. Distributive trades;
7. Transportation and storage services;
8. Accommodation and food service activities;
9. Information and communication services;
10. Real estate activities;
11. Professional, scientific and technical activities;
12. Administrative and support service activities;
13. Repair of computers and personal and household goods.

5. For the purposes of enterprises selection, reference should be made to the prevailing activity of the company (core business).
6. The degree of innovation (Darsø, 2004) provided by the analyzed cross-fertilization opportunities may be greater the more the CCI included in the study belongs to the Core Creative Arts.
7. In order to better frame the experiences observed within the specific territorial realities, each region has provided some relevant information about:

#### **7.1. Regional economic context**

7.1. a) Territory, population, economy, with a focus on the prevailing business sectors and the economic impact analysis (CCIs and SMEs);

#### **7.2. Legal context**

7.2. a) Main regulatory interventions for cultural and creative industries / small and medium enterprises;

7.2. b) Strategic and programming documents dedicated to cultural and creative industries/ small and medium enterprises;

#### **7.3. Strategic importance of the field**

a) Cultural and creative industries in relation to RIS 3.

b) Small and medium enterprises - Information technology in relation to RIS 3.

8. An important contribution to the construction of the Model was the analysis of the **best practices** of collaboration between CCIIs and SMEs. Each territory has provided at least 3 collaboration cases, referring to the last 5 years, on the respective regions, with a focus on the following aspects:
  - 8.1. A definition of what is meant by "good cooperation" between CCIIs & SMEs;
  - 8.2. Indications on the financing of such collaboration cases through other Interreg projects (e.g. CCALPS, CO-CREATE, SMATH, CHIMERA, and so on);
  - 8.3. Information about the companies involved (for example: sector to which they belong, location, duration of the collaboration, brief summary of the experience of cross collaboration, website and reference materials);
  - 8.4. Indications about the study of such cases by universities/research institutes, with possible reference literature.

## **What we have been looking for has been Innovation.**

We have been looking for a relationship between CCIIs & SMEs that went beyond the respective business models, that was not normally expected within their respective business activities.

Therefore, case studies and best practices analysed were in line with this idea of Innovation.

A collaboration whose activities are part of the value chain of the companies considered is not innovation. It is a normal, ordinary collaboration between CCIIs & SMEs.

## Some examples

Furniture company that collaborates with designers only for furniture design: NO

Company that works with architects to design their headquarters: NO

Company working with communication studio for graphics and website: NO

Designer that works with managers to change the company way of thinking: YES

Metallurgical company that collaborates with a film company: YES

Electronics company that works with visual artist: YES

## We have been looking for:

1. Collaborations **future oriented**: able to change the normal business model;
2. Companies that deal with **Art Thinking** and **Design Thinking** , because they claim that art can improve their business processes;
3. Companies that want to create something that **was not there** before.

# 1. Reconstruction of the economic-territorial context

Understanding the internal dynamics of each territory that is part of the DIVA project has been fundamental to contextualize all the analyzed practices and, above all, to ensure that these can be implemented in the future.

Establishing connections between cross-border ecosystems, innovation platforms, existing and new transdisciplinary dynamics is probably the first step in the co-creation of economics, artistic thought and art thinking.

Connecting and developing the technical and managerial skills of technological and creative companies of artists and cultural industries represents a real challenge and at the same time a great opportunity for the economic development of the territories involved.

From the analysis carried out on the information provided by the regions relating to the economic context, great attention emerges from the cultural and creative sector and the new challenges it poses.

In recent years, effective legislative and strategic tools have been put in place to support the sector and put it in relation both with the innovations provided by the development of new technologies and ICT, and with the experimentation of new collaborative forms with traditional industries.

## 1.1 Regional economic context

### Veneto Region

TERRITORY, POPULATION, ECONOMY, WITH A FOCUS ON THE PREVAILING BUSINESS SECTORS AND THE ECONOMIC IMPACT ANALYSIS (CCIs AND SMEs).

Veneto is a region located in the north-east of Italy and borders with Austria and Friuli Venezia Giulia. The population is about 5.000.000 inhabitants.

The cultural and creative sector represents an important part of Region's economy, as described in the report "Io sono cultura" 2019 written by Unioncamere (Chambers of Commerce's Union) and Symbola Foundation.

According to the 2018 data collected in the report, which analyse and rank all Italian provinces, the Cultural and creative productive system produces an added value of about 7.838,3 billion euros with about 138.000 employees. Those values affect, respectively, 5.3% and 6.1% of the total regional quantities. In terms of added value, among the sub-sector part of supply chain, architecture and design is in 2nd place, Video Games and Software in 3rd place and Historical and cultural heritage in 6th place.

Exploring the regional territory, we can find Padova and Verona respectively at the 15th (with 6,6%) and 19th place (with 6,4%) in the ranking regarding the incidence of the ICC sector on employment, while we can find again Padova at the 15th place (with 6,1%) for the added value of its CCIs in the local economy.

Moreover, Veneto Region has even 4 territories among the top 20 Italian provinces by incidence of the cultural and creative production system on the total number of provincial enterprises. In more detail, Venezia in 12th place with 5,3%, Padova in 15th place with 4,9%, Vicenza in 16th place with 4,6% and Belluno in 17th place with 4,8%.

Culture affects other sectors of Veneto region's economy, such as tourism, where culture activates more than 3.741 million euros of tourism expenditures. This value represents the 41,2% of the total regional tourism expenditures registered. In this particular ranking, the province of Vicenza reached the 3rd place with the 77% of tourism expenditures activated by culture, Treviso the 17th place with a percentage of 67,9% and Verona the 20th place with a percentage of 48,4%. In the

Ranking of the first twenty provinces for activated tourist expenditure from the Cultural and Creative Production System Venice is in the 3rd place with 1.244 million euros. Analyzing the companies in the core of the Cultural and Creative Production System on a regional basis, we can notice that Veneto Region count with 23.353 companies, the 3rd Region in Italy for number of ICC.

#### Added Value <sup>4</sup> of the Cultural and Creative Production System

	VENETO	ITALY
Added Value	7.838,3 M€	95.758,6 M€
Veneto/Italy	8,2%	100%
CCI/tot economy	5,2%	6,1%
% increase from 2017	1,1%	2,9%

#### Employment of the Cultural and Creative Production System

	VENETO	ITALY
Employment (thousands)	138,3	1.551,2
Veneto/Italy	8,9%	100%
CCI/tot employment	6,1%	6,1%
% increase from 2017	0,2	1,5%

#### Tourist expenditure activated by the Cultural and Creative Production System

	VENETO	ITALY
Expenditure activated	3.741,2 M€	31.907,7 M€
Veneto/Italy	11,7%	100%
Impact on tourist expenditure	41,2%	38,1%

---

<sup>4</sup> The added value measures the increase in value that occurs in the production and distribution of final goods and services thanks to the intervention of production factors (capital and labor) starting from initial primary goods and resources.

<b>CCI</b>	<b>TOT Veneto</b>	<b>% Veneto</b>	<b>TOT Italy</b>	<b>% Italy</b>
<u>CREATIVE INDUSTRIES</u>	<u>12.324</u>	<u>52,8</u>	<u>129.532</u>	<u>4,3</u>
design and architecture	9.323	39,9	85.085	29,2
Communication	3.001	12,9	44.447	15,3
<u>CULTURAL INDUSTRIES</u>	<u>10.224</u>	<u>43,8</u>	<u>161.493</u>	<u>55,5</u>
Cinema, Radio, TV	632	2,71	14.556	5,0
Videogaming & Software	2.982	12,8	35.145	12,1
Music	296	1,3	4.754	1,6
Publishing and Printing	6.314	27,0	92.698	31,9
<u>Performing arts</u>	<u>738</u>	<u>3,2</u>	<u>13.169</u>	<u>4,5</u>
<u>Cultural heritage</u>	<u>68</u>	<u>0,3</u>	<u>1.171</u>	<u>0,4</u>
<b><u>TOTAL CCI</u></b>	<b><u>23.354</u></b>	<b><u>100</u></b>	<b><u>291.025</u></b>	<b><u>100</u></b>

INFORMATION PROVIDED BY CHAMBER OF COMMERCE OF VENICE-ROVIGO CCIAA VE RO.

## Friuli Venezia Giulia Autonomous Region

TERRITORY, POPULATION, ECONOMY, WITH A FOCUS ON THE PREVAILING BUSINESS SECTORS AND THE ECONOMIC IMPACT ANALYSIS (CCIs AND SMEs).

Friuli Venezia Giulia is a region located in the north-east of Italy and borders with Austria and Slovenia. The population is about 1.200.000 inhabitants.

The cultural and creative sector represents an important part of Region's economy, as described in the report "Io sono cultura" 2019 written by Unioncamere (Chambers of Commerce's Union) and Symbola Foundation.

According to the 2018 data collected in the report, which analyse and rank all Italian provinces, the Cultural and creative productive system produces an added value of about 1,8 billion euros with about 34.000 employees. Those values affect, respectively, 5.4% and 6.3% of the total regional quantities. In terms of added value, among the sub-sector part of supply chain, performing arts are at the 2nd place and music at the 3rd.

Exploring the regional territory, we can find Trieste and Pordenone respectively at the 6th (with 7,5%) and at 20th place (with 6,2%) in the ranking regarding the incidence of the ICC sector on employment, while we can find again Trieste at the 11th place (with 6,3%) for the added value of its CCIs in the local economy.

Moreover, FVG Region has even 3 territories among the top 20 Italian provinces by incidence of the cultural and creative production system on the total number of provincial enterprises. In more detail, Trieste is at 4th place with 6,1%, while Udine and Pordenone are respectively at 19th and 20th place with 4,8%.

Recently the Region became an attractive territory thanks to investments on Cinema and audio-visual sectors, and it hosts various movie sets with an estimated turnover of around 6-8 million euros.

Culture affects other sectors of FVG region's economy, such as tourism, where culture activates more than 886 million euros of tourism expenditures. This value represents the 51,4% of the total regional tourism expenditures registered. In this particular ranking, the province of Pordenone reached the 1st place with the 80,4% of tourism expenditures activated by culture, and Udine the 17th place with a percentage of 52,4%.

The most important CCI sub-sectors in FVG region are the audio-visual production, software design, management of cultural heritage and architecture. Audio-visual sector is known for the high quality of its production and its economic growth

potential at regional level, whose most significant players are represented by FVG Film Commission and Film Fund FVG.

Despite of the dynamic and innovative environment, through the SWOT analysis of the sector carried out by Friuli Venezia Giulia Autonomous Region, we can notice that CCIs meet difficulties in terms of access to credit because of the peculiarity of cultural products. Such enterprises often do not have enough resources and skills that are necessary to build up international partnerships and networks, as well as to develop collaborations with companies belonging to other sectors. Taking into account such context, policies should be addressed to support the start-up phase of CCIs, their entrepreneurial skills, the development of cultural and creative SMEs and the internationalization of CCI start-ups.

INFORMATION PROVIDED BY AUTONOMOUS REGION FRIULI VENEZIA GIULIA-CENTRAL - DEPARTMENT OF CULTURE AND SPORT.

## Slovenia

TERRITORY, POPULATION, ECONOMY, WITH A FOCUS ON THE PREVAILING BUSINESS SECTORS AND THE ECONOMIC IMPACT ANALYSIS (CCIs AND SMEs).

The West Slovenia region includes 5 Slovenian statistical regions (statistical regions of Primorsko-notranjska, Osrednjeslovenska, Gorenjska, Obalno-kraška and Goriška) and extends over a total surface of 9.296 km<sup>2</sup> with a total population on 1<sup>st</sup> of July 2018 of approximately 1.031.285 (SURS - Statistical Office of the Republic of Slovenia)

### *Osrednjeslovenska region*

The Osrednjeslovenska statistical region had over a quarter of Slovenia's population (26%) in 2018. A third of people aged 25-64 years had tertiary education, which was the highest share in the country. According to the Labour Migration Index (128.6), this region was very labour-oriented; the number of persons in employment working in the region was much higher than the number of persons in employment living in the region. In terms of employment, this region is also very important for residents of other regions. Average monthly net earnings of persons employed in the region were the highest in the country (EUR 1,185). In the Osrednjeslovenska statistical region more than 37% of the national GDP was generated, which was more than EUR 31,100 per capita. The region was first in terms of the number of enterprises in the country. It had a third of all enterprises in the country.

### *The Primorsko-notranjska region*

The Primorsko-notranjska statistical region had 3% of Slovenia's population in 2018. The region stood out with the lowest share of population and with the lowest population density (36 persons per km<sup>2</sup>). In 2018, the highest employment rate was recorded in this region. Almost 70% of the working-age population was persons in employment. 40% of persons in employment from this region worked in another statistical region, a large majority of them in the Osrednjeslovenska statistical region. Average monthly net earnings were the lowest in the country. They amounted to EUR 980, which is EUR 112 less than the national average. This region was one of the poorest regions in the country. In 2018 it contributed only 1.8% to Slovenian gross domestic product. Enterprises in this region generated only 1% of total revenues of Slovenian enterprises and employed less than 2% of all persons employed in Slovenian enterprises.

### *The Obalno-kraška region*

The Obalno-kraška statistical region had 6% of Slovenia's population in 2018. The share of people aged 25-64 years with tertiary education was the third highest in the country (23.8%). The number of upper secondary school pupils (30 per 1,000 population) and the number of tertiary education students (28 per 1,000 population) were the lowest here.

Average monthly net earnings in the region (EUR 1,065) were about EUR 28 below the national average. GDP per capita was the second-highest in the country (EUR 22,627) behind the Osrednjeslovenska statistical region. The region had 14,295 enterprises; on average each employed 3.2 people, which was the lowest number in the country. This region had the highest number of dwellings per 1,000 population (485). The share of completed dwellings in 2018 was the second-highest among the regions (32%). In the region, the highest amount of municipal waste per capita was generated, namely 575 kilograms or 80 kilograms more than on average in Slovenia. 62% of municipal waste was collected separately, which was the second-lowest share among regions.

### *The Goriška region*

The Goriška statistical region had 6% of Slovenia's population in 2018. It is the second least densely populated region; there were 51 inhabitants per square kilometre. 17% of persons in employment in this region worked outside the region of residence. Only two regions had lower rates, namely Podravska (16%) and Osrednjeslovenska (10%).

### *The Gorenjska region*

The Gorenjska statistical region had 10% of Slovenia's population in 2018. The share of the population with basic education or less was lower than the national average, while the share of the population with tertiary education was higher than the national average. Average monthly net earnings of persons employed in the region were slightly below the national average (EUR 1,091). The region had more than 20,000 enterprises with almost 78,000 persons employed. In 2018, GDP per capita was EUR 19,833 and thus lower than the national average. The number of dwellings per 1,000 population was the second lowest (392 per 1,000 population). The share of owner-occupied dwellings was among the highest. 80% of all occupied dwellings in the region were owner-occupied. People in the Gorenjska statistical region were careful about waste management. The share of separately collected municipal waste was the highest in the country (78%).

Table 1:

DATA FOR 2018 / REGION	OSREDNJE-SLOVENSKA	PRIMORSKO-NOTRANJSKA	OBALNO-KRAŠKA	GORIŠKA	GORENJSKA	WEST SLOVENIA	SLOVENIA
Surface area (sq. km) - 1 January	2.334	1.456	1.044	2.325	2.137	9.296	
Population - Total - 1 July	543.964	52.315	114.085	117.353	203.568	1.031.285	2.070.050
Population density - 1 July	233,0	35,9	109,0	50,5	95,3	104,7	102,0
Number of persons employed	357.510	15.961	46.401	44.647	77.623	542.142	780.203
Number of enterprises	67.550	4.550	14.295	11.876	20.092		200.174
Average monthly net earnings per person (EUR)	1.184,6	980,3	1.064,9	1.061,3	1.091,4		1.092,7
Turnover of enterprises (1.000 EUR)	53.286.031	1.654.815	6.229.948	4.725.204	8.405.345		117.040.613
Number of self-employed persons (by work place)	24.671	2.279	5.418	6.060	9.224		92.569

(source: SURS)

Table 2: DATA FOR 2018, WEST SLOVENIAN REGION, IN ANALYSIS ARE INCLUDED COMPANIES, WHICH ARE LEGALLY OBLIGED TO PUBLISH THEIR ANNUAL (ACCOUNTING) REPORTS

	VALUE 2018	INDEX 18/17
No. of Companies in West Slovenian Region	43.620	100,30
Average No. of employees by working hours	292.501,30	104,80
Revenue	64.464.150.818,00	107,90
Net turnover from the sale	62.077.213.266,00	107,60
Net turnover from the sale on foreign market (%)	37,30	102,20
Added value	13.590.310.648,00	108,50
Added value per employee (EUR)	46.462,40	103,60
Plus net profit / net loss	2.874.296.930,00	128,50
Gross monthly wage per employee monthly wage (EUR)	1.712,50	104,30

(source: AJPES, GZS-KAPOS)

Table 3: DATA FOR INDIVIDUAL ENTREPRENEURS, LEGALLY OBLIGED TO PUBLISH THEIR ANNUAL (ACCOUNTING) REPORTS

	Value 2018	Index 18/17
No. of individual entrepreneurs (without natural persons)	13.702	96,7
Average No. of employees, by working hours	9.125,5	100,9
Income	1.178.453.317	105,3
Outcome	1.087.021.919	105,3
Entrepreneur income	106.401.223,6	105,1
Net loss	11.800.582,76	105
Added value	323.394.076	106,3

(Source: AJPES, GZS-KAPOS)

CzK - Center za kreativnost conducted a unique analysis of Slovenian CCI (published in June 2020). By the CzK CCI include all sectors based on cultural values and/or artistic and other creative expressions, no matter if activities are market- or not market-oriented, no matter which structure is performing them or how this structure is financed. Those activities are including development, creativity, production, disseminating and maintaining goods and services with cultural, artistic or other creative expressions and, all connected activities, like education and management.

By the CzK research (data are available for the year 2017), CCI in Slovenia represent more than 10% of all registered organisational units and, more than 8% of all active companies in the Slovenian economy. CCI in the same year made more income than the chemistry industry and, almost the same as the production of electronic devices. CCI companies contributed 3,5% to Slovenian gross GDP. GDP per employee was 45.527€ and was higher than the average (43.210€).

In the field of employment and the GDP, CCI is more important than the chemical industry or the production of computer, electronic and optical products, and is comparable to the automotive industry in several indicators.

(Source: <https://czk.si/gradiva/statisticna-analiza-kks-2008-2017/>)

Table 4 to 7: Selected data from companies/entrepreneurs annual reports (source: AJPES, GZS-Kapos) by West Slovenian regions

All sectors	Osrednjeslovenska regija		Gorenjska regija		Primorsko-notranjska regija		Goriška regija		Obalno-kraška regija	
	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17
No. of Companies in West Slovenian Region	28.736	100,5	5.607	99,5	1.135	100,9	3.179	98,9	4.963	100,7
Average No. of employees by working hours	190.863,90	105,9	45.873,20	105,7	8.671,80	104,1	24.620,60	97,5	22.471,80	102,4
Net turnover from the sale	44.910.251.389	107,5	6.978.558.881	108,6	1.377.469.428	110	3.948.295.163	101,5	4.862.638.406	111,9
Net turnover from the sale per employee (EUR)	235.300	101,5	152.127	102,7	158.845	105,6	160.366	104,1	216.388	109,2
Net turnover from the sale on foreign market (%)	33,7	104,3	49	100,4	49,1	99,2	42,4	93,8	45,7	97,9
Added value	9.226.430.227	110	1.963.414.943	106,7	345.760.775	112	1.013.409.971	97,5	1.041.294.731	110
Added value per employee (EUR)	48.340,40	103,9	42.800,90	100,9	39.871,80	107,6	41.161,10	100	46.337,80	107,4
Plus net profit / net loss	2.073.626.531	139,8	323.663.074	95,9	66.590.382	123,8	207.269.989	87,5	203.146.955	161,7
Gross monthly wage per employee monthly wage (EUR)	1.759,40	104,4	1.685,60	103,8	1.442,90	103,9	1.597	103,3	1.599	104,1

	West Slovenian Region		Osrednjeslovenska regija		Gorenjska regija		Primorsko-notranjska regija		Goriška regija		Obalno-kraška regija	
CCI* 2018 - COMPANIES	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17
No. of Companies in West Slovenian Region	5.159	100,4	2.873	100,7	359	99,7	48	100	201	102	284	98,3
Average No. of employees by working hours	16.022,20	108,2	10.133,90	108,7	1.022,20	105,3	75	100,9	500,8	112,3	693,4	129,2
Net turnover from the sale	2.351.198.955	110,8	1.785.025.676	111,3	100.932.875	107	4.682.597	114,6	37.941.077	108,4	79.254.193	118,6
Net turnover from the sale per employee (EUR)	146.746	102,2	176.144	102,4	98.745	101,6	62.476	113,7	75.755	96,5	114.298	91,7
Net turnover from the sale on foreign market (%)	33,7	107	36,4	111,7	30,1	103,1	32	117,2	24,3	79,9	40,7	94
Added value	760.302.577	115,7	520.962.922	118,4	51.091.467	109,1	2.561.218	109,3	21.273.396	112,8	20.464.351	116,8
Added value per employee (EUR)	47.453	106,9	51.408	108,8	49.983,80	103,5	34.172,40	108,4	42.475,40	100,5	29.513,10	90,4
Plus net profit / net loss	114.467.264	109,8	76.726.316	107,3	10.322.585	104,7	496.281	213,9	3.641.493	111,5	1.478.236	51,3
Gross monthly wage per employee monthly wage (EUR)	2.047,70	105,4	2.187,50	104,9	2.122,70	111,5	1.104,70	77,1	1.911,40	105,4	1.506,90	101,3

	West Slovenian region		Osrednjeslovenska		Gorenjska		Primorsko-notranjska		Goriška		Obalno-kraška	
Individual entrepreneurs / all sectors	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17
No. of individual entrepreneurs (without natural persons)	28.101	96,7	13.702	96,7	5.727	97,5	1.525	97,9	3.510	96,7	3.637	95,2
Average No. of employees, by working hours	18.427,50	100,8	9.125,50	100,9	3.724,90	101,7	1.045,60	94,3	2.148,40	100,7	2.383	101,8
Income	2.366.943.585	105,2	1.178.453.317	105,3	511.943.142	106,4	130.365.140	103,2	270.904.360	104,3	275.277.626	104,6
Outcome	2.175.968.355	105,1	1.087.021.919	105,3	469.736.997	106,1	120.883.523	103,3	246.310.739	103,7	252.015.178	104,1
Entrepreneur income	217.875.979,60	105,1	106.401.223,60	105,1	46.526.060	105,7	11.337.072,58	99,2	27.323.732,08	105,1	26.287.891,34	106,6
Net loss	20.624.458,49	95,7	11.800.582,76	105	2.992.808,85	90,8	1.355.348,26	106,6	2.109.020,49	71,6	2.366.698,13	84,5
Added value	652.855.612	105,7	323.394.076	106,3	136.439.019	106	36.182.952	98,5	78.716.739	105,9	78.122.825	106,1

	West Slovenian region		Osrednjeslovenska		Gorenjska		Primorsko-notranjska		Goriška		Obalno-kraška	
CCI* 2018 - individual entrepreneurs	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17	Value 2018	Index 18/17
No. of individual entrepreneurs (without natural persons)	4.419	94,2	1.393	90,6	470	92,7	109	96,5	240	94,5	271	94,4
Average No. of employees, by working hours	540,9	89,4	138,1	86,4	62	96,1	23,4	118,2	14	108,5	28,7	90,5
Income	151.647.793	99,6	45.784.531	96,6	16.994.291	101,3	4.847.947	104,8	6.555.707	99,9	8.140.388	97,2
Outcome	130.068.227	99	38.696.876	95,2	14.365.833	101	4.203.771	102,2	5.401.760	101,4	6.972.700	96,4
Entrepreneur income	23.983.384,60	100,1	7.896.957,60	98,3	2.862.955,84	102,6	712.257,79	126,3	1.244.969,27	95,2	1.330.490,94	96,5
Net loss	1.678.179,27	77	612.047,43	56,2	163.129,74	89,5	39.256,04	118,5	72.081,31	133,2	92.319,58	52,5
Added value	36.960.845	99,4	11.272.049	98,4	4.343.933	102	1.249.648	121	1.553.334	95,7	1.976.672	99,7

\* In the CCI sector we include companies/entrepreneurs with main activity according to NACE as following:

G47.61 Retail sale of books in specialised stores

G47.62 Retail sale of newspapers and stationery in specialised stores

G47.63 Retail sale of music and video recordings in specialised stores

J58 Publishing activities

J59 Motion picture, video and television programme and music publishing activities

J60 Programming and broadcasting activities

J62.01 Computer programming activities

J63.1 Data processing, hosting and related activities; web portals

J63.9 Other information service activities (News agencies)

M71.11 Architectural and engineering activities

M73 Advertising and market research

M74.1 Specialised design activities

M74.2 Photographic activities

M74.3 Translation and interpretation activities  
N82.3 Organisation of conventions and trade shows (including organisation of exhibitions)  
R85.52 Cultural education  
R90 Creative, arts and entertainment activities  
R91 Libraries, archives, museums and other cultural activities

INFORMATION PROVIDED BY GZS- CHAMBER OF COMMERCE AND INDUSTRY OF SLOVENIA.

## 1.2 Legal context

### Veneto Region

#### MAIN REGULATORY INTERVENTIONS FOR CULTURAL AND CREATIVE INDUSTRIES/ SMALL AND MEDIUM ENTERPRISES

Veneto Region policy refers to cultural and creative industries has started in 2013 in the framework of ESI funds 2014-2020 planning. Until this moment, the cultural regional policy was based on restoration, promotion and valorisation of Veneto cultural tangible and intangible heritage and the financial support focused on grants refers to specific activities and/or single projects.

In compliance with General Regulation 1303/2013 and Italian Partnership Agreement, Veneto Region decided to concentrate its investments only in part of the Thematic Objectives defined by European Union<sup>5</sup>. Consequently of this choice, Thematic Objective 6 “preserving and protecting the environment and promoting resource efficiency“- that refers to nature and culture heritage protection and promotion - is not included in the Veneto priorities for 2014-2020 period. Starting from this frame of action, the regional government decided to proceed a analysis on the role of culture for Veneto economic and social development, in order to evaluate the option of include a support of CCIs in ERDF ROP.

The results of this analysis confirm the importance of cultural and creative sector for regional development. Veneto CCIs represented 8.7% of the total Italian ones and 7.7% of the total Veneto industries; the employment created by this sector counted more than 160.000 workers (Veneto was one of the twenty European regions with highest rate of employment in culture and creative sector)<sup>6</sup>. With reference to the money spent in culture, Veneto registered an investment of 6.6 billion of € (9% of total national investments)<sup>7</sup>.

Based on this data, which clearly represents the importance of this sector for Veneto economic system, Regional Government decide to include two specific initiatives addressed to support CCIs start-up and CCIs products and processes development, with a plafond of 11M€. Moreover, thanks to the good results in terms of implementation and impact of CCIs activities, in the 2016 European Commission approved a modification Veneto ROP including a new action

---

<sup>5</sup> Reg. (UE) 1303/2013, art. 9

<sup>6</sup> Data referred to 2012, collected by Chambers of Commerce (SYMBOLA, “Io sono Cultura” 2013).

<sup>7</sup> Data referred to 2011

specifically addressed to audio-visual and cinema productions, with a plafond of 5M€. The innovation implemented by Veneto Region refers both to the launch of new calls for culture as industry and to the introduction of grants based on mid and long-term process.

This new policy approach has been confirmed by Veneto Region, which has started to take part in several European projects focused on CCIs both as project partner and as associated partner and to monitor the impact of its actions at regional, national and international level. The cooperation with other European areas allows Veneto Region to share its experience, to learn by peer-to-peer activities and to test new methods to create smart atmosphere to support this CCIs sector as well as the cooperation between cultural sector and other “traditional” economic sectors.

Other significant actions implemented by Veneto at regional level during these years are the creation of Veneto Film Commission in 2018, and the approval of a Regional Law on culture in the 2019. Veneto Film Commission is a public Foundation created by Veneto Region and it aims to promote the knowledge of Veneto cultural heritage all over the world by the attraction of audio-visual and cinema productions. Veneto Film Commission plays a strategic role in the development of regional audio-visual sector and at the same time as a driver for the promotion of tourism in this area.

Regional Law n. 17/2019 collects and substitutes all the specific laws produced by Veneto Region over the last 50 years. It is a unique regulation that includes all the sub-sectors linked to culture. Compared with the draft of this law elaborated in the previous years, Law n. 17, approved in 2019, includes specific quotations and articles referring to cultural and creative industries and confirms that the new approach of the Veneto regional institution complies with the economic relevance of culture.

This Law includes the support of the economic and employment activities generated by cultural and creative sector as one of the main goals of the Law<sup>8</sup>. In particular, art. 13 “cultural and creative industries” formally recognizes the social, economic and civil value of cultural and creative sector and it clearly defines the activities that are included in this sector, which does not completely correspond to the current European definition, but are strictly connected with cultural rather than creative activity. This consideration is significant because it limits the participation to the financial support, which is mentioned in the last paragraph. The financial initiatives refer to: start-ups, development, internationalization and education of cultural industries.

---

<sup>8</sup> Veneto Region Law 17/2019, art. 3 “purpose”

Finally, it is important to mention the connection between regional policy on culture and S3 strategy. Veneto R3 includes 7 development trajectories referring to cultural and creative sector, but only 3 out of 7 are clearly focus on CCIs: Innovative materials for the creative industry; technologies for the design and prototyping of creative products for fashion and furniture and technologies and virtual reality for artistic and cultural heritage. With resolution no. 77 / CR of 17/06/2014 the Regional Council has adopted the **proposal of POR FESR del Veneto 2014/2020** .

In accordance with the provisions of Art. 9 paragraph 2 of the LR n. 26/2011, this proposal was presented to the Regional Council for the approval of competence, which took place with resolution no. 42 in public session no. 208 of 10/07/2014. In compliance with the times established by Art. 26 paragraph 4 of Regulation (EC) 1303/2013, on 21/07/2014 the Managing Authority sent the proposal to the European Commission through the SFC computerized system.

Receiving the comments sent by the Commission on 21 October 2014, the new version of the ROP was transmitted on 3 July 2015 and, integrated, on 10 August 2015. On 17 August 2015 the European Commission approved the POR FESR Veneto 2014-2020, with Decision (CE) C (2015) 5903 final and attachments

With DGR 1148 of 01/09/2015 , the Regional Council took note of the approval of the POR by the European Commission following the conclusion of the negotiation, pursuant to Regulation (EU) no. 1303/2013.

With Decision C (2019) 4061 final of 5 June 2019, the European Commission has approved the revised version ( **version 4.3** ) of the POR FESR Veneto 2014-2020 further updating the text of the program compared to the previous two versions, approved with: Decision C (2018) 4873 final of 19 July 2018 and Decision C (2015) 5903 final of 17 August 2015 , above.

The Regional Operational Programme, synthetically called POR, is the tool through which the Region of Veneto, thanks to the approximately 600 million euros made available by the European Union, from the State and the Region itself, intends to develop from 2014 to 2020 (thanks to the decision of European Commission (EC) C(2015) 5903 of 17.08.2015) focusing in particular on supporting research and innovation in the digital and industrial sectors, energy, cultural and environmental.

In the context of the research project, data on the POR FERS calls of the Region of Veneto. The objective was to understand the size and internal structure of the existing cultural phenomenon, verify its ability to promote itself through projects presented, to make itself financeable and easily recognizable on the reference market, to measure itself with the strategic planning documents and therefore to

fit easily in that dimension the European phenomenon of cultural and creative industries which, on the threshold of 2018, the European year of patrimony, results the ideal and necessary scenario within which to move. The notices examined, specifically, were two: the first, related to Action 3.5.1. for the creation of new enterprises, the second aimed to develop and help the existing Smes.

Under DGR No. 955 of 22 June 2016, new business support was approved and provided a total financial envelope of 1.500.000 euros. The purpose of the Region was that of «strengthening the Venetian entrepreneurial system of cultural, creative and show by supporting the start-up, establishment and development of new initiatives entrepreneur able to promote turnover and diversification in the production system, as well as generate new employment opportunities». The action is aimed, in particular, at enterprises cultural enterprises, which are given a central role in promoting growth and competitiveness and which, by their nature, are carriers of innovation and creators of jobs».

Micro and small enterprises have been included among the eligible entities, regardless of their legal form, also with reference to the above mentioned Recommendation of the European Commission.

- POR FESR 2014-2020 ACTIVITIES

3.5.1	Support interventions to the emergence of new enterprises both through direct incentives, both through the provision of services, both through micro-finance interventions
3.3.1	Support for competitive repositioning, ability to adaptation to the market, attractiveness for potential investors, defined vital business systems in the territory.
3.3.2	Support for the development of complementary products and services the enhancement of identified cultural attractors and natural of the territory, also through the integration between cultural, tourist, creative and business sectors show

Veneto Region is also involved in the participation at EU funded projects, such as DIVA, CO-CREATE, SACHE, in order to integrate regional strategies through European territorial cooperation while learning meantime new tools for regional policy planning in CCI sector.

## Autonomous Region Friuli Venezia Giulia

### MAIN REGULATORY INTERVENTIONS FOR CULTURAL AND CREATIVE INDUSTRIES/ SMALL AND MEDIUM ENTERPRISES

RAFVG Department for culture and sports is responsible for the protection, valorisation and enhancement of the Regional cultural heritage as well as the promotion of cultural activities. Regional strategic policies range from supporting the development of the regional films and audio-visual media sectors to boosting the growth of CCI. The Department is also responsible for launching, awarding and monitoring subsidies and grants for: cultural activities, supporting institutions/ bodies in charge of the protection and the enhancement of tangible and intangible regional heritage, film festivals, supporting audio-visual libraries and institutions/ bodies that promote the cinematographic culture. As far as the conservation and enhancement of cultural assets is concerned, the Department is responsible for the development and the implementation of relevant policies in close cooperation with its specialized institutions such as the Regional Authority for Cultural Heritage (ERPaC), whose activities comprehend funding for about 100 million euros every year. FVG Region recognizes the strategic importance of cultural and creative sector as specific field for new enterprises fertilization. Therefore, many actions had been implemented in order to support the regional entrepreneurial fabric. Here we list the most meaningful:

- ROP ERDF 2014-2020 FVG, "ACTIVITY 2.1.B - Actions directed to enterprises in the field of culture, creativity and tourism": 3 calls for proposals had been published for the total amount of 4 million euros for projects dedicated at the acceleration, strengthening, pre-incubation and incubation of cultural and creative enterprises;
- Participation at EU funded projects, such as DIVA, CRE:HUB, CHIMERA, SACHE, CROSSINNO, CREATURES, SMATH, in order to integrate regional strategies through European territorial cooperation while learning meantime new tools for regional policy planning in CCI sector;
- The Regional Cluster for culture and creativity was established with a regional act (Legge Regionale 28 dicembre 2018, n. 29, art. 7, commi 19-22) to meet the needs of regional CCIs and guarantee the recognition of Friuli Venezia Giulia at national and international level;
- A technical-professional centre of cultural and creative sector had been established (Delibera della Giunta regionale n. 1235 del 19.07.2019) with the aim of offering education and training coordinated at local level and integrated with the economic and productive system. The Regional authority recently

launched an open call (deadline 15/01/2020) to identify the implementing bodies of the Centre, whose financing amount is 200.000 euros;

- Support to the creation of Cultural Spaces in urban and extra-urban areas (Legge Regionale 6 agosto 2019 n. 13) through an open call for proposal whose financing amount is 2,2 million euros;
- Art Bonus FVG: established with a regional act (L.R. 13/2019 art. 7 commi 21-31), the Art bonus is a tool to bring new resources to cultural heritage and cultural activities through a joint action between public and private sector. With this tool, such private subjects who are interested in investing in cultural sector will benefit of tax reductions.

**b) Strategic and programming documents dedicated to cultural and creative industries / small and medium enterprises.**

Friuli Venezia Giulia Region has been working for the development of new policy for CCIs for some years. Thanks to the EU project “CRE:HUB - policies for cultural CREative industries: the HUB for innovative regional development” in the framework of Interreg Europe programme, many important activities with relevant regional stakeholder have been implemented and FVG Region adopted an Action plan aimed at planning targeted policies for regional CCIs, based on the experience gained during the project activities, such as study visits in other EU countries and regional context analysis.

Friuli Venezia Giulia Region adopted the Action plan with a formal act (Delibera della Giunta regionale n. 2442 del 21/12/2018, “Documento strategico della Regione Autonoma Friuli Venezia Giulia per le politiche in favore di cultura e creatività”). It contains the main priorities to focus on to implement the next policies on cultural and creative sector. The Action Plan includes measures aim at supporting CCIs needs in first life phases (creation of partnership, collaborations with other sectors, internationalization, entrepreneurial capacities, access to credit) and it represents a ground-breaking initiative for FVG Region. The Action Plan therefore aims at creating mechanism to strengthen regional policies for CCIs as suggested with Peer Review drawn up by experts coming from other partner countries. Moreover, the need not only to intercept the available resources, but to maximize the possible synergies in the current period between all relevant stakeholders in the quadruple helix in order to form a lively ecosystem for the regional CCIs, led to consider a priority the creation of regional cluster.

The priority actions proposed are the following:

1. Coordination activities aimed at creating synergies among EU funding and regional support to CCIs

2. Creation of a CCI Cluster
  3. Creation of financial instruments to support access to credit of the CCIs.
- **Action 1: Coordination activities aimed at creating synergies among EU funding and regional support to CCIs**

<b>The background</b>	<p>The FVG AR Roadmap, developed in the framework of CRE:HUB and based on the SWOT and good practices' analysis and on the Matrix of CCI Barriers &amp; Solutions developed in close cooperation with regional stakeholder working group, saw Coordination and Technical assistance actions as advantageous to strengthen ERDF, ESF URBACT, etc. ROPs governance and synergies. Moreover, AR FVG's Peer review states "Implementation of policy measures will require cooperation between policy makers". Therefore, coordination and integration among different regional policy instruments and measures should be strengthened.</p>
<b>Action</b>	<p>Coordination activities aimed at creating synergies among EU funding and regional support to CCIs.</p> <p>At the moment (30/09/2018) FVG AR plans to publish a call for CCIs start-ups with a budget of 2 M of regional funding, to support services for start-ups in cooperation with regional Incubators.</p> <p>A working group to coordinate the remaining actions and calls of ROPs on the 2014-2020 programming period will be foreseen. The working group will identify possible synergies, between the ROPs and between the ROPs and regional funds.</p> <p>The Working Group will promote a series of meetings with Regional Department in charge of managing public policies for supporting CCIs. Currently these funding concern the ESF and ERDF ROP, managed by different Regional Departments and Regional funding opportunities for regional industries, which could benefit CCIs financed with the policy instrument.</p> <p>Ways will be investigated to align actions and initiatives dedicated to entrepreneurship (youth and women) with those aimed at developing new CCIs' businesses. The calls of ESF/ERDF ROPs and the calls of complementary regional funding initiatives should receive and incorporate the indications of the Working Group (e.g. conditionality / rewarding criteria).</p>
<b>Players involved and implementation of the action</b>	<p>FVG AR Department for culture and sports is coordinating the action, Incubators are currently supporting CCIs start-ups and will implement the policy instrument and Chambers of Commerce ensure the flows of information are properly in place</p>
<b>Funding sources</b>	<p>Regional and Eu funding (ESF/ERDF ROPs ,ESIF)</p>

- **Action 2: Creation of a CCIs Cluster**

<b>The background</b>	<p>This action took inspiration from good practices learnt, as well as from roadmap and peer review developed in the framework of CREHUB project. Thanks to such experience, a series of needs emerged linked to the need to bring together cultural and creative companies and at the same time acquire a series of missing skills.</p> <p>In order to give an answer these needs and in close interaction with some reflections carried out with regional stakeholders, also in the frame of the European projects implemented by FVG AR. In support of the cultural and creative sectors, the FVG region has thus decided to promote the creation of the Regional Culture and Creativity cluster.</p>
<b>Action</b>	<p>CREATION OF A CCI CLUSTER FOR:</p> <ul style="list-style-type: none"> <li>- Ad hoc services for CCIs (profit, no profit, all economic sectors): monitoring; organization &amp; management support; consulting on Regulatory and Tax system; survey on training and professional needs for ad hoc training courses; shared services (accountancy, paperwork, fund raising, EU projects, etc).</li> <li>- Management of the Cluster's Creative Centre hosting dedicated events and allowing the CCIs' stakeholders gathering and CCIs activity co-development;</li> <li>- Inter-sectorial themed events (Festivals, Bar-Camp, Start-up Weekend, Fair-market, Hackathon-like events) gathering all actual and potential stakeholders of a value chain.</li> <li>- internationalization paths and services designed for CCIs</li> </ul> <p>The Cluster will be created allocating funds and through a public tender aimed at selecting a managing organization of the Cluster, to be created by 2019.</p>
<b>Players involved and implementation of the action</b>	<p>FVG AR Department for culture and sports in coordination with FVG AR Department for business development and with FVG AR Department for education and research, is coordinating the procedure for cluster set up; Chambers of Commerce, Incubators, Association of enterprises, Banking Foundations, Civil Society Organisations are involved and providing services; CCIs SMEs shall be the beneficiaries of the initiative</p>
<b>Funding sources</b>	<p>FVG AR funds, other possible sources (ESIF funds, mainly from other projects/ initiatives; private funds, included associations fee, sponsorships)</p>

- **Action 3: Creation of financial instruments to support access to credit of the CCI.**

<p><b>The background</b></p>	<p>From the first project CRE:HUB activity that involved the regional stakeholders group, to say the drafting of the SWOT analysis, the lack of adequate financial instruments for CCIs was identified as a major barrier to credit. In particular lack of adequate business valuation models for CCI businesses by the banking sectors, both for capital assets (intangible assets) than revenues (quantification of services), compounded with a poor capacity by CCIs to promote and enhance the entrepreneurial projects to financial institutions.</p> <p>Investors are more interested in certain CCIs' sub-sectors that promise greater profitability in terms of market growth and Return on Investments (ROI) (film/media, games, creative services with a digital dimension or software-based like video games). Other CCIs' sectors receive little structural support via direct public funding (art, fashion, etc.). In strengthening existing funding opportunities and introducing new ones, there is a crucial role to be played by regional authorities - in stimulating private investment and promoting PPPs for the benefit of the special nature and needs of CCIs SMEs, notably through grants, guarantee mechanisms, equity financing, crowdfunding.</p>
<p><b>Action</b></p>	<p>Creation of financial instruments to support CCIs access to credit. The possibility of using a Guarantee Fund, even already existing, with new conditionality criteria can be explored (for example: minimum skills mix). The new conditionality criteria should be selected among structural and performance parameters, considering the phase of the life cycle of cultural and creative enterprises (companies already underway, start-ups).</p> <p>In the case of already established companies, the criteria must measure the degree of acquisition of managerial / administrative and planning skills. In the case of start-ups, a relevant structural criterion is that of a suitable mix of managerial skills, technical skills of the specific cultural and creative sector, digital skills.</p> <p>The activities will include meetings with the other Regional Departments in order to understand (first phase) the already existing guarantee instruments. If this is the case, it must be assessed (second phase) whether these instruments are appropriate for the CCIs or have to be adapted by integrating and / or modifying certain criteria, such as year of creation of the company or type of expenditures eligible.</p>

<b>Players involved and implementation of the action</b>	FVG AR is coordinating the action, Chambers of Commerce, Incubators, Association of enterprises are in charge of ensuring the right involvement of stakeholders, National and regional bodies managing Guarantee Funds shall provide financial services.
<b>Funding sources</b>	National and regional resources covering costs related to access to guarantee funds; specific CCI action within ROP ERDF and regional funding within ROP ERDF and regional funding.

INFORMATION PROVIDED BY FRIULI VENEZIA GIULIA AUTONOMOUS REGION - DEPARTMENT FOR CULTURE AND SPORTS

## Slovenia

### MAIN REGULATORY INTERVENTIONS FOR CULTURAL AND CREATIVE INDUSTRIES/ SMALL AND MEDIUM ENTERPRISES

#### *The institutional format*

The Office for Development and European Cohesion Policy is responsible for development and the implementation of the European cohesion policy. It handles the absorption of funds provided by the European Structural Funds and the Cohesion Fund, as defined by the applicable legislation of the European Union. Ministries, government offices and other stakeholders are included in this process as the national managing authorities. The Office coordinates and monitors their activities for the implementation of the cohesion policy and reports to the Government. It provides conditions for the establishment, maintenance and functioning of the information system for monitoring and evaluating the implementation of the cohesion policy. It provides advice to the Government and ministries on adopting measures and legal acts referring to the implementation and monitoring of development and cohesion policy. It is responsible for the consistency of national development planning documents and the consistency of the national development planning documents with the development documents of the European Union and other international organisations.

In the August of 2014 the Office for Development and European Cohesion Policy prepared also the Smart Specialisation Strategy of Slovenia (S3) where the philosophy of structural change was explained (<https://www.sbra.be/sites/default/files/Smart%20Specialisation%20Strategy%20of%20Rep%20of%20Slovenia.pdf>)

In chapter 1: Vision and Strategic objectives of the S3 the second preamble states:

2. Entrepreneurship, creativity and talent: The promotion of creative use of knowledge and entrepreneurship especially among young people remains a major challenge despite the efforts already made. There is a risk of losing human and development potential together with accelerated talent flight (in particular of young people). Entrepreneurship, creativity, development and the promotion of talents are essential for Slovenia to establish itself as a successful, attractive and innovative country of prosperity. In addition to the ecosystem for the establishment, start-up and growth of companies, the S3 will also strongly emphasise entrepreneurship, creativity and development of talents in the education system and the creation of open learning environments. Additional

weight will be given to the areas such as design at all levels, the promotion of social innovation and similar which will be used as the basis to attain the objective of the open society of innovation also in the medium to longer term.

In the chapter 2.2.2.Design Slovenia the S3 document states:

Bringing together creative industries and other companies is an important driver for innovation-in the broadest sense it can be understood as a bridge between creativity and innovation. Similarly to RD, design is a way of directing creativity into commercialisation. During the entrepreneurial discovery it was recognised as extremely important while creative industries also empirically show the unused potential (see Annex III). It is important to point out that design is an important source of innovation and increased value added also in those economic branches where RD investments are relatively low, for example in furniture or textile industry, and as such it serves as an important tool in restructuring companies and traditional industries.

3. The examples of the existing instruments are Demola, Creative path to practical knowledge, POPRI POdjetje za PRIhodnost, Entrepreneurial Solutions of Problems Project - With creativity and innovation to entrepreneurship, Knowledge for future etc.

**Two packages of measures are envisaged within the “Design Slovenia” sub-programme:**

Measure	Description
Promotion of design management	<ul style="list-style-type: none"> <li>- Promotion of design and awareness-raising of the public (exhibitions, publications, branding...),</li> <li>- Training and consultancy provided to companies and designers,</li> <li>- Training of staff in companies and in the public sector (e.g. competence centre for design management – to expand the model to all companies with the emphasis on the training of managers),</li> <li>- Promotion of the implementation of projects of service design in the public sector.</li> </ul>
Bringing together the creative industries and other companies	<ul style="list-style-type: none"> <li>- Support for first integration of design projects in companies,</li> <li>- Support to bring together creative staff in companies within major projects, which will be implemented within the support provided to the priority areas of application – e.g. within the measure for »Strengthening cooperation in value chains« or for the »Internationalisation of economy« (See Section 5.2.1).</li> <li>- Costs of design are included in the R&amp;D tax incentive.</li> </ul>

Design supports companies' non-price competitiveness through the differentiation of products or services on the basis of their function, aesthetics, durability, reliability etc. It also makes it easier for companies to build recognisable image, market, strengthen brand loyalty, optimise production processes and thus reduce production costs.

The activities of the »Creative Slovenia« programme will additionally encourage organisations, young researchers, students, teachers, professors, laboratories, companies and various groups of users:

- to adopt open innovation as a constant process which is crucial for creativity being the basis for innovations;

- for companies to get faster to better(high-tech) products which will at the same time reflect a higher level of integration of comprehensive solutions;

- to accelerate the emergence of new industries (also the creative ones) in Slovenia as a response to the problems encountered by the traditional industrial branches on the one hand, and as a result of high potentials of enabling technologies (ICT, management technologies etc.) on the other side with a relatively high critical mass behind (young people, educational and research institutions etc.).

In 2013 the Office for Development and European Cohesion Policy prepared an Operative plan where collaboration between cultural sector and industry was planned to foster creativity and innovation.

([https://www.eu-skladi.si/sl/dokumenti/kljucni-dokumenti/op\\_ang\\_final\\_web.pdf](https://www.eu-skladi.si/sl/dokumenti/kljucni-dokumenti/op_ang_final_web.pdf))

In the 'Description of the Priority Axes on chapter two we can read how design and art can be engaged to boost higher innovation potentials:

2.1. International competitiveness of research, innovation and technological development in line with smart specialisation for enhanced competitiveness and greening of the economy

2.1.3.1 Actions to be supported under the investment priority

2.1.3.1.1 Description of types and examples of actions to be financed and their expected contribution to the corresponding specific objectives, including, where appropriate, identification:

Linking of the areas of science, cultural and creative industries and the economy. The Smart Specialisation Strategy preparation process showed that the country needs to work on promoting the use and integration of new knowledge, artistic

activities, cultural and creative industries and on fostering state-of-the-art technologies in order to strengthen the

Target groups: enterprises, research organisations, universities and independent higher education institutions or researchers and consortia, in line with the identified priority research and technological areas, institutions and entities in the cultural sphere, knowledge society and raise the level of innovation and creativity. The measure will provide support for the establishment of platforms that will contribute to creating new links between projects that are already internationally known and that contribute to identifying the areas for development of specific applications.

#### 2.1.3.1.5 Output indicators, broken down by investment priorities and category of region, if applicable

**Table 5: Output indicators**

ID	Indicator	Measurement unit	Fund	Category of region	Target value (2023)	Source of data	Frequency of reporting
CO24	Research, Innovation: Number of new researchers in supported entities	Number	ERDF	Vzhodna Slovenija	150	Monitoring	Once a year
				Zahodna Slovenija	200		
CO25	Research, Innovation: Number of researchers working in improved research infrastructure facilities	Number	ERDF	Whole of Slovenia	150	Monitoring	Once a year
CO26	Research, Innovation: Number of enterprises cooperating with research institutions	Number	ERDF	Whole of Slovenia	135	Monitoring Ministry of Education, Science and Sport/Ministry of Culture	Once a year

Beneficiaries: legal entities of public law, including ministries, institutes (public and private), enterprises, research organisations, universities and independent higher education institutions or researchers and consortia, in line with the identified priority research and technological areas, regional development agencies, entities in the cultural sphere combining cultural activities with research. (page 66)

2.1.4 Promoting business investment in R&I, developing links and synergies between enterprises, research and development centres and the higher education sector, in particular promoting investment in product and service development, technology transfer, social innovation, eco-innovation, public service applications, demand stimulation, networking, clusters and open innovation through smart

specialisation, and supporting technological and applied research, pilot lines, early product validation actions, advanced manufacturing capabilities and first production, in particular in key enabling technologies and diffusion of general purpose technologies.

*Specific objective: increased share of innovation-active enterprises*

- Encouraging innovation processes and associated investment: support will be given to technological and non-technological innovation that is oriented to commercialisation. The measures will encompass the following:

... (2) Investment in non-technological innovation and in sustainable value elements (e.g. intellectual property rights, process and organisation innovation, social innovation, linking of enterprises and cultural and creative industries, new business models innovations), including the promotion of using industrial design in the economy and elsewhere and the development of products and services with own trademarks. (page 69)

- Strengthening of development competences: support will be provided with a view to enhancing competences and innovation potentials in order to complement key areas under this investment priority. To this aim, the country should initiate processes that will bring together the wider business environment and integrate it into innovation processes (e.g. mass innovation) in various fields. This should result in strengthening of development units in enterprises notably with multi and interdisciplinary knowledge (creativity, design-management, art and other non-technological solutions). (page 70)

Target groups: development partnerships, enterprises and knowledge institutions.

Beneficiaries: legal entities under public law, including ministries, enterprises, different forms of linking of enterprises among themselves and with knowledge and cultural institutions, supportive environment for innovation, chambers, institutes, research organisations, regional development agencies, NGOs, knowledge institutions

*The role of the ministry of culture*

Every governing body has its own strategic document that is organizing priorities, actions and tasks for next 5 to 10 years where some of them are divided into strategic document that aims for more conceptual goals and action plans that are meant to be more like a set of short term instructions of how to gradually develop what is in the strategies. These documents are the foundations upon which other

strategies (EU Cohesion Fund, EU Social Fund, EU Regional Development Fund, ...) are built upon.

The main legal frame that is organizing the field of art, culture and creative industries at the Ministry of Culture is the Law on Implementing the Public Interest in Culture (LIPIČ). Among other important regulations, this document is framing the interconnections and interdependence of cultural practices being individual artists, NGO or public institutions that are in public interest and therefore eligible for state funding.

For the EU Cohesion Fund 2014-2020 Ministry of Culture partnered with several other ministries in order to support the structural changes where culture can contribute to the development of contemporary society. In the Strategy of Smart Specialisation of Slovenia (S4) that is a lead document to the Plan of Operations 2014 - 2020 the Cultural and Creative Industries (CCI) got legal foundations to be included in various activities across the industry.

The Ministry of Culture of Slovenia managed to participate into the European Structural Funds and the Cohesion Fund for Slovenia with several projects including new national Art and Design platforms dedicated to innovation for the future as well as several actions for supportive programs dedicated to raise the of the readiness level for change, digitalisation, fostering new employments etc. with the approximate of 100 million euro supporting grants.

INFORMATION PROVIDED BY GZS- CHAMBER OF COMMERCE AND INDUSTRY OF SLOVENIA.

## 1.3 Strategic importance of the field

### Veneto Region

#### CULTURAL AND CREATIVE INDUSTRIES IN RELATION TO RIS 3.

Flexible and dynamic strategy for research and innovation, conceived at regional level and shared at national level, with the aim of systematising research and innovation policies and thus avoiding the fragmentation of interventions in the area. Indeed, RIS3 Veneto constitutes the ex ante conditionality for the implementation of the actions envisaged by the POR 2014-2020, part of the ERDF, Thematic Objective 1.

The Strategy aims to develop regional innovation systems that enhance the productive sectors of excellence, taking into account the territorial strategic positioning and development prospects in a global economic framework. This strategy was developed through an analysis phase, consultation tables with the protagonists of the industrial scene, districts, research centers and universities. The sectors with the greatest growth potential were identified in relation to the resources present in the region (human capital, infrastructures, skills, districts, research bodies, etc.) and the challenges to be faced (population aging, environmental changes, market change of work).

#### SMALL AND MEDIUM ENTERPRISES - INFORMATION TECHNOLOGY IN RELATION TO RIS 3.

The four areas of regional specialization were first identified, the result of the expression of the production fabric, scientific and technological excellence (KETs), innovative potential and an outlet in local and global markets:

- *Smart Agrifood*
- *Smart Manufacturing*
- *Creative Industries*
- *Sustainable Living*

Regional development and technological trajectories were identified in these four areas.

On 28 February 2017, the regional government, with provision no. 216, approved the "Fine Tuning Path" Document containing the overall 39 development and technological trajectories selected for each of the four areas of specialization.

More info: <https://www.venetoclusters.it/content/ris-3-veneto>.

INFORMATION PROVIDED BY VENETO REGION-CENTRAL DIRECTION OF CULTURAL HERITAGE AND SPORTS.

## Friuli Venezia Giulia Autonomous Region

### CULTURAL AND CREATIVE INDUSTRIES IN RELATION TO RIS 3.

As stated before, Friuli Venezia Giulia Region recognise the strategic importance of cultural and creative sector and this approach appears also in its Smart Specialization Strategy.

Considering the peculiarities of the region and taking into account the results of the analysis on regional entrepreneurial environment carried out in 2014, FVG Region choose to develop its RIS 3 to meet the needs of the territory by valorising its competitive advantages to overcome weaknesses and the obstacles. With this approach, the key elements to be enhanced that characterize the territory are the following:

- Innovative manufacturing vocation;
- the presence of an excellent scientific offer and the ability to produce qualified human capital.

Starting from the preliminary activities carried out to design the RIS 3, FVG Region identifies the sector “Culture, creativity and tourism” as an area of specialization to be targeted by the Strategy. Indeed, the regional authority recognizes its transversal and experimental value also as a privileged environment for new enterprises fertilization. By this perspective, the Region elaborates the measures for new CCIs and their establishment.

### SMALL AND MEDIUM ENTERPRISES - INFORMATION TECHNOLOGY IN RELATION TO RIS 3.

Friuli Venezia Giulia Region, as already mentioned, choose to develop its RIS 3 to meet the needs of the territory by overcoming weaknesses and the obstacles through the valorisation of the competitive advantages of the territories.

Therefore, the Strategy foresees expected changes in terms of regional economic development, response to the main social challenges and influence at international level.

The RIS 3 of FVG Region recognizes the small and medium enterprises present in the territory as the backbone of the regional productive fabric, which however are still linked to traditional sectors, which are increasingly exposed to world competition based on the reduction of production costs. For this reason, in all the

areas of specialization identified, including the cultural and creative sector, the proposed approach includes the development of regional SMEs. In particular, the RIS 3 of FVG identifies as a priority objective to support the digitization and innovation of SMEs from the technological point of view.

INFORMATION PROVIDED BY FRIULI VENEZIA GIULIA AUTONOMOUS REGION - DEPARTMENT FOR CULTURE AND SPORTS.

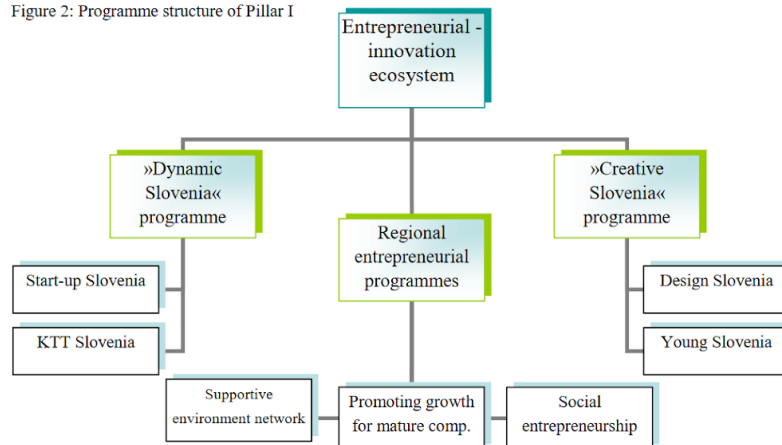
## Slovenia

### CULTURAL AND CREATIVE INDUSTRIES IN RELATION TO RIS 3.

Slovenia's Smart Specialization Strategy is identified with the abbreviation S4, where the fourth "S" represents the country. There were two strategic objectives set in the S4, (1) To develop and position Slovenia as an attractive ecological country of innovation, focused on the development of medium-and high-tech and comprehensive solutions in clearly and strategically defined niche areas where Slovenia has capacities and competences to compete on the global market and (2) To establish state of the art, responsive, dynamic, strategically-guided, inclusive and globally connected research, innovative and entrepreneurial eco-system.. To achieve these two strategic objectives the following priority areas were defined (1) Knowledge transfer and application (2) Entrepreneurship, creativity and talent and (3) Internationalisation.

The S4 is structured in two pillars: (1)The first one refers to the entrepreneurial and innovation ecosystem which, by its nature, should primarily be horizontal whereas its mission is to generate and promote new ideas to be developed through an entrepreneurial initiative by thus ensuring entrepreneurial growth and development. (2) The second pillar of the S3 refers to value chains and networks where niche products and services are being identified and where critical mass is created for the global breakthrough on the basis of connecting excellent competences and potentials, which engages various stakeholders, disciplines and areas in the global context. Here, concentration is of key importance because scattered potentials in global competition cannot lead to success.

Figure 2: Programme structure of Pillar I



Source: SVRK

In the Programme Creative Slovenia, sub programme Design Slovenia of Pillar 1 it is written - Bringing together creative industries and other companies is an important driver for innovation-in the broadest sense it can be understood as a bridge between creativity and innovation. Similarly to RD, design is a way of directing creativity into commercialisation. During the entrepreneurial discovery it was recognised as extremely important while creative industries also empirically show the unused potential. It is important to point out that design is an important source of innovation and increased value added also in those economic branches where RD investments are relatively low, for example in furniture or textile industry, and as such it serves as an important tool in restructuring companies and traditional industries.

#### SMALL AND MEDIUM ENTERPRISES - INFORMATION TECHNOLOGY IN RELATION TO RIS 3.

Slovenia's Smart Specialization Strategy is identified with the abbreviation S4, where the fourth "S" represents the country. S4 is the key strategic document of the Slovenian government in the field of innovation and serves as the basis for its development policy. Being able to summarize in a single strategic objective, the S4 aims to introduce sustainable technologies and services for a healthy and quality lifestyle. On this basis, Slovenia hopes to create an active and digitized, healthy and sustainable territory, focused on the development of medium and high level technological solutions for niche sectors, proposing itself as a co-creator of global trends.

	Development Trajectories
Smart cities and communities	Manufacturing of electric and electronic components and equipment
	ICT systems
	Components and systems for district heating and the HVAC systems
	Development of ICT based projects in the areas of energy, urban mobility, safety and smart health systems
Smart buildings and homes	Energy refurbishment of buildings, interfaces between smart buildings and smart grids, integrated management systems for buildings, homes and the working environment of the future, and smart appliances for energy efficiency and self-sufficiency of buildings
	Sustainability of buildings with re-use of used construction materials and of waste as well as renewable and eco-friendly and healthy material
	integration of wood-chain in the design of homes and working environments of the future by including research and innovation deriving from traditional knowledge and skills in using the wood and wood-compatible natural materials

According to the level of innovation, the Slovenian territory can be divided into two macro-regions: the western region (Zahodna Slovenija) identified as "Strong Innovator" and the eastern region (Vzhodna Slovenija) called "Moderate Innovator". The first is more urbanized, with an employment rate in the service sector higher than the national average and lower in the manufacturing and agriculture sectors. The western region also has a per capita GDP higher than the national average. The eastern region, by contrast, has a per capita GDP lower than the national average and is less urbanized, reflecting the presence of larger rural areas.

	Development Trajectories
Network for the transition to circular economy	Sustainable biomass transformation
	Production of new bio-based materials
	Technologies for use of secondary and raw-materials and reuse of waste
	4. Production of energy based on alternative sources
Sustainable food production	Sustainable production of high-quality food in relation to business model that integrates knowledge institutions with manufacturers and economic entities along the entire value chains, including the development of new marketing models
	Establishment of innovative short ("Zero km") supply chains for locally and organically produced foods with guaranteed and recognised traceability from the field to the table
	Ensure long-term sustainable conditions for the development of the varieties and farming practices adapted to Slovenian territory but also resilient and adaptable to the progressive climate change conditions
Sustainable tourism	Social innovation based on:
	rich cultural heritage
	local creativity promoting activities
	services centred around sustainable use of natural resources
	innovative well-being programmes

One of the key actions that aim to increase the competitiveness of the entrepreneurial fabric is the creation of a favorable environment for the growth of startups. The country's start-up ecosystem has developed rapidly in recent years, particularly after 2011.

	Development Trajectories
Factories of the Future	Integrated solutions enabling companies to build competent value-chains including production optimisation, (distributed) production management and control, quality assurance, regulation and data processing, intra-logistics, automation; optimisation and automation of production processes: smart machines and equipment, mechatronic systems, actuators and smart sensors, virtual technological production systems, remote monitoring and management, modularity of products and solutions, intelligent materials, etc.
Health - medicine	Research and Innovation activities related to medical applications and quality of life
	2. New substances and technologies in biomedicine combined with smart healthcare, personalized healthcare for vulnerable population, including high quality food and clean environment
Smart Mobility	Developing high value-added, demanding, complex, energy-efficient products consistent with the new EU transport emission standards (EURO 6c, EURO 7) and security standards (EURO NCAP). These include niche components and systems for internal combustion engines, E-mobility and energy storage systems, systems and components for security and comfort (interior / exterior), and advanced materials for the automotive industry
Development of materials as end products	Focusing on materials' production technologies and processing, and material sciences - metallurgy, foundry and production of multicomponent non-homogeneous materials / components combined in different ways

Slovenian start-ups are among the most active in the world in specific areas, such as blockchain and web services. The government's role is to support this ecosystem by adopting specific measures and funding, which today are not yet targeted and efficient. The country's goal is to invest 3% of its GDP in research and development by 2020, together with the intention of becoming a regional hub for startups, recognizing innovation and creativity as engines of the economy, able to generate

impacts on all levels and in all sectors. The contents of the Slovenian Smart Specialization Strategy are consistently addressed to these objectives. The S4 is set up as a long-term partnership between businesses, knowledge institutions, the state and local authorities, civil society and NGOs. These strategic partnerships (Strategic Research & Innovation Partnerships - SRIPs) were defined during the intense process of entrepreneurial discovery, which played a key role in identifying the priority areas of the Strategy. SRIPs match the priority areas and can be defined as the pillars of the S4 implementation process. The three priority areas identified, which include the strategic areas of smart specialization, are as follows:

1. Healthy living and working environment (digital priority), with the following areas:
  - Smart Cities & Communities;
  - Smart Buildings & Homes.
2. Traditional and natural resources for the future (priority of a circular economy), with the areas:
  - Networks for the Transition to Circular Economy;
  - Sustainable Food Production;
  - Sustainable Tourism.
3. Industry 4.0, with the areas:
  - Factories of the Future - FoF;
  - Health & Medicine;
  - Mobility;
  - Development of Materials as End Products.

INFORMATION PROVIDED BY GZS- CHAMBER OF COMMERCE AND INDUSTRY OF SLOVENIA, SUCH AS CAPITALIZATION OF THE PROJECT ITALIA-SLOVENIJA CAB (CROSSBORDER ACCELERATION BRIDGE).

## 2. Theoretical Frameworks

### 2.1 Theoretical framework for an Art-Based model

For over thirty years, processes of interaction between the creative world and business reality have been experimented internationally. The best-known approaches (Antal, Debucquet, & Frémeaux, 2018) are those started in 1970 in the United Kingdom by the artist-run organization Artist Placement Group (APG), now called O+I (Organization and Imagination), which for the first time brought art out of conventional spaces, especially industrial realities or government offices. The first interventions in the organizations were designed by Barbara Steveni and led by John Latham and a group of British artists interested in experimenting with new artistic practices. Among them, we remember Anna Ridley, Barry Flanagan, Ian Breakwell, Maurice Agis, David Hall, Jeffrey Shaw, Ian Macdonald Munro, Stuart Brisley. Over the years, artists such as the Fluxus group, Yoko Ono and Joseph Beuys also took part in the happenings organized by APG. If the artistic practice can change society, then it must do it from within: this is how APG conceives its interventions, and it is on these premises that artists first enter businesses, government institutions, universities (Steveni, 2001). Only in recent years has the role and artistic and social value of the interventions launched by the APG been recognized, as a precursor to subsequent residency programs in the company which, in a short time, will find increasing space, as well as in England, in countries such as Germany, the United States, Sweden, and Denmark.

Other relevant experiences (just think of projects such as ARTCOM- Artist in Residence at Technology Companies of Massachusetts, developed by Boston Cyberarts to encourage the meeting between artists and technological industries, or Canon's ARTLAB, up to the Italian example of Olivetti, which in the seventies first promoted investments for the cultural sector and support for the arts in our area, making the factory a place where art could bring creativity, knowledge,

value) gave rise to what he lent to become a new typology of interaction between the world of art and business.

In a recent study (Grzelec & Prata, 2013) it was highlighted how art experiences in the company, which began more extensively in 1983, developed around 2003 and reached their greatest increase around 2006, where many organizations have begun to start more and more such interventions. The "artistic interventions in organizations" defined as **workarts** (Barry & Meisiek, 2010) or **art-based-initiatives** (ABIs) (Schiuma, 2011), aim to bring «people, products and practices from the world of arts into of organizations» (Berthoin Antal, 2014: 177). If the term "workart" brings together the words art, artifact and work, reversing the concept of artwork to emphasize the «work that art does at work» (Barry & Meisiek, 2010: 1507), for Schiuma «an ABI can be interpreted as any management action using one or more art forms to enable people to undergo an aesthetic experience within an organization or at the intersection between the organization and its external environment, as well as to embed the arts as a business asset» (Schiuma, 2011: 47).

In Barry and Meisiek (2010: 1511-1522) a first classification of the various types of relationship between arts and organizations is made: **art collection**, in which the works of art from the corporate collection identify corporate values and stimulate the attention of employees, but is purely decorative if not promptly "activated" by changes of meaning by management; **artist-led intervention**, in which «managers started to invite artists to explore work processes and their environment together with organizational members» to bring the artists into contact with the business world and positively influence the internal organization (Barry & Meisiek 2010: 1514). **Artistic experimentation**, finally, encompasses all those practices that allow managers to bring organizational change to their companies through interventions related to artistic processes (Barry & Meisiek 2010: 1517).

Schiuma (2011) sees three managerial forms of art-based-initiatives (ABIs), different not only conceptually but for the important practical implications that each is capable of generating, especially in terms of goals and impact on the organization. We can, therefore, distinguish between **Arts-based interventions**, «usually implemented with the aim of developing people's skills and attitudes, for team-building purposes, and more generally to support individual and organizational learning» (Schiuma 2011: 48), **Art-based projects**, in which «the goal is to accomplish a people and/or an organizational development with an impact on the organizational value-drivers» (Schiuma 2011: 49) which require the presence of artists and facilitators within the company and whose collaboration produces output tangible or intangible; **Arts-based programs**, in which a plurality

of business objectives related to corporate strategy is articulated and divided into different projects. «The goal of a program is to have a significant impact on organizational value-creation capacity by delivering different project outputs» (Schiuma 2011: 50).

Art-based interventions are finally defined by Berthoin Antal as those actions that happen «when people, practices or products from the world of the arts enter organizations to make a difference» (Berthoin Antal, 2009: 4).

Four main approaches to observe the Artistic intervention have been identified (Sköldbberg, Woodilla, & Berthoin Antal, 2016).

### **1. Managerial discourse**

The focus is on management and aims to prove how the use of the arts can stimulate innovation and creativity and how there can be an analogy between the world of art and managerial reality. (Schiuma, 2011; Austin & Devin, 2003; Biehl-Missal, 2011; Seifter & Buswick, 2005).

### **2. Aesthetic discourse**

The aesthetic category of beauty is emphasized as inspiration to encourage leaders to broaden their value categories. (Guillet de Monthoux, 2004; Linstead & Höpfl, 2000; Strati, 1999; Adler, 2006, 2011, Darsø, 2014; Ladkin, 2008).

### **3. Arts metaphors**

Metaphorical discourse for the transfer of artistic concepts in management and organizational theories. (Barrett, 1998; Hatch, 1998, 1999; Vaill, 1989; Hatch & Yanow, 2008).

### **4. Multistakeholder discourses**

The views of all the agents involved are considered: artists, management, employees and intermediaries, in order to analyze their direct experiences in the context of organizational development practices or the development of learning theories. (Johansson, 2012; Styhre & Eriksson, 2008; Berthoin Antal, 2014; Berthoin Antal, Taylor & Ladkin, 2014).

### 2.1.1 Theoretical profiles and empirical evidence

The main added value given by the various types of interventions concerns their effect on the business context.

Art offers great **inspiration for management** (Adler, 2006, 2010; Nissley 2010, Schiuma 2011) and can activate aesthetic experiences for people (Green, 2001; Klammer, 1996; Strati, 2000a, 2000b). It creates **value** within the aesthetic, emotional and organizational dynamics of corporate life and its activities (Boyle & Ottensmeyer, 2005; Gallos, 2009; Nissley, 2002, 2008, 2010; Seifter & Buswick, 2005; Schiuma, 2011), representing **domains of knowledge** that stimulate reflection and learning. Artistic skills can be acquired to enhance people's ability, especially for the development of **leadership** and managerial skills (Adler, 2006, 2010). Indeed, art-based experiences can be considered as a **learning platform** to support and provoke experiential mechanisms (Beckwith, 2003; Gibb, 2004; Monks et al., 2001; Taylor & Ladkin, 2009; Vaill, 1989).

In recent years, therefore, there has been a growth in the interactions between art and business (Berthoin Antal, & Strauß, 2016), since art-based initiatives are considered by many to be a valid tool to **increase creativity and innovation** in organizations (Schiuma 2011, Sköldberg, Woodilla & Bertoin Antal, 2016). **Artistic thinking** can be considered a means of helping organizations find alternative solutions and new strategies for product development: new judgments, a different curiosity, discovery of unexplored opportunities (Carr & Hancock, 2003, Chia, 1996). Attempts have been made to offer as objective evaluation of benefits and value as possible (Austin & Devin, 2003; Berthoin Antal, 2012; Berthoin Antal, Woodilla, & Sköldberg, 2016; Darsø, 2004; Styhre & Eriksson, 2008 ). A marked improvement in the organizational capacity of companies has been noted (Taylor & Ladkin, 2009) and how artist residences can be a way of placing a critical view from above on the organization and its practices (Carr & Hancock, 2003; Taylor & Hansen, 2005). It is, in fact, possible to **co-create values** within organizations (Berthoin Antal and Strauß, 2016) through **interspaces**, or "temporary social spaces", that is, common exchange areas capable of creating meaning and developing communication between each participant.

Although art is very different from management, they can learn from each other while maintaining their identity (Strauß, 2009). **Corporate art collection** can be considered one of the first types of artistic intervention in organizations. Many collectors consider their art collection as a possible resource for learning to see and think differently (Barry & Meisiek, 2010: 1511). The arts can also be considered as a way to report to their employees that unconventional ideas and projects are

welcomed by the organization (Barry & Meisiek, 2010: 1512; Jacobson 1996, 1994). Another way to bring artists into organizations is to activate **residences**, with work on the spot. The first experiments attributable to interactive residences, as we have seen, are attributable to those of the Artist Placement Group in England in the 1970s (Steveni, 2001) and the PAIR project at Xerox Parc in the United States (Harris, 1999). The agents normally involved in this type of interaction are public and private organizations, intermediaries, financiers, universities. The intensification of the interventions and the many publications that have been gradually developed on the topic have contributed to the emergence of the phenomenon.

Usually, the intermediaries involved are organizations, including non-profit organizations: TILLT in Sweden, Artists in Lab in Switzerland, Arts and Business in England. Since 2008, thanks to the allocation of European funds, it has started to build projects involving multiple countries (such as the Creative Clash initiative, for example). Business schools and universities have started to introduce arts-based training modules within their programs and activated research projects about contamination between arts and management. There are many academic contributions on the subject: Biehl-Missal, 2011, Taylor & Ladkin, 2009; numerous scholars have collected data in organizations: Berthoin Antal 2013, 2014; Clark & Mangham, 2004; Styhre & Eriksson, 2008. The activation of **Creative campus**, especially in universities, was conceived as a means of interaction between different disciplines, capable of going beyond the academic sphere and trespassing into real life so that the relative benefits are perceived both by the sponsoring universities and by the company (Comunian & Gilmore, 2015). Art-based initiatives can be effective in learning and personal development if carried out by universities (Darsø, 2016). In the absence of specific policies to improve creativity in universities, recent interventions by universities have been used to develop greater creativity and innovation (Berthoin Antal et al., 2016; Scott, 2006, 2010). The effects of these "creative campuses", if extended beyond the academic world, would be, in fact, attributable to **real economic growth for society** (Andres & Chapain, 2013).

Artistic interventions help to look at organizations from **another point of view** (Strati, 1999; Taylor & Hansen, 2005), is conceived as a platform from which to critically look at the connections between art and management (Carr & Hancock 2003, 2007). Artistic residences can be a way to influence the processes, values, identity, image, and culture of organizations. They are a form of **growth for staff** as they facilitate organizational learning and strengthen skills (Shanken, 2005). The need for organizations to be more **innovative and competitive** on the market and to attract employees towards the use of creativity is certainly decisive for growth

(Florida, 2002). If artists and organizations interact with each other in a mutually beneficial way they can create **new social and economic values** (Lehman & Wickham, 2014). Studies on the impact of art in companies have revealed an **economic improvement** (thanks to the improvement of performances and the inspirational drive of the arts), **an increase in the value of products and services** (thanks to the help of greater innovation and the contribution provided by experiences of participants) (Berthoin Antal, 2012; Darsø, 2004, 2016), **greater motivation by managers** in experimenting with new approaches and solutions (Adler, 2010). Through the activation of residences involving different artistic disciplines (from music to dance, from theater to painting) it has been noted how collective **improvisation** is a unique process of co-creation similar to the organizational process since it is based on interconnection. It occurs optimally when the actors-agents interact with each other, trusting each other, taking care of each other, listening and talking to each other (Johnstone, 1979; Koppett, 2001). Theatrical and musical improvisation stimulates creativity, breaking down barriers and increasing the openness of individuals and groups to novelty. The collective creative process is not linear since it derives from the group dynamics in which people communicate and interact.

The interaction between the members of the group is a **creative process** that helps develop pleasant experiences related to the development of skills, autonomy, responsibility and commitment, all **fundamental characteristics inside corporate organizational processes** (Bissola & Imperatori, 2011). Joint creation can take place, however, only if people bring their attention and energy (Hargadon and Bechky, 2006) to creative acts, and fully engage in these (Drazin et al., 1999; Harvey & Kou, 2013 ). The artistic dimension allows you to explore and learn about the world in a different way (Tadajewski & Brownlie, 2008), and ignoring the scientific knowledge brought about by art and culture could certainly potentially limit scientific progress (Scott, 2010). There is a lack of empirical research on artist residences in terms of benefits and value for both the artist and organizations (Lehman, 2017; Shanken, 2005; Stephens, 2001). Therefore, the need to develop further studies and research on the theme of the relationship between art & business emerges, to understand new methodologies and criteria (Shanken, 2005).

## 2.1.2 An Art-Based model of cooperation

This work incorporates the *Art Thinking* practices, a way of organizing and acquiring knowledge (Sandberg, 2019: 17; Guggenheim, 2014) used more and more by companies to transfer intuitions and skills from the artistic to the managerial sphere. The term indicates «a framework and set of habits to protect space for inquiry» (Sandberg, 2019: 17; Whitaker, 2016: 12) and is an arts-based view on management tools favoring divergent over coherent thinking (Sandberg, 2019: 17; Whitaker, 2016), characterized by «its focus on options, not outcomes; on possibilities, not certainty» (Robbins, 2018: 16).

The research is based on the study of collaboration cases identified by the DIVA project partnership and carried out in the regions involved (Veneto Region, Friuli Venezia-Giulia Region, and Slovenia) during the last 5 years.

*Table 1. The case studies analyzed.*

COMPANY	ARTIST	REGION	YEAR
Electrolux Italia spa	D20 Art Lab	Veneto	2019-2020
GV3 Venpa spa	Teoria & Preda	Veneto	2019-2020
Elektra srl	Andrea Santini	Veneto	2019-2020
Sibania srl	Fabio Guerra	Veneto	2019-2020
DForm srl	Ludovico Bomben	Friuli Venezia-Giulia	2013-2020
Parovel	Valerio Marini	Friuli Venezia-Giulia	2010-2015
Kambič	Zoran Srdić Janežič	Slovenia	2018
Educell	Various artists	Slovenia	2005-2020

Source: our own processing

The various case studies were investigated through semi-structured interviews and group interviews, to understand their internal dynamics and, above all, trace the main stages through which to reconstruct the collaboration that took place.

The interactions were accompanied by an analysis of the literature, which allowed to combine theoretical and empirical research with what was observed in action research. An attempt was therefore made to systematize the results collected by first tracing the different moments where collaboration takes place during the art-based interventions in the company, and then investigating their critical issues and strengths.

The relationship between art and business is evolving, becoming more complex than it might have appeared in the past, characterized by a set of diversified activities that belong to various actors involved. Cultural and creative production

can be considered today as the origin of contemporary value chains, but the lack of understanding of its role and the consequent little enhancement mean that the cultural sphere is relegated to the sector niche, identified as unproductive and expensive and, therefore, too far from the managerial-corporate world to arouse interest. The importance of art in management can be summarized in two main perspectives: the arts can play the role of learning platform (Darsø, 2004) or they can represent a tool or vector to influence the aesthetic and organizational dimension (Schiuma 2011: 39).

The following work aims to show how the combination of Art and Business can find its reason for being, bringing benefits - of different nature - to both sides.

### 2.1.2.1 The Arts-in-business matrix (Darsø & Dawids, 2002)

In the first theoretical model due to the arts-in-business experiences (Darsø, 2004: 41) mutual learning (both by artists and host organizations) is conveyed through two main aspects: **degree of ambiguity** and **degree of involvement**. Ambiguity, or the possibility of interpretation, allows you to change predetermined perceptions and forms by creating different and unexpected points of view on reality; involvement, however, allows interaction, favoring the rapprochement between the different company roles and stimulating participation in medium-organized contexts. The various combinations between these two characteristics give rise to the development of **artistic metaphors** (creative thinking), **artistic capabilities** (creative practice), **artistic events** (involvement of artists in the company) or **artistic products** (design objects). Learning is the central moment, where the various combinations convert and to which organizations and the art sector tend. The use of the arts in business contributes to activating analogies and metaphors useful for activating organizational change in the context of reference (Darsø, 2004). This model is based on **artful making**, the creation of something completely new, a process to create shapes from disorganized materials (Austin & Devin, 2003) and, in it, « is important to distinguish between the business conception of creativity and authentic artistic creation» (Darsø 2004: 30). By using art in management, companies can be transformed through internal and external relational dynamics, which convey cognitive flows spontaneously.

## Ambiguity

The ambiguity, or lack of precise indications, almost identifiable with the freedom of interpretation, allows you to change predetermined perceptions and forms and create different points of view on reality. For art and artists, ambiguity opens up immense possibilities, different perspectives, and new approaches. A characteristic inherent in art is precisely the ability to acquire new meanings and different interpretations. «Ambiguity is an invitation to the freedom of changing perceptions and forms, whereas, from an artistic point of view, the frozen target of business will often feel like a straitjacket» (Darsø 2004: 40).

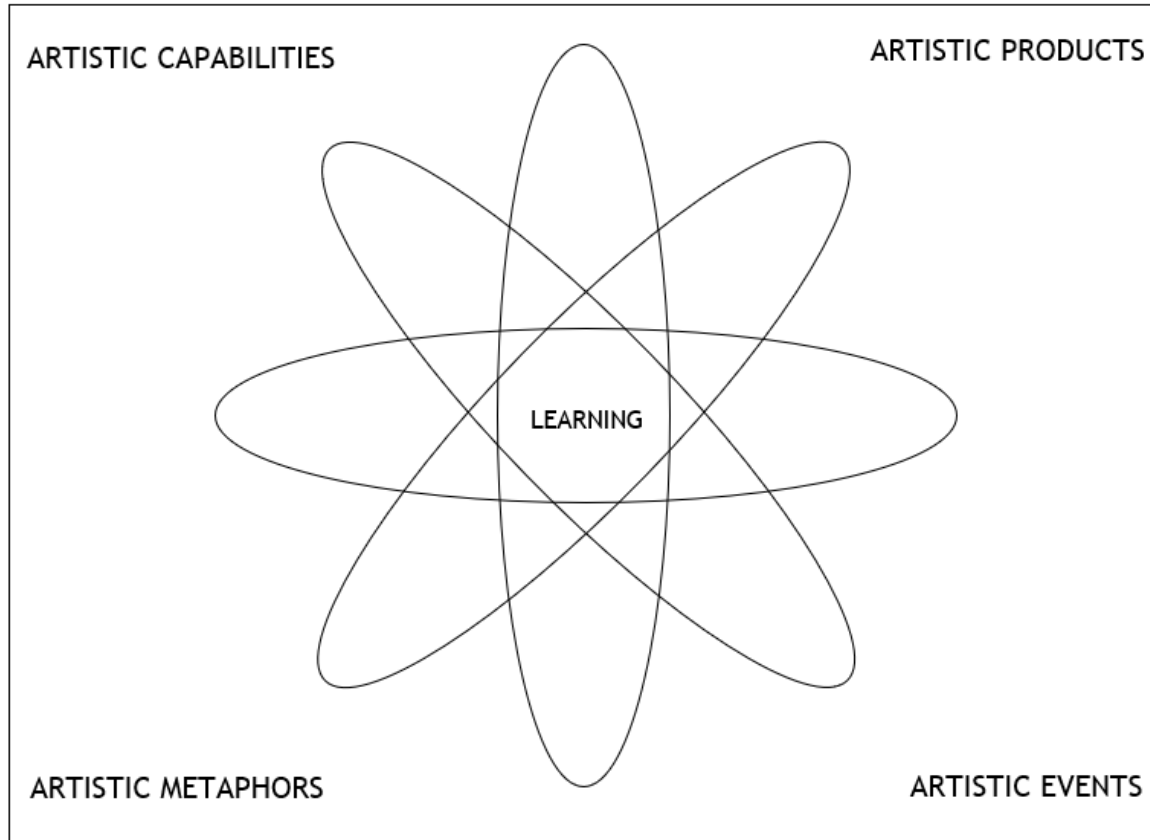
## Involvement

The relationship between art and business can be based on philanthropy or sponsoring or arise from the development of art as a dimension, in which people can listen or read or talk about art and artistic processes. The other option is to create real interaction between artists and business people. The involvement instead regards the interaction between artists and the company, or simply how art activates the progressive approach of company roles and stimulates participation in work activities in medium-organized contexts.

## Artistic metaphors

When the degree of involvement is low and the degree of ambiguity high we find ourselves in the field of artistic metaphor (Darsø, 2004), whereby metaphor we mean "a way of thinking and observing differently". The metaphor proves to be an efficient means of communication in that, another characteristic feature of it, it allows you to grasp details that were not previously understood. Especially in a context characterized by a high degree of uncertainty, such as that of many companies today, the artistic metaphor - which we could now define as artistic thought - allows us to focus only on certain important aspects, seizing the possibility of innovation in uncertainty. Therefore art allows the acquisition of a new mentality, a way of seeing and thinking differently which can lead to a strategic rethinking of one's position.

Figure 1. The model art-in-business.



Source: our own processing on Darsø, 2004.

### Artistic capabilities

When the degree of involvement is low and so is the degree of ambiguity, we can speak of artistic capabilities and abilities (Darsø, 2004). By capability, we mean a psychological resource that is not tangible but developed through practice and observable in tangible output. By ability we mean, instead, the set of skills that define a professional in different situations and his ability in making the most of your skills at the right time. Certain artistic skills are extremely important for the company, especially in the field of communication, verbal and non-verbal, and of production, with new and unprecedented uses of materials, techniques, and forms. From this point of view, art shows itself to be an important means for different business departments, from R&D to human resource management. Much has been

said recently on this last point concerning the personal and professional development of employees with the acquisition of new leadership skills. (Darsø, 2009, Berthoin Antal and Strauß, 2013).

### Artistic events

High degrees of involvement and ambiguity lead to extremely relational forms of art-business interaction, with the direct involvement of the artist in the business and strategic use of art. An artistic event does not mean a specific performance or show but every single moment of meeting, exchange, interaction with art which, in this way, can bring greater benefit to the company that enjoys the fruits of confrontation (Darsø, 2004).

### Artistic products

The high degree of involvement and absence of ambiguity lead to the largest expression of the art-enterprise relationship with the consequent creation of artistic products. This is the case of the creative industries which, active in certain sectors, often find themselves interacting with artistic personalities to encourage the construction of a strong image and to frequently innovate their production.

### Solar plexus of learning

If in our body the solar plexus is given by the meeting point of the nerve endings, the learning born from artistic experiences, deeply touching our way of being and feeling, can sometimes be painful, but only in this way can it take place a real **transformation**, within people and business organizations.

At the center of the matrix, we find **learning** - because, regardless of the strategy undertaken, the context and the methods of interaction, art and business learn from each other and this represents the main reason from which the different trajectories can be developed (Darsø, 2004). Without this fundamental assumption, without openness and the eagerness to learn, the collaboration will not be able to bring the expected results.

In Darsø's model, it is possible to recognize (Darsø, 2004: 14-18) four main ways in which the company can use art:

### 1. Arts as decoration

In this case, art is configured as a management signal on the organization for the organization. Art as a message, incitement, food for thought. Art collection as a stimulus for customers and employees, as well as internal/external strategy based on the corporate image.

### 2. Arts as entertainment

Many companies use art as benefits for employees, a means of involvement and entertainment as well as a means of self-expression inserted directly into contexts and artistic events.

### 3. Arts as instrumental

Interaction art-based is not only as an event in itself but as a significant process that has a function in a group project. Not just something fun but a real job.

### 4. Arts as strategic

Focus expressions and emotions and important skills for the company within an artistic process.

These assumptions are all present within the case studies analyzed in the DIVA project: companies use artistic intervention for internal and external communication, to improve the corporate reputation, to strengthen teamwork, achieve organizational goals and develop new products/processes.

How can businesses learn from exposure to an artistic work model? Business is born on well-defined concepts, not on uncertainty. The application of artistic processes can guide business in two interdependent ways: one towards innovation and profit, the other towards a more human and energetic organization.

Darsø opens a reflection (Darsø 2004: 155-158) on Wilber's four quadrant framework (Wilber, 2000), in which where she tries to formalize the results of her research on the opportunities offered by the cooperation between art and business. It is possible to trace within the **subjective** sphere all those incitements for the imagination, for reflection, learning, creativity, and motivation. In the **intersubjective** aspect, participation is fundamental, as is the creation of dialogue, to create an organizational identity and mutual understanding.

The **objective** dimension explores the effects on the organization in the mid-long term; it collects the collective results of what has been developed individually by the various company figures involved in the collaboration.

*Table 2. How business can learn from the arts in Darsø's model.*

SUBJECTIVE	OBJECTIVE
What can business individuals learn from the arts?	What results we see objectively from the arts-in-business relationship?
INTERSUBJECTIVE	INTEROBJECTIVE
What organizations can learn from the arts?	What impact does arts-in-business have on society?

Source: our own processing on Darsø 2004.

Finally, in the **interobjective** sphere, from a micro-level of the company we move on to a macro level, extended to the whole of society and its economic-productive fabric. This interpretative grid allows us to recognize the impact of the observed art-based interventions and to better focus their outcomes to create value.

The perspective that recognizes the arts as a learning platform considers creative intervention as a body of knowledge, from which management can draw inspiration to define new organizational and business models. Using and interacting with products and artistic processes, management can identify the properties and organizational relationships that emerged in the aesthetic experience that can be used as models to be imitated to learn and inspire creative thinking. In this case, the use of the arts in business aims to define analogies and metaphors, building a context for activating and supporting organizational learning. Lotte Darsø (2004: 31) explores how businesses can learn from the arts, emphasizing how artistic products and processes can be used by managers as a powerful means for developing creativity within organizations. Artistic experiences can create an internal transformation in people, touching them deeply thanks to emotions (Darsø 2004: 31). Using the arts in management is possible, according to Darsø, if these are taken as a model or support for learning dynamics, aimed at transforming human and organizational capital.

From the analysis of the Arts-in-business matrix (Darsø & Dawids, 2002) compared with what emerged from the interviews carried out in the three regions involved (Veneto region, Friuli Venezia Giulia and Slovenia) it was possible to evaluate some useful recommendations (Darsø, 2004) to better set up the cross-fertilization between companies and artists:

1. Clarity of purpose and goals;
2. Consider short or long term interventions;
3. Evaluate the timing with the organization;
4. Select excellent artists;
5. Consider the type and potential of an art & business relationship.

Should the artist stay outside the company or enter the residence? The danger of being within the organization is that the artist loses his profile, his characteristics, becoming part of the organization's culture. The advantage is that the artist knows the company better, can speak and understand its language.

6. Prepare well by asking relevant questions;
7. Start with small, manageable tasks.

Even if you have a great vision, it is recommended to start from a small one, with well-defined tasks. Then there can be inspirations, provocations, changes, new atmosphere, motivation and relationships that can arise along the way.

In some of the case studies analyzed, the objectives of the company were very clear, the timing was not always properly assessed, the potential inherent in the collaboration was not perfectly perceived. Working on these tasks could prove fundamental to improve future collaboration within the three regional project areas.

### 2.1.2.2 The Art Value Matrix (Schiuma, 2011)

When an artistic intervention is focused on a direct change to people, it can generate an impact on the creation of **aesthetic experience**, exciting the participants and involving them through the generation of strong energies and inspiration. When, however, the interventions are aimed primarily at the development of the **organizational infrastructure**, the corresponding change

concerns the aesthetic properties of the organizational resources. In this case, the forms and creative skills are absorbed within the company as assets for the creation of new products and communication methods. (Schiuma, 2011: 97).

The implementation of Art-based-initiatives can, therefore, have an impact on two fundamental dimensions of the company: **people** (together with potential stakeholders) and **organizational infrastructure**. It is therefore possible to build a structure that helps to understand the potential benefits for organizations that know how to make art a strategic asset: the **Arts Value Matrix** (2011: 99).

The Arts Value Matrix is a framework for identifying value drivers that can be activated and influenced by the arts as a means of supporting organizational processes and value creation mechanisms (Schiuma, 2011).

It is possible to highlight three levels of development of an art-based initiative (ABI) related to organizational people change:

**Low-level development:** occurs when the transformation is limited in time and space and has a transitory impact on people and their emotional and energetic state. The ABI effect disappears when the experience ends.

**Medium-level development:** occurs when the art-based experience influences people's attitudes. In this case, ABIs manage to inspire emotions and touch the internal dimension of emotional behavior in such a way that people are stimulated for a long time after the ABI experience.

**High-level development:** leads to self-reflection and self-evaluation, which stimulates people to analyze and possibly change their beliefs and values. In this case, ABIs play the role of a trigger, and catalyst of an emotional and rational mind, helping the understanding of oneself and the world around it.

It is also possible to identify three different levels of organizational infrastructure development:

1. **Low-level development:** ensures that the functioning of the components of an organizational system maintains their positivity without changing the structure for the operating platform. ABIs have a low level of transformative impact on the components of the organizational infrastructure and the involvement of people.

2. **Medium-level development:** involves a partial change, usually restricted to some components of the organizational infrastructure. In this case, ABI can be adopted as a tool to renew and change some features and traits of infrastructure components of the organization (aesthetics and appearance of the workplace).

3. **High-level development:** occurs when new components, elements or members are introduced into the organization or existing ones are deeply modified. In this

way, ABIs can work as an instrument of change or as a value carrier of organizational infrastructures, such as organizational culture, the characteristics of products and services manufactured by organizations.

The combination of different levels of development on people and the organizational infrastructure gives rise to different impacts obtained from artistic collaboration in the company. They are:

**Entertainment:** the creation of pleasant experiences within the company space;

**Galvanizing:** intense and significant experience for the people involved;

*Figure 2. The Arts Value Matrix, Schiuma 2011.*

Organisational Infrastructure Development	high	INVESTMENT	NETWORKING	TRANSFORMATION
	medium	REPUTATION	ENVIRONMENT	LEARNING AND DEVELOPMENT
	low	ENTERTAINMENT	GALVANISING	INSPIRATION
		low	medium	high
		Organisational People Change/Development		

Source: our own processing on Schiuma, 2011.

**Inspiration:** pushes people to reflect on their lives, on how they are and how they would like to be; encourages self-assessment, self-discipline, and self-esteem;

**Reputation:** strengthens the corporate identity by linking it to the enhancement of the arts;

**Environment:** allows the creation of artistic forms, favors the aesthetics of spaces and embellishment of the workplace;

**Learning and development:** artistic skills are developed to build different contexts of learning based on the development of experiential pathways (Darsø, 2004);

**Investment:** art is used to increase the value of organizational assets. It has the function of "value vector" and considers works of art as a financial investment and the corporate collection as a prestigious tool;

**Networking:** Promotes the creation of relational capital. In this case, ABIs are a common ground for activating and supporting relationships and collaboration between people;

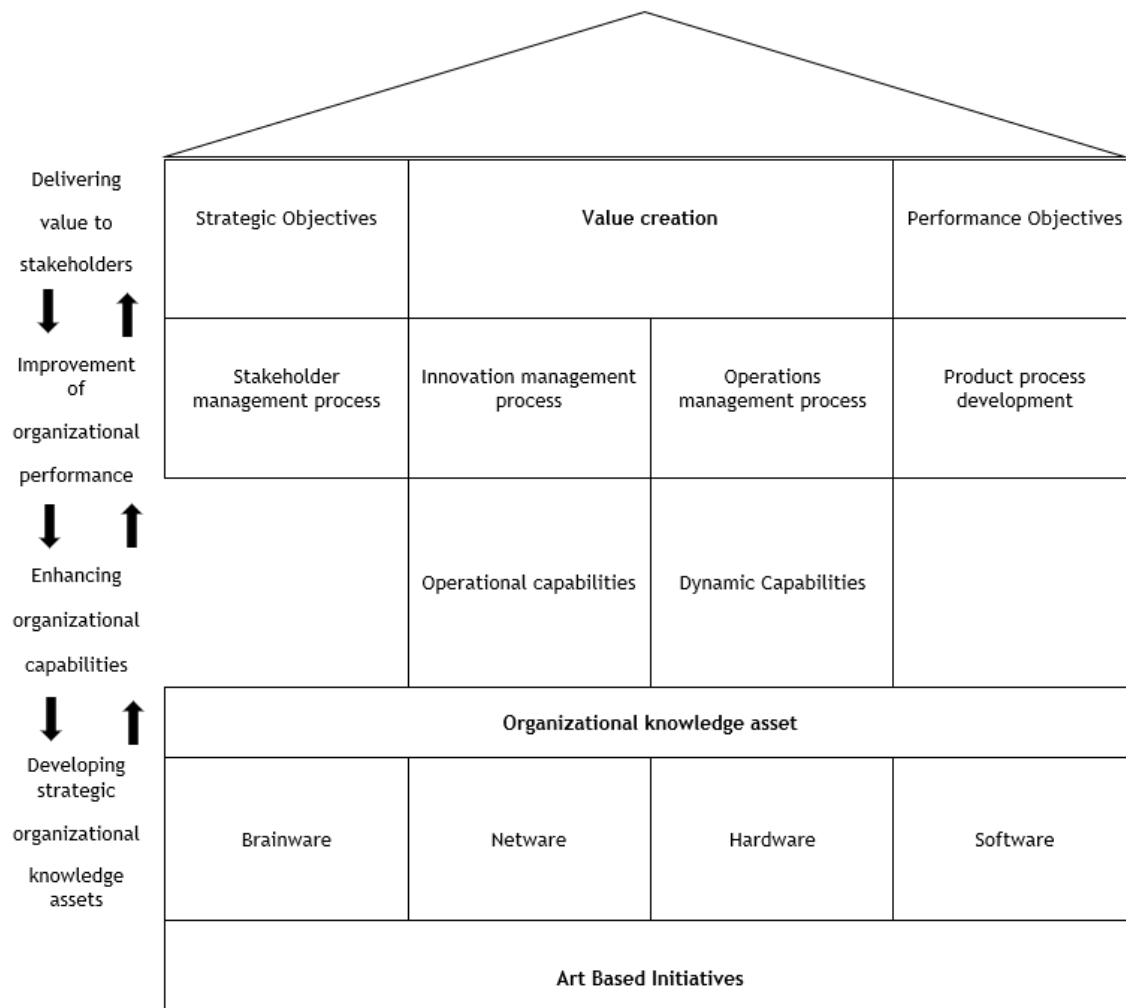
**Transformation:** People change their beliefs, their attitudes and their behaviors in their daily work activities so that the environment, procedures, and habits are different at the end of the collaboration. Organizational renewal starts from the use of the arts which, by involving the organization from within, stimulates new approaches, new dynamics, and new ideas. People are inspired and find in the arts the energy and willingness to accept and propose a change in their behavior and the surrounding reality.

Working with art can be a tool for developing the emotional characteristics of human capital and tangible and intangible infrastructures (Schiuma, 2011). The arts can be used as a vector to merge aesthetic values into the company's products or create symbols aimed at representing their image and identity. They can, therefore, be considered as the cornerstone for the evolution of mentalities and managerial systems to integrate the rational principles of scientific management with the emotional traits of human nature. The use of art forms is at the center of managing the aesthetic dimension of an organization. **Internally**, the use of the arts can guide people's development and commitment; **externally** it can build dimensions of intangible value to meet the experiential needs of stakeholders.

### 2.1.2.3 The Arts Value Map (Schiuma, 2011)

Another framework to assess the impact of art-based interventions is the **Arts Value Map** (Schiuma, 2011; Schiuma & Carlucci, 2016). This model is based on the assumption that the value creation dynamics are activated by the growth of knowledge assets, which, in this case, operate as key drivers (Schiuma & Carlucci, 2007, 2016).

Figure 3. The Arts Value Matrix, Schiuma 2011.



Source: our own processing on Schiuma, 2011.

Developing strategic organizational knowledge assets improves organizational capabilities, and consequently, organizational performance and the achievement of some business and strategic objectives (Schiuma & Carlucci, 2016: 66), with the spread of value outside the company, i.e. to the market and stakeholders. The framework can be used with a top-down and a bottom-up approach.

In the **top-down approach**, the company must have a clear idea of its value proposition and aims: in this case, the artistic intervention is structured by ensuring that the organizational knowledge assets are involved in such a way as to have an impact on operational and dynamic capabilities and, therefore, on the targeted business performance goals and strategies. In the **bottom-up approach**, the Arts value map becomes an instrument to verify and implement the knowledge assets that the artistic intervention has produced and to reach the strategic and performance goals.

The operative use of the Arts Value map can be integrated with a further method of decision support, **the Analytic Hierarchy Process**, to study the connections between artistic intervention and the value creation, in particular, that linked to organizational knowledge assets, processes and business performance.

The use of the matrix assumes great importance if the company contacts are called to evaluate the impact of the artistic interventions, to reflect on the expected and obtained results. Calling the organization to externalize comments and comments on what has been achieved could help evaluate the improvement of team building among employees and understand how to strengthen the relationship with the market and consumers. It is also important to understand how to best use artistic interventions to better target resources and convey skills and resources.

The **improvement of corporate performance** can be achieved (Schiuma & Carlucci, 2016):

1. identifying the organizational knowledge assets that can be involved in the artistic intervention;
2. trying to understand how the development of organizational knowledge assets has an impact on the drivers of organizational value and the strengthening of skills and business processes;
3. motivating, providing reasons for the implementation of artistic interventions and identifying their benefits.

Concerning the case studies observed in the DIVA project, it is possible to trace some experiences to a dimension of **Learning and development** in some cases, in

which artistic skills are used to learn new techniques, new knowledge and new dynamics aesthetic.

The dimensions related to **reputation** and **entertainment** are also quite relevant, especially as regards the communication of an innovative corporate image inside and outside the company. The dimension linked to the development of the **environment** is also present, while that related to investment is slightly valued. The high dimension of the **network** and **transformation** is not achieved within the cases examined, and this would be an important objective within the DIVA project.

#### 2.1.2.4 A model of cooperation

As seen so far, the ways in which art, culture and creativity intervene and interact within the business environment are very different and full of important implications. Moving toward a model of cooperation for the DIVA project, we propose to adopt the framework devised by Roberta Comunian in her 2010 article «Il ruolo delle Imprese nello sviluppo culturale del territorio».

This model appears particularly useful because it clearly identifies the strategic areas of the company where investment in culture, creativity and art can create impacts and synergies, that is: public relations, marketing, corporate social responsibility, human resources, research and development, manufacturing.

The business areas involved in the investment in art are those that mostly operate outside (market) and inside (organization) of the company (Comunian, 2010: 5) therefore those most oriented towards profit and the achievement of strategic objectives, or which, more than others, reflect the company's mission and vision.

1. **Public relations:** the impact is on public opinion, the network, the corporate image, and reputation;
2. **Marketing:** aspects related to promotion and advertising, brand strengthening, brand policies are most involved;
3. **Corporate social responsibility:** the corporate image on society and impact on the territory;
4. **Production:** creative industries, cultural products, product diversification;
5. **Innovation, research and development:** artist commissions, product and process innovation;

6. **Human resources:** involvement of company management, training, access to culture for employees, greater participation and team-building.

Table 3. The business impact of culture's investment.

Involvement in the public arena; Lobbying and networking; Press coverage; Corporate image and reputation.	Promotion, Stores, Advertising, Brand and imagine, Product design, Values and brand policies.	Social image, Corporate citizenship, Participation in local regeneration.
<i>Public relations</i>	<i>Marketing</i>	<i>Corporate Social Responsibility</i>
	<b>EXTERNAL AREA</b>	
<b>Strategy</b>	<b>Business Structure</b>	<b>Vision</b>
<b>Profit</b>		<b>Mission</b>
	<b>INTERNAL AREA</b>	
<i>Manufacturing</i>	<i>Innovation, research and development</i>	<i>Human resources</i>
Creative industries, Cultural products, product diversification.	Product innovation, creativity, Research and design, Artists commissions.	Management involvement, Education, Access to culture for employees, Quality of the working environment, Greater participation and loyalty.

Source: Comunian, 2010.

This resonates with the interviews carried out on the case studies of the DIVA project, where the corporate areas most affected by the artistic, cultural and creative intervention were mainly those of **marketing and public relations**; only in some cases were the areas of research and development, production and human resources involved.

Additionally, and most importantly, this approach offers a very useful scheme to position the various practical tool that can be activated to generate cross-contamination between business environments and cultural-artistic sphere.

The processes and relationships attributable to the link between art, culture and business are influenced by two important factors: space and time.

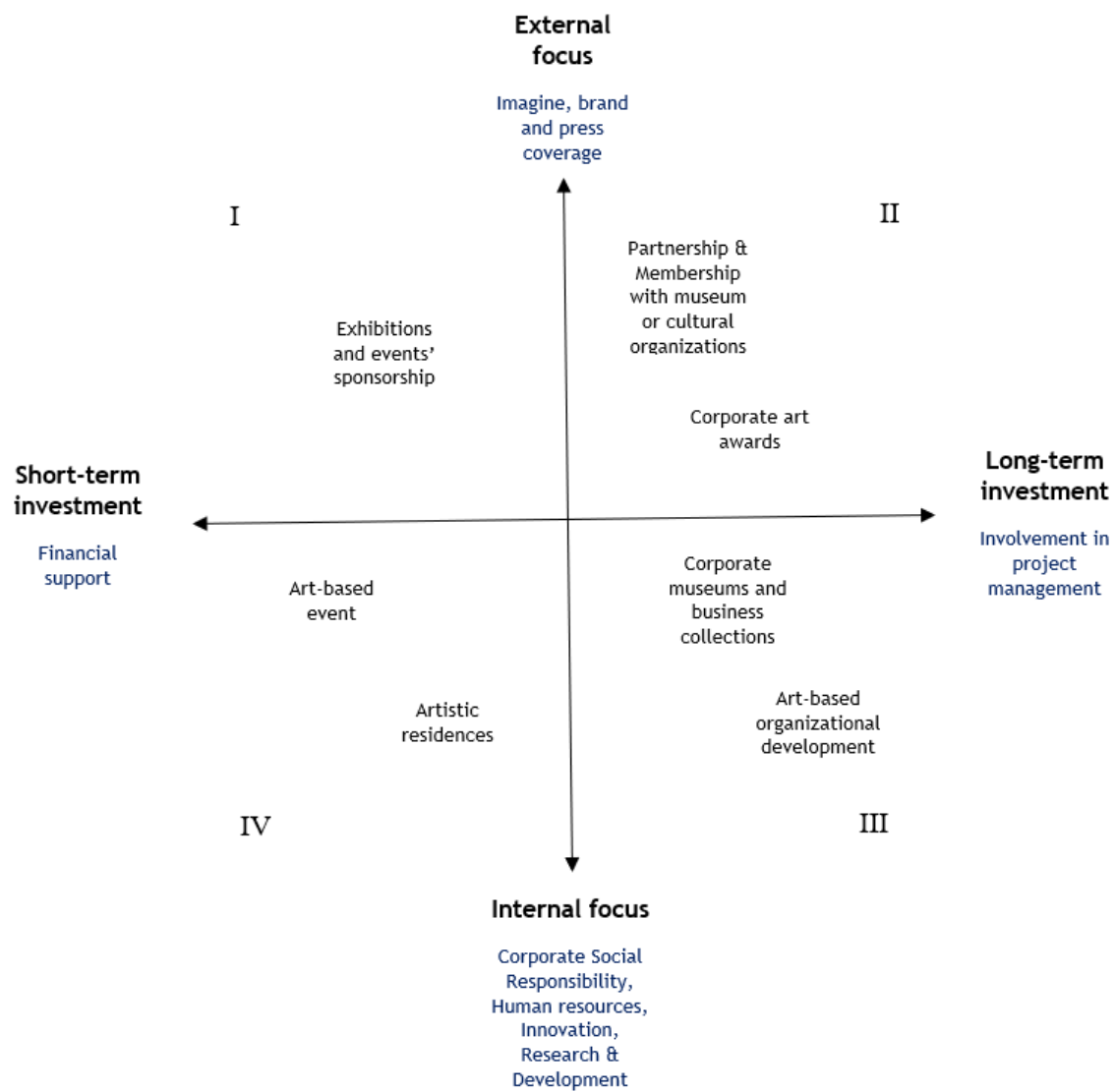
1. The **space variable** indicates the range over which the company intends to exert its influence. Some companies invest in culture for market reasons, to involve stakeholders or leverage public opinion. Other companies, however, carry out projects that have a specific impact on the company's internal assets (employees, company space, productivity). The degree of investment can be measured on a vertical axis, depending on whether it faces more towards the **outside** (market) or towards the **inside** (organizational structure);
2. The **time variable**, which describes the duration of the investment in art and culture. The funded projects can be of short, medium or long duration, measured in this case on the horizontal axis. The **short-term** investment usually relates to a financing operation, acquisition of an artistic artifact or a simple order; if, on the other hand, the investment is **long-term**, the company collaborates and participates in all phases of the investment in culture, arriving at internalize the management aspects of this involvement (Comunian 2010: 3).

Investments with an **external focus and a short period** are more oriented towards strengthening the brand and external communication; they may include sponsorship or financing linked to each event. **Long-term investments aimed at the market** are oriented towards the signing of partnership or membership of creative, artistic and cultural institutions or the financing of specific initiatives.

If, on the other hand, an **investment is long-term but oriented towards strengthening the corporate organization**, the company is personally involved in the creation of its business museum or its art collection. **Short-term initiatives addressed within the company**, finally, include art-based training interventions, aimed at stimulating organizational learning, the creation of exhibition spaces within the company or the activation of artistic interventions or artistic residences.

Inside the first quadrant, in a short-term investment perspective aimed at the external market, we find the **Sponsorship of artistic and cultural events**. Sponsorship is an activity of patronage and financing of an event of public interest by a company (sponsor) to promote and improve its reputation in association with that of the sponsored organization (sponsee).

Figure 4. A model of cooperation between art & business.



Source: Comunian, 2010.

Typically in sponsorship, the sponsor provides its financial support, or other support, obtaining in exchange that its brand is highlighted by a person or organization that carries out activities that are very popular with the public. In this way, the company aims to achieve a positive return in terms of reputation and image by associating its brand or product with the values embodied by the person or organization sponsored. For companies, therefore, sponsorships constitute an investment to support the activities of the communication plan and, consequently, these initiatives are in all respects among the components of the marketing promotional mix.

Example of corporate sponsorship: Unipol Corporate Sponsorship Program, <http://corporatesponsorship.unipol.it/it/cultura-e-arte> .

In the second graph dial we have **Corporate partnership and membership projects** in the museum and art field, i.e. a mutually beneficial relationship formed between a cultural organization and for-profit businesses whose purpose is to pursue a common goal based on the shared values of participating organizations. In this context, companies support artistic institutions, which in turn offer corporate members the opportunity to participate in their cultural initiatives advantageously.

Example of Corporate partnership: Guggenheim Intrapresæ, <https://www.guggenheim-intrapresae.it/it/progetto.php> .

Always among the long-term market-oriented initiatives, we find the **Corporate art awards**, prizes with which companies choose and economically support with a cash prize the best works of art created in the context of an artistic competition. The awards also include those initiatives aimed at recognizing the important role played by businesses in supporting culture.

Example of Corporate award: Premio Cultura + Impresa, <https://culturapiuimpresa.ideatre60.it/> .

Among the long-term initiatives, but this time with a focus on the internal organization, we find the **Corporate museums and business collections**, which represent an important aspect of the art collecting economy. For a company, creating a corporate art collection means having a decisive asset to strengthen corporate competitiveness in the medium and long term.

Examples of Corporate museums are available at: Museimpresa, the Italian association of museums and business archives, promoted by Assolombarda and Confindustria.

<https://www.museimpresa.com/> .

Example of Business Collection: Deutsche Bank Art Collection

[https://www.db.com/italia/it/content/db\\_art\\_collection.html](https://www.db.com/italia/it/content/db_art_collection.html) .

In the same quadrant we have **Art-based organizational development** initiatives, with which companies aim to achieve internal objectives (in terms of research and development, improvement of leadership, team-building, strengthening of skills, improvement of the working environment) through programs developed in the corporate context through the use of the arts.

Example of Art-based organizational development initiative: the artist Sissi and the Elica company,

<http://www.fondazioneecasoli.org/attivita/fec-for-factories/fec-for-factories-aspiranti-aspiratori-di-sissi-2012/> .

Finally, in the fourth dial of the model there are all the short to medium term initiatives based on the interaction between artists and companies. **Art-based initiatives**, as we have seen (Schiuma, 2011) may have the most varied purposes but are united by the natural propension, by the company management or the individual entrepreneur, to make art the main vector of value for the organization.

The difference between an **Art-based event** and an **Art-based residence** consists in the different duration of the project/program and in the different ways in which these develop. Are attributable to an event all the extemporaneous collaboration between artist and companies with a fairly clear and specific objective and which do not require a stable presence of the artist within the organization. The initiative can also include the creation of a single artistic event within the company spaces. On the contrary, artistic residences presuppose a continuous presence of the figure of the artist, who works within the company (and with the company in some cases) for a shared goal. These types of interactions are the basis of the DIVA project, as they focus on a relationship of direct interaction between the entrepreneurial reality and the artistic sphere for the creation of Art-based innovation processes in the territories involved.

Example of Art-based event: the musician Miha Pogacnik and his IDRIART project performances for many companies around the world,

[http://videlectures.net/miha\\_pogacnik/](http://videlectures.net/miha_pogacnik/) .

Example of Art-based residences: the project Artificare,

<https://www.maclab.info/artificare/>.

All these subdivisions are not to be considered rigidly, instead, normally an art-oriented company manages to move within a dynamic aesthetic dimension, able to involving aspects related to both financing and investing in art.

Moreover, the various types of interaction between art and business could find a position in another quadrant as the relationship between them and the time and space variables depends on the intentions of the actors involved. An intervention can therefore be positioned in one of the four quadrants based on the type of the company's commitment. For instance, artistic residencies could become a long-term investment if the company decides to extend the duration, funding and purpose of the intervention. In the same way, the other types of art-business intervention could move.

### 2.1.3 Main outcomes and perspectives

From the literature it can be seen that **for artists** and, in general, for the creative and cultural sector, the exchange with the company serves to assist the development of new mentalities (Zomerdijs & Voss, 2010), the finding of new sources of financing (Nesta, 2014), the acquisition of managerial and business skills (Helmig et al., 2004) as well as the orientation towards digital transformation (Nesta, 2015), the creation of new forms of partnership (Ostrower, 2004; Schiuma, 2011; Schiuma & Lerro, 2013; Smagina & Lindemanis, 2012) but above all help you understand how to manage and innovate your business models (Schiuma & Lerro, 2017) and, in general, your presence on the market.

**For companies**, on the other hand, working with artists and cultural and creative industries alongside them certainly means creating new inspiration for management (Adler, 2010; Austin & Lee, 2010; Nissley, 2010), bringing new aesthetic dimensions to the organization (Strati, 2000a), inspire organizational learning (Darsø, 2004; Boyle & Ottensmeyer, 2005; Nissley, 2010), engage in dialogue with stakeholders on multiple levels (Berthoin Antal, Taylor & Ladkin, 2014), create an impact on the

performance of business and economic and symbolic value (Schiuma, 2011), increase creativity and innovation (Schiuma 2011; Sköldbberg, Woodilla & Bertoin Antal, 2016).

The case studies object of the present research, contextualized within the regions involved in the DIVA project, have highlighted the presence of art-based, cultural and creative interventions focused both on the benefits that art, culture and creativity can bring to the corporate sphere, both to the advantages that the collaboration with the business sector can provide artists and CCIs. Both points of view are important and fundamental for the creation of a cooperation model that is as responsive as possible to the needs and evidence resulting from the real context within which it could find practical application.

Compared to the collaboration models between art and business presented here, the main outcomes collected starting from the analysis of the case studies relating to the DIVA project were the following:

1. Companies are more focused on the dimensions of **artistic products** and **artistic events** and do not seem to fully grasp the potential inherent in learning through art (Darsø, 2004). Art is experienced as **decoration**, while strategic, instrumental and entertainment-related aspects are scarcely valued.
2. The impacts are mainly aimed at the **development of the organizational infrastructure** (Schiuma, 2011), they are hardly people-oriented and the diffusion of an art-oriented organizational culture. In the short and medium-term, however, the effects on the organization are difficult to measure, while those on people are more direct and immediate.
3. As for the dissemination and creation of value, **the approach is usually top-down** (Schiuma, 2011), and is poorly planned at a strategic level. The artistic intervention immediately reaches the areas related to performance and the achievement of objectives, therefore it is possible to highlight impacts on **external communication and the strengthening of the brand**, but the process stops on a still too superficial layer of the company, and rarely reaches the internal organizational structure and the dissemination of knowledge.
4. It would be preferable to try to use a bottom-down approach (Schiuma, 2011) for the planning of artistic intervention in companies, to also involve other company areas and spread the value created also in the production chain and innovative creation.
5. The dimension linked to **Learning and development** could be further explored, while that relating to **reputation** (Schiuma, 2011) is very relevant. The other dimensions should be improved.

6. The main impacts (Comunian, 2010) were noted above all in the **marketing and public relations area**; long-term investments were made in the form of financing artistic collaboration linked to the development of new company **products**, creation of an **art collection**, strengthening of **communication** and **profit** orientation.
7. The figure of the **intermediary**, essential for a good collaboration, is not always present. The intermediary involvement is fundamental for the success of the projects. He will have the role of consultant, catalyst, mediator, working alongside artists and managers (Sköldberg, & Woodilla, 2016) and will be a hybrid figure, able to bridge the two worlds, the cultural, creative and artistic and the entrepreneurial world, including values, codes, and practices of both universes (Berthoin Antal, 2012: 46). Its main task will lie in creating a suitable environment for the interaction between artists and business, promoting the dissemination of what has been achieved, and, possibly, documenting the added value created by mutual interaction (Johansson Sköldberg. & Woodilla, 2016: 206).
8. The case studies analyzed here have not always been the subject of research by universities. Implementing **scientific research** in this field could provide companies with a further opportunity for development and innovation, with positive effects on regional territories.
9. Compared to the artistic reality, there is little evidence. The art world has not yet fully approached the possibility offered by artistic residences in the company. This gap could be bridged with greater communication oriented towards reaching channels linked to the **art and CCI sector**.
10. The **aesthetic dimension**, which is often referred to in this document, concerns aspects linked both to the senses and to perception, and to the set of values that art and every cultural content, generally, are able to transmit to the beholder. This dimension can become a source of inspiration for management when the aspects of the aesthetic beauty of the work of art, its shape, its relationship with space (think of the visual arts, but also of theater, literature, music, poetry) become able to open a critical discussion and an open question in the business context. Bringing the arts and culture to companies also means stimulating employees and management to acquire new languages, which can open questions, stimulate the beauty and development of aesthetically better products and projects, solve problems related to the exchange of knowledge and team-building.
11. The real challenge is, therefore, to make sure that the **value** generated by the cultural, creative and artistic intervention can permeate the company structure, to the point of being able to continue to manifest its effects even after the end of the collaboration, through the continuous generation of

innovation and shared and shareable values. For this purpose, it would be a key issue to encourage artistic residences (WTO, 2014) through the creation and promotion of funding programs to support the movement of artists across borders and artist residences.

#### **2.1.4 Art-based approach and tools for cross-innovation**

Cross-innovation should be understood as a process that facilitates the interdisciplinary mix of products, services and trends or, in other words, the contamination of complementary knowledge. In this sense, the arts-based cooperation model intends to facilitate episodes of "cross-innovation", that is, the transfer of techniques, concepts or general principles from the CCIs sector to that of "traditional companies" (and vice versa) to identify opportunities or solve problems.

In recent years the term cross-innovation gained more relevance in the debate about spillovers. Although cross-innovation refers to the same phenomenon of mutual fertilization of industries, there is a slight, but important difference. While spillovers describe effects that result from knowledge transfer, cross-innovation leads to spillovers and should be understood as a managed innovation process that facilitates interdisciplinary entanglement of products, services and trends or in other words the entanglement of complementary knowledge (spillovers are not necessarily the result of such a structured approach, they can also happen by coincidence).

This can happen through two ways:

- Transfer of knowledge and solutions by identifying and communicating analogies between industries;
- Promotion of cross-industry collaboration.

#### **The importance of cross-innovation**

Cross-innovation is about transferring existing technologies, systems, concepts or general principles from one industry to another industry in order to solve problems or answer questions experienced in that industry. This can happen through technologies, patents, specific knowledge or business models.

Cross-innovation is a specific form of open innovation which means that in order to benefit from this approach companies need to revisit their innovation processes to make sure that both internal and external ideas are considered when developing new products, services and processes. There are two forms of cross-innovation each linked to a specific process:

- Outside-in process: transfer of solutions or ideas from outside the industry;
- Inside-out process: search for novel applications of own ideas and solutions in other industries.

Regional SWOT analysis have shown that CCI's are very open to collaboration along the entire value chain and strongly customer and service oriented which can undoubtedly contribute to cross innovation with other industrial sectors.

The CCI's and SMEs in the three regions are generally small in size (micro in size especially in the case of cultural and creative industries). Their organizational structure is very simple, and the family business model is often used. The simplicity, small size and familiar characteristics of the business model are a strength that could be used to build understanding and foster collaboration.

For SMEs belonging to the Veneto Region, Friuli Venezia Giulia and Slovenia, innovation is fundamental as a concept, but in practice on average little implemented within specific corporate functions present in its own organizational structure.

Companies also have different perspectives and attitudes towards this concept, which must, however, bring some added value or financial benefit from the outset in order to be pursued.

This condition, made explicit through the examination of regional SWOT analysis, creates an enormous advantage for CCI's: collaboration could be conceived not only as a specific and isolated event, but as a medium to long-term relationship. Incorporating and systematizing research and innovation could lead to new organizations that incorporate creativity into their value chain.

Key barriers to cross-innovation are the identification of other industries and the access to relevant stakeholders in other industries in which either solutions can be sourced for own problems or own solutions can be offered to solve their problems.

In order to promote the processes of cross-innovation and to overcome the barriers to cross-innovation a structured approach is required that changes existing innovation processes both within companies, but also within regional or national systems of innovation. Successful promotion of cross-innovation thus depends on a

change of innovation processes. This is the point where there is a case for policy intervention.

### **Results vs. communication**

Companies are very focused on the instant communication of their creative choices and less on the actual investment in medium-long term projects oriented towards innovation. As seen (Comunian, 2010), the observed collaborations are often very oriented towards developing short-term projects based on artistic and cultural focus with an outward focus (communication and marketing area): art, culture and creativity are seen as modalities to re-read their communication codes to reinvent and renew the corporate brand and the group image, generating new aesthetic values aimed above all towards the outside (customers and stakeholders) of the organization.

### **Episodes vs. continuity**

There is generally a strong culture of collaboration, which is mainly seen as an opportunity to attract new investments.

In some cases, however, participation in cooperation projects/ programs is seen as an episode that can even slow down or complicate production and normal industrial activity. Especially micro-enterprises see the lack of time as one of the main obstacles to collaboration. There are also fundamental misunderstandings and prejudices regarding the creative and cultural sphere, the production of which, especially if immaterial, is seen by SMEs as not very advantageous. They are more oriented towards a type of collaboration that sees a short-term economic return, and this makes other types of innovation (such as social innovation or organizational learning, process innovation, etc.) objectives much more difficult to reach.

Several companies and organizations have successfully collaborated; in other cases, the cooperation had to face some drawbacks, mainly due to the lack of knowledge of the operational context and the objectives of the SMEs, low propensity of the SMEs to take risks, in particular as regards projects without a clear corporate objective; use of completely different languages by the two categories of subjects; tendency of some SMEs to view cooperation with CCI companies and organizations as a short-term initiative; difficulties in the contractual definition of provisions governing the cooperation relationship.

In order to make the opportunities for collaboration between CCI and SMEs not only episodic but linked to the medium-long term (or timescales that make the opportunities for innovations actually feasible) it is important to build cooperation models that facilitate and illustrate the opportunities and methods of meeting between creative-cultural and industrial sphere. The advantages of cross-innovation are often not known, and this generates distrust and little openness.

In daily practice, CCIs act mainly as providers of creative services for SMEs, and this does not generate innovative processes. Collaborations geared to mutual exchange, however, and to experimentation, when they occur, find fertile ground for mutual hybridization. The occasions for which the collaborative experiences remain isolated episodes depend essentially on two reasons: poor knowledge of CCIs and their potential by SMEs and few occasions for meeting between these two worlds.

The lack of opportunities for collaboration also depends on the diversity of perspectives. From the point of view of SMEs, the CCIs reveal that they do not know much about the company and are not oriented towards the market; on the contrary, the CCIs consider SMEs too focused on business objectives and unable to grasp the values, also immaterial and experiential, inherent in a collaboration with the cultural sector. In order for these opposite worlds to dialogue and find common objectives, the figure of a mediator, who knows both realities and is able to propose solutions, resolve conflicts, help in disseminating the results of cross-fertilization on the territory.

In general, there is little mutual understanding; moreover, the benefits of investing in a collaboration between CCIs and SMEs are not recognized enough. The creative and cultural sector, moreover, proves to be far from administrative processes and not accustomed to structuring complex projects. Companies are however very open to collaboration, which is seen as the possibility of innovation, the acquisition of new perspectives, the creation of stimulating experiences. However, it is necessary to clarify the methods and objectives of the collaboration, especially as regards the expected final output and timing. The possibilities to explore different solutions make collaboration more open to innovations and social and cultural activities; the outputs become innovative because they cannot be developed outside such a collaboration.

### The crucial role of intermediaries

All three regions consider the figure of a mediator to be necessary to support the meeting between traditional companies and CCI organizations, improve their cooperation and act as guarantor of the skills and reliability of the companies/ organizations involved. To foster cooperation between the two categories of subjects, the figure of the intermediary (innovation catalyst) could serve to index sectors and products/ services offered by the collaboration, support the meeting between traditional companies and CCI companies / organizations, even during specific events , support cooperation between the same two categories of subjects, guide training and awareness-raising activities on the advantages of cooperation.

The necessary profile is, therefore, that of someone who is familiar with both worlds and is able to understand their operating codes and mechanisms, as well as being equipped with the skills and knowledge to find solutions and suggestions when necessary. The mediators help the partners to establish the focus of their collaboration, to find investors and other financing opportunities; provide a framework for planning collaboration and guiding partners through it, addressing possible conflicts; they monitor and evaluate the results, also sharing them with the stakeholders, the media and the reference market.

Finally, it has been observed that Art Thinking and Design Thinking are applied quite often; Art thinking in particular is little known by traditional companies and especially among SMEs. One reason for this is that, unlike large companies, SMEs do not have adequate resources to invest in training on these methodologies in order to subsequently introduce them into their business practices. Consequently, it would be important to provide tailored training and support to SMEs both on Design Thinking and on Art thinking, in order to encourage them to embrace culture and creativity as an engine of innovation, promoting the development of new products and processes, stimulating learning organizational and offer new opportunities for economic growth.

### Art thinking as a tool for cross-innovation

To understand how art thinking can constitute a tool, a cross-innovation methodology between CCIs and SMEs, we then went to investigate, to solicit what represents the core of the cultural and creative industries, to understand how the arts (understood as »Primary arts«, such as music, literature, visual and performing arts) can create value for the company. In this sense, the art thinking tool becomes the value-driver of business processes.

If we consider any model of CCI (from that of Nesta to that of KEA or Throsby), it can be seen that the primary arts are always placed at the center. This is no accident: there can be no record industry without a musician, just as there is no museums without artworks. It is therefore starting from the Core creative arts that we can investigate how a cultural content can spread to other CCIs and how, through this mutual dissemination and contamination, innovation can be created in companies.

The theoretical and empirical research results have been positive.

The Arts Value Matrix and The Arts Value Map demonstrate how, by stimulating, through the use of art-based initiatives, the "basis" of the industrial process (made up of stakeholders on the one hand, and organizational infrastructure on the other), the arts are able to create value for the company, in terms of strategic and performance objectives. These objectives can be linked both to the development of new products and services, which find their primary inspiration in the arts, and to the generation of innovative ideas through the action exercised by the arts towards company management. In this perspective, companies are considered more as living organisms than as mechanical systems: in this context, the entrepreneur, understood as a business leader, finds, through art, the way to transfer intangible values related to aesthetics or emotional knowledge with tangible technical knowledge, which the organization, as a living being in the context of an ever-changing society, can use to gain competitive advantage on international markets.

We do not simply act on the product/ service, and on the ways in which it can be conceived and implemented, but we act primarily on the corporate mentality - especially management and human resources - which are able to transfer the change and learning through art in all business processes. Art therefore becomes the answer to a need for innovation, to the creation of new systems of thought, to the creation of different angles and perspectives from which to look at the complex problems that businesses face every day.

The various types of art-based interactions observed in the three regions highlight impacts on different corporate areas. This means that the adoption of approaches based on culture, creativity and the arts can trigger innovative processes, both on the side more closely linked to production, and towards the one more oriented towards the external environment.

As seen (Comunian, 2010), the various ways in which the artistic and cultural sector can come into contact and create virtuous processes of knowledge and cross-innovation are linked to two dimensions: space and time. This dynamic, which comes to life from the interconnections between art and business, can find

declinations throughout the CCI sector. The strategic areas potentially involved are marketing, communication, production, human resources, research and development. In the framework identified, the vertical axis indicates the focus of collaboration between the creative-cultural and industrial spheres; the horizontal axis, on the other hand, relates to the duration of the investment subject of the collaboration. This framework, which outlines the various modes of collaboration, can be applied to all types of CCIs in their process of interaction with traditional industries. The degree of cross-innovation will be greater the more distant the value chain of the two types of companies involved.

The arts-based approach can be applied to any type of **collaboration between CCIs and SMEs**:

- 1) Incorporating artistic thinking into the corporate sphere (Art thinking);
- 2) Through product, services and process innovation;
- 3) Development of knowledge assets;
- 4) Strengthening leadership and team building;
- 5) Organizational learning;
- 6) Spillover effect on individuals, communities, organizations, public sphere (Schiuma, 2011).

As illustrated so far, the art-based methodology is a basic approach that identifies the way in which, starting from the arts, cross-innovation can be generated between CCIs and SMEs. The use of this method allows the transfer of artistic and cultural values within the cooperation and the various ways in which it is carried out. The latter are potentially able to transfer their value to the production and industrial sphere as well, giving rise to product and process innovation.

To realize this process of "transfer" of skills and processes based on culture, creativity and the arts it is necessary to trigger moments of collaboration, which, in Diva project, will then be carried out within the regional Hubs.

For the definition of the toolkit it is very important to distinguish between cooperation mode and methods, intermediate and internal tools. A series of tools have been identified by the partners to this end and are available as a separate deliverable.

The figure of the Innovation catalyst represents is important both for starting collaborations (through training interventions) and for keeping them alive (through intermediation between CCIs and SMEs).

Very important, for the application of the tools and for the role that the figure of the innovation catalyst will have later, the clarity of aims and objectives.

One thing that the Schiuma framework demonstrates very well is that artistic thinking »invents point b« as claimed by Whitaker, but on specific business needs, which the two types of companies, belonging to two different worlds, do not always know. Precisely for this reason, the figure of the innovation catalyst will be decisive, capable of acknowledging the respective needs (latent or not) and encouraging collaboration.

This figure will be decisive in the structuring of the Hubs (which in the context of the Diva project constitute the main place of collaboration between CCIs and SMEs) and will have to guide mutual exchange in order to reconcile creativity and business objectives. He will therefore be a key figure, able to move easily between creative dynamics and business objectives.

The importance of art thinking in conveying the innovation process between cultural and creative enterprises and traditional industries lies above all in knowing how to open important questions about the objectives to be achieved and how to achieve them. Admittedly, clearly that the objectives are known - in this case, the process itself related to their definition can be considered, in turn, art-based.

«Art thinking shares some similarities with design thinking, the framework for generalizing the process of designing a product into a creative problem-solving tool. The differences between art and design are somewhat academic, especially as fields of conceptual and speculative design flourish. But whereas a framework originating in product design starts with an external brief—“What is the best way to do this?”—art thinking emanates from the core of the individual and asks, “Is this even possible?” (Whitaker, 2016:26)».

The main element of difference with all design-based approaches lies not only in the output, but in the ways in which it is conceived. Organizational change does not pass only and exclusively through the manufactured products - or services - but through the people who created them. It is therefore by opening new perspectives within management and organizational thinking itself that a company can truly change, in terms of new products, new values, new ways of thinking and new markets. And, together with it, change the environment and the society of which it is a part.

## Guidelines to enforce cooperation between CCI and SMEs

To strengthen cooperation, it is important that companies develop less episodic and more medium-long term-oriented experiences.

To do this, it is very important to create opportunities for training meetings that illustrate the main advantages for both types of businesses, as well as for stakeholders and territories.

Furthermore, it would be useful if such moments of meeting between CCI and SMEs encourage the creation of projects with specific objectives. An improvement in the expectations on the benefits in terms of cross-innovation could arise from a greater dissemination of the positive results achieved by the experiences between the industrial, creative and cultural spheres relating to the three regions.

The provision of financial measures capable of supporting the development of human capital and new skills could favor experimentation on improving entrepreneurial skills and strengthening the managerial dimension linked to artistic, creative and cultural interventions in organizations, especially if oriented to team-building and organizational learning.

In order to strengthen collaboration opportunities, collaboration projects between CCI and SMEs should respond to specific and common objectives.

To make CCI more suitable to respond promptly to company needs, it would be preferable for training to be able to provide tools to strengthen skills in the economic and financial field.

A competitive advantage of the cultural and creative industries is essentially linked to their ability to communicate creative, artistic and cultural values: this aspect constitutes one of the main assets to stimulate collaboration with SMEs and to ensure that there are investment opportunities in different markets.

The lack of economic resources could find in the experimentation by research centers, business incubators and universities an important stimulus, able to sensitize stakeholders and public opinion to a greater confidence with experimental methodologies; an appropriate dissemination of the positive results achieved in the three regions through collaborative projects could favor the development of cross-innovation initiatives capable of generating new approaches, processes and products.

## 2.2 Theoretical framework for a Design-Driven model

Starting from a recognition of the international literature concerning the modes of interaction between design and business, this second theoretical strand of the DIVA cooperation model finds in the concept of Design-Driven Innovation (Verganti, 2009; 2018) its main argumentative reference. This choice is primarily motivated by the emphasis that such concept places on the role of relationships in triggering innovation processes, matching DIVA's objectives to foster new cultures of collaboration between CCI and SMEs in order to create added value and competitive advantage on both sides.

On these bases, the proposed framework is addressed to outline cross-innovation and spillover perspectives, aimed at widening capabilities to transfer managerial knowledge from one industry to another (Lämmer-Gamp, 2014), in which design processes are involved according to different relational paradigms.

Another relevant objective of the framework is therefore that of highlighting the opportunities of innovation that come into play when those which may be defined as the main "powers" of design become contextualized within the particular settlement characterising SMEs (Borja de Mozota, 2006).

Moving from these premises, the DIVA Design-Driven framework is articulated around the presentation of four main theoretical profiles of interaction between design and enterprises, progressively moving away from a market-oriented propensity towards a sense-making inclination. Nevertheless, as the aforementioned profiles are often traceable to the experience of international large corporations, site-specific references related to the project areas are needed, to show how they can come up in order to stimulate interaction between designers and SMEs on a local level.

In other terms, such methodological premises claim empirical inquiry grounded in territorial contexts, able to validate their effectiveness on businesses held by the involved entrepreneurial target, and to outline modes and types of interventions functional for the constitution of regional HUBs. For this reason, a series of 8 semi-structured interviews was conducted in the DIVA area of inquiry, aimed at empirically investigating experiences of collaboration occurred between professionals operating in the design sphere and to representatives of the SMEs environment<sup>9</sup>.

---

<sup>9</sup> The interviews are only referred to the regional territories of Veneto and Friuli-Venezia Giulia, since feedback from Slovenia on this topic has been lacking.

It is important to remark that the summarized theoretical profiles are not meant to be interpreted as sealed compartments, yet as gradual variables aimed at integrating the DIVA Cooperation Model through the proposal of multiple, nuanced solutions in both a descriptive and prescriptive manner.

The considered theoretical profiles are, in brief, the following:

### **1. Design Thinking**

The Design Thinking approach borrows the canonical phases of designers' creative process in order to develop new products and services, applying a prominent problem-solving attitude in order to find viable business strategies aimed at enhancing market opportunities.

### **2. Co-Design**

The Co-Design approach prescribes the implementation of a fuzzy, iterative and experimental path where designers and non-designers work together in the development of new business ideas, involving the final user as a central component of the design process itself.

### **3. Design Research**

The Design Research approach combines the two usually distinct domains of theoretical and applied research, making formerly isolated parts of the corporate environment work jointly fostering their reciprocal connection to optimize internal organizational performances.

### **4. Speculative Design**

The Speculative Design approach turns away from the demands of the market and the achievement of commercial goals, interpreting design as a medium which, rather than solving problems, asks questions and opens issues about the kind of future people really want.

## 2.2.1 Theoretical profiles

### 2.2.1.1 Design Thinking: Design processes “for” innovation



IDEO, 2012

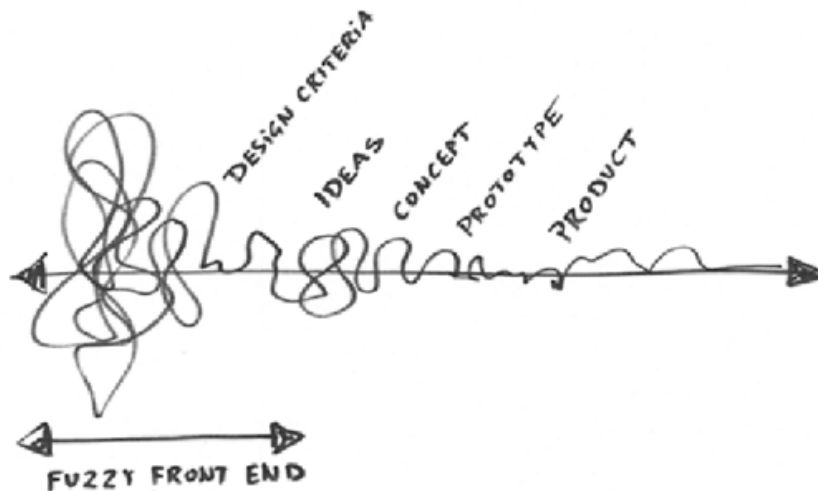
According to Brown (2009) Design Thinking is definable as «a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity».

Accounted as one of the most popular form of interaction between design and enterprises, this approach borrows the canonical phases of designers’ creative process to develop new products and services, configuring a paradigm in which design processes are implied “for” innovation.

Although its deep historical and theoretical disciplinary roots, the prominent problem-solving attitude connoting Design Thinking is leading to its progressive shift from the domain of design studies towards those of economy and business management (Scodeller, 2019).

The implementation of this approach into the realm of SMEs seems to corroborate a rather traditional instance of design intended as a vehicle for “good business” (Borja de Mozota, 2006), able to impact features mostly related to spheres such as those of financial value and return on investment.

### 2.2.1.2 Co-Design: Design processes “through” innovation



StudioLab, 2008

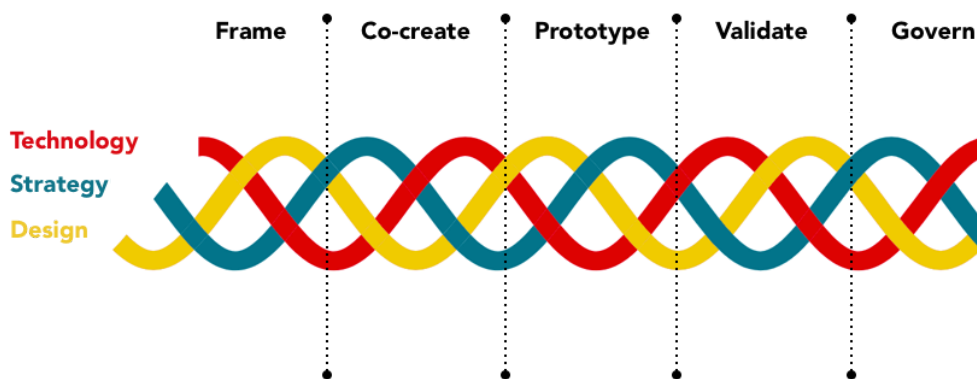
According to Sanders & Stappers (2008), Co-Design can be considered as a specific instance of “co-creation” (a very broad term with applications ranging from the physical to the metaphysical), as «collective creativity [...] applied across the whole span of a design process».

In synthesis, this approach prescribes the implementation of a fuzzy, iterative and experimental path where designers and non-designers work together in the development of new business ideas, configuring a paradigm in which design processes are implied “through” innovation.

Other than favouring the exchange of competences and knowledge between people from diverse background, Co-Design involves the final user as a central component of its process, fostering a human-centred vision aimed at providing specific responses for specific situations (Steen, 2009).

The implementation of this approach into the realm of SMEs could contribute to address an instance of design intended as a vehicle for “differentiation” (Borja de Mozota, 2006), able to facilitate the definition of strategies oriented to improve aspects such as customer value and brand perception.

### 2.2.1.3 Design Research: Design processes “as” innovation



McKinsey, 2015

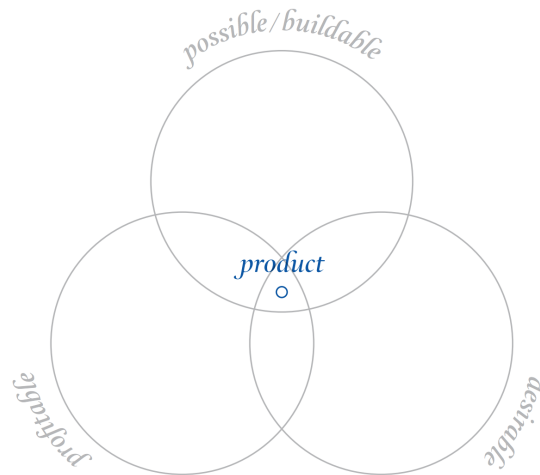
According to Faste and Faste (2012) «designers tend to use a wide variety of research methods when pragmatically appropriate, some rigorously scientific and others less so. Often this range of approaches serves as an exploratory foundation to help frame alternatives and generate design directions».

This particular profile gives rise to a range of expertises which, interpreting research as an integral component of design itself, combine the two usually distinct domains of theoretical and applied research, configuring a paradigm in which design processes are implied “as” innovation.

In this sense, Design Research can be interpreted as «the *corpus callosum* between development and marketing functions in a company, making formerly isolated [...] parts of the corporate “brain” able to work in concert through their connection of shared information to serve common goals» (Laurel, 2003).

The implementation of this approach into the realm of SMEs would promote an instance of design intended as a vehicle for “integration” (Borja de Mozota, 2006), able to orient and supervise internal performances such as those concerning organizational value and research & development.

#### 2.2.1.4 Speculative Design: Design processes “beyond” innovation



Near Future Laboratory, 2011

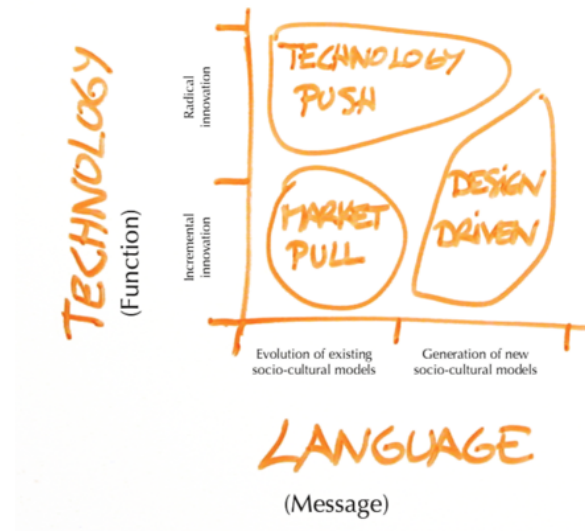
According to Mitrović, Golub & Šuran (2015), Speculative Design is identifiable as an approach which distances itself from the pressing demands of the market, interpreting design as «a medium to focus on concepts and artefacts, which, rather than solving problems, ask questions and open issues».

Drawing on cultural references such as futurology, politics, philosophy and literary fiction, Speculative Design is aimed at critically re-thinking the dialogue about new technological realities and human relations, configuring a paradigm in which design processes are implied “beyond” innovation.

Thus, turning away from the achievement of strictly commercial goals, Speculative Design moves forward through the iteration of “what if” questions, that are intended to open debate and discussion about the kind of future people really want, or do not want (Dunne & Raby, 2013).

The implementation of this approach into the realm of SMEs may foster an instance of design intended as a vehicle for “transformation” (Borja de Mozota, 2006), able to inform the entrepreneurial vision with imaginative suggestions, and to enrich the corporate value in terms of learning and growth.

### 2.2.2 A Design-Driven model of cooperation



Jegou, Verganti, Marchesi, Simonelli & Dell’Era, 2006

According to Verganti (2009; 2018), the concept of Design-Driven Innovation is related to a managerial vision resembling the roles of design and technology to push more than market requirements, in order to trigger breakthrough innovations through the production of new languages and meanings.

Able to simultaneously consider and evaluate the different spheres of design, technology, and market, this interpretation provides a very useful perspective from which observe, analyse and promote occasions to implement design processes within the business environment.

In fact, such perspective allows firms and companies to interpret the involvement of design as an opportunity to develop “semantic capital” (Floridi, 2018), in accordance with the shift from tangible to intangible affecting contemporary industrial paradigms (Celaschi & Montanari, 2017).

By inverting the “common” tendency according to which business management is usually addressed, Design-Driven Innovation paves the way to a paradigm in relation to which privileging a meaning-oriented approach to innovation could generate also beneficial effects from a market-oriented point of view.

Other fundamental prerogative related to this concept is the emphasis it places on the dynamics related to the cooperation between designers and managers, which are meant to be “closed and not open” (Verganti, 2009), assuming from both sides a careful selection of the collaborators to work jointly with. In this sense, a relevant impact could be achieved by engaging figures capable to mediate between designers and managers, defined as “interpreters” who belong to the world of cultural production, and are directly involved in the production and investigation of social meaning (Verganti, 2009; 2018).

For the aforementioned reasons, Design-Driven Innovation is here pointed out as a vantage point from which investigate the dynamics inherent to design processes, whether these originate from a requirement advanced by an entrepreneur or from a proposal developed by a designer (Bassi, 2013).

Furthermore, the referral to the concept of Design-Driven Innovation offers an opportunity to implement the four main evaluation parameters considered in the Art Based Framework (time/space, internal/external) with another couple of indicators (incremental/radical innovation, functionality/meaning).

However, given the object of the overall analysis, where the study of cooperative approaches to innovation is strictly targeted towards SMEs, it is necessary to provide a further interpretative layer, allowing to specifically frame the concept of Design-Driven Innovation at a small and medium business scale. On this point, the reference to the “four powers” of design - which are identifiable, as seen, in the domains of design as “good business”, “differentiator”, “integration”, and “transformation” - could help to bridge the gap between the world of SMEs managers and that of designers (Borja de Mozota, 2006).

On the one side, such reference could support SMEs in developing a deeper capability to understand the strategic value offered by the introduction of design in their business, eventually leading managers to invest more in relational assets (Zurlo & Cautela, 2012).

On the other side, the same reference could support designers in better defining their own practice, situating it “for”, “through”, “as” and/or “beyond” innovation, enhancing their awareness in dealing with SMEs and in positioning themselves within the corporate ecosystem.

# 3. Cross-innovation between CCIs and SMEs

## 3.1 The advantages of the interaction between CCIs and SMEs

Innovation is often referred to help companies differentiate themselves from competitors and improve productivity (Urbact, KEA, 2015). It is fostered by connected networks, collaboration, exchange of knowledge, learning and the benefits provided by cross-innovation, through the development of new connections between sectors and disciplines. Creativity can be understood as a multidisciplinary process that involves several sectors at the same time: from culture to economics, from science to technology. *Culture-based creativity* (KEA, 2015) can be defined as the ability of artists and cultural and creative industries, professionals and operators to think metaphorically, challenging conventions, breaking the natural order of thought and symbols, creating new ways of thinking and organizing reality, objects, the people who belong to it.

By spill-over effect we normally mean knowledge spill-over (Institut für Innovation und Technik, 2014), that is an exchange of knowledge between individuals, companies or social communities that can prune the development of new products, services and processes. The spill-over effect (Schiuma, 2011; Urbact, KEA, 2015) can be defined as the set of benefits deriving from the activities of the CCIs (including artists and creative professionals) that determine positive effects on other sectors of the economy or society.

These positive externalities derive from processes through which culture-based creativity spreads from CCIs in all economic sectors and industries, thus contributing to innovation in the economy. Generating *creative-spillovers* (KEA, 2015) therefore means allowing culture-based creativity to interact with other forms of innovation and processes (which can be scientific, technical or commercial) in order to break the boundaries between the disciplines, introducing intuition and imagination in business or organizational processes, to help companies innovate. Knowledge spillovers refer to the new ideas, innovations and processes developed within arts organizations and by artists and creative

businesses which spill-over into the wider economy and society (Tom Fleming Creative Consultancy, 2015).

The spillover effect occurs mainly thanks to certain conditions, such as the existence of technological gaps that encourage companies to learn from others (benchmarking); absorption of new knowledge from different sectors; local scale of the virtuous interventions activated and diffusion on the territory. While the spillover effect describes the impacts that derive from the transfer of knowledge, cross-innovation leads to the spillover effect and should be understood as the management of an innovation process that facilitates the involvement of new complementary knowledge: products, services and processes of other sectors. This mutual exchange can take place in two ways (Institut für Innovation und Technik, 2014: 4):

- 1) Transfer of knowledge and solutions, through the identification of analogies between sectors;
- 2) Promotion of intersectoral collaboration.

Cross-innovation concerns the transfer of existing technologies, systems, concepts or general principles from one sector to another in order to solve problems or respond to specific problems in that sector (Institut für Innovation und Technik, 2014: 4). This can be done through technologies, patents, specific knowledge or new business models.

There are two forms of cross-innovation, each linked to a specific process:

- Outside-in process: transfer of solutions or ideas from outside the sector;
- Inside-out process: research of new applications of ideas and own solutions in other sectors.

The regional SWOT Analysis carried out under the DIVA project showed that cultural and creative industries differ greatly from traditional industrial sectors. The corporate structure of the CCIs is very heterogeneous, in terms of company structures, turnover, employment, markets, distribution channels and business models. Another difference concerns the low capital intensity which does not favor market entry and the insufficient availability of economic resources which inhibits the growth of companies due to the difficulty of making investments in research and development. Human capital is of primary importance and is largely made up of staff with post-graduate education.

The cultural and creative industries are very open to collaboration along the entire value chain and strongly customer and service oriented, which helps to access

internal innovation processes. This aspect is fundamental since it contributes to spill-over and cross-innovation with traditional industrial sectors.

Both CCI and SMEs are oriented towards mutual collaboration, but the real opportunities in reality are few.

As noted, in daily practice, CCIs act mainly as providers of creative services for SMEs, and this does not generate innovative processes. Collaborations geared towards mutual exchange, however, and experimentation, when they occur, find fertile ground for mutual hybridization. The occasions for which the collaborative experiences remain isolated episodes depend essentially on two reasons: poor knowledge of CCIs and their potential by SMEs and few opportunities for encounter between these two worlds.

On the other hand, the lack of opportunities for collaboration depends on the diversity of perspectives. From the point of view of SMEs, the CCIs reveal that they do not know much about the company and are not oriented towards the market; on the contrary, the CCIs consider SMEs too focused on business objectives and unable to grasp the values, also immaterial and experiential, inherent in a collaboration with the cultural sector. In order for these opposite worlds to dialogue and find common objectives, the figure of a mediator, who knows both realities and is able to propose solutions, resolve conflicts, help in disseminating the results of cross-fertilization on the territory.

There is little mutual understanding; moreover, the benefits of investing in a collaboration between CCIs and SMEs are not recognized enough. Furthermore, the creative and cultural sector proves to be far from administrative processes and not used to structuring complex projects. Companies are however very open to collaboration, which is seen as the possibility of innovation, the acquisition of new perspectives, the creation of stimulating experiences. However, it is necessary to clarify the methods and objectives of the collaboration, especially as regards the expected final output and timing. The possibilities to explore different solutions make collaboration more open to innovations and social and cultural activities; the outputs become innovative because they cannot be developed outside such a collaboration.

All three regions consider the role of mediator to be necessary to support the meeting between traditional companies and CCIs organizations, improve their cooperation and act as guarantor of the skills and reliability of the companies/ organizations involved.

The most important challenge is to create the mental basis for collaboration. By examining opportunities and threats related to collaboration between CCIs and

SMEs, it emerges that there are cultural barriers and practical issues between disciplines, such as lack of opportunities for contact and opportunities to work together. It has been recognized, however, that not everyone wants to work in a team and appreciate the expertise of other disciplines: in this sense there is a need to develop new skills such as teamwork, empathy, listening and communication. The positive effects of medium-long term cross-innovation are the result of collaboration along mutual value chains, the creation of jointly used innovation platforms and intersectoral mobility of specialized work. Therefore, networking cultural and creative industries with traditional industry and vice versa should be a priority to facilitate cross-innovation.

A company does not only need to be efficient and develop its production optimally: it needs a strong brand, motivated employees who are able to work in a team and recognize themselves in company values, to create new products and services capable of satisfy their customers and attract new ones.

If we consider the company as a living organism, it is only through organizational learning (therefore bringing innovation in company know-how) that the production process can be changed in an innovative way (and therefore creating new products/ services) and not starting from the desired result/ final output (which it would only change the corporate image towards the market but would not bring any internal innovation in terms of product/ process)! For this reason, artists and cultural and creative industries, professionals and operators play a crucial role in the business innovation process: their ability and competence are based on the ability to create from scratch, question consolidated routines and develop new content and meanings.

Cultural and creative professionals and operators as well as the cultural and creative enterprises can be very useful for companies in traditional industries to overcome different type of challenges they are facing, including issues concerning product development, innovation, communication, human resource development, intercultural dialogue etc (European Union, 2012).

The advantages of the interaction between CCIs and SMEs in a cross-innovation perspective are the following (Institut für Innovation und Technik, 2014; Urbact, KEA, 2015; Darsø 2004, European Union, 2012):

- **Improve the management of human resources**, allowing the spread of culture and creativity in the organizational environment, both through direct investments in art and culture, and with targeted actions towards staff, using artistic practice to stimulate organizational learning and team building, also improving social relations within an organization;

- **Strengthen organizational processes** by helping to develop creative products or methods of direct involvement of the user/ final consumer that takes into account his personal creativity in relation to his emerging needs;
- **Development of new products and services** capable of combining expressive design and components such as symbols or art aesthetics, allowing companies to interact with customer sensitivity and create a unique relationship with them;
- **Support the branding and communication strategy** by adding a cultural and creative or artistic dimension as part of the distinctive identity of a brand. CCIs also contribute to stimulating a narrative of places, by relating, through corporate storytelling, territories and corporate brands.

Intersectoral cooperation can therefore stimulate creativity and innovation in businesses. The potential of these contacts between different sectors must be further explored: policy makers play an essential role in this phase.

The actions deemed necessary to strengthen cross-innovation are (Urbact, KEA, 2015):

- 1) Capture and understand your local cultural and creative resources;
- 2) Raise awareness on the potential of creative spill-over and its benefit to the culture and creative sector;
- 3) Raise awareness on the creative skills and competences of the CCIs to other sectors;
- 4) Identify local “creative mediators” able to bridge the gaps between culture and creative sectors and other sectors of the economy;
- 5) Encourage accidental encounters;
- 6) Establish a light structure responsible for overseeing the implementation of creative spill-over, under the transversal authority of both the economic and cultural departments;
- 7) Designate a creative director at city level;
- 8) Set up monitoring and evaluation mechanisms to understand the impact of policy measures on supporting creative spill-over and cross-innovation.

It is therefore necessary to identify the creative and cultural resources in the reference territory, to identify any positive effects in terms of dissemination of creative content; increase the connections between creative and traditional

sectors through concrete actions, such as workshops and company collaborations. It is also important to dispel stereotypes based on intangible production related to art, which automatically contribute to making the cultural sector perceive as high risk for businesses. It is essential help enterprises to eliminate these stereotypes to encourage a necessary change of mentality in business environments and in the public sector, which leads to awareness of the high economic (as well as cultural) value of all forms of creativity and innovation.

The figures of cultural and creative mediators (**innovation catalyst**) are those who translate the different languages and perceptions to allow and strengthen collaboration between different industrial sectors. This interdisciplinary collaboration must be supported in the territories through the creation of dedicated spaces, events (matchmaking, training sessions, conferences, workshops, cultural cafes, etc.) that facilitate the exchange of information, knowledge and ideas between various actors, entities and disciplines favoring an environment of sociability and conviviality.

This exchange between different stakeholders could contribute to defining strategies, identifying good practices, raising awareness of the positive effects generated by the artistic and creative sector, proposing concrete actions and allowing cross-communication between various departments and public authorities, institutions and private organizations.

# 4. Surveys

## 4.1 Best practices of collaboration between CCI and SMEs analysis

For the purpose of the model, at least 3 best practices have been analyzed for each region in the past 5 years. A brief history of the collaboration between CCIs and SMEs has been provided, with information on the sector to which they belong, the location and the duration of the collaboration.

The best practices provided for the analysis by the DIVA partnership largely concern extemporaneous collaborations between creative and traditional industries, aimed at experimentation, mutual contamination, development of new products/services.

They involved ICT companies, manufacturing companies, creative companies, in order to create mutual knowledge initiatives and to make artists work together with computer scientists, video makers with project managers, graphic designers with the start upper to transform simple ideas into real business projects.

Thanks to the work carried out by the whole partnership in providing useful cases to understand the reality of the individual regions, it was possible to capitalize on the results of numerous projects, such as SMATH, CO-CREATE, CHIMERA, SMARTINNO, CAB.

Starting from the tools used by the regions in these projects would certainly be useful in order to organize the first moments of meeting between CCIs and SMEs and make sure that, through the DIVA project, these collaborations are no longer short-term, but can represent a real investment for all the companies involved.

## 4.1.1 Veneto Region

### 1 BEST PRACTICE:

REGION: Veneto.

NAME, CITY, CORE BUSINESS OF CCI: Echidna, Cultural association, Scenic and performing arts.

NAME, CITY, CORE BUSINESS OF SME: Koinee', Maerne di Martellago (Ve), Contact center multiservice.

DURATION OF INTERACTION: 3 months.

LOCATION OF INTERACTION: company.

ARRANGEMENTS FOR FINANCING COOPERATION: co-financed by a municipality network project and co-financed by a private foundation and partially covered by tickets.

SHORT STORY OF INTERACTION: Born 10 years ago the IL LAVORO FA CULTURA Project, promoted and supported by a network of 14 Municipalities of the Brenta and Miranese Riviera, has involved about fifty places of work. Small, medium and large companies of any sector and any production or service area have hosted artists and professional companies of scenic art (theater, dance, music, video, etc.) for different periods and with methods studied according to the business context). Born out of an intuition of cultural practice to experiment an attempt to consider a productive place belonging to the community and, through the use of artistic practices, to produce an indirect benefit for the company itself and for the territory; in fact, the outcome of the work process ended with a "public restitution" showing that the non-secondary element for the company consisted (and consists) of this.

Exploratory meetings, inspections, stories of entrepreneurs, vision of materials and workshops with artists, are the tools used to obtain results that have produced a legacy to the company in terms of awareness, sometimes of marketing, business training, and satisfaction and sense of belonging to a social context.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: -

REFERENCE WEBSITE: <http://www.echidnacultura.it/>

### 2 BEST PRACTICE:

REGION: Veneto.

**NAME, CITY, CORE BUSINESS OF CCI:** Misurauno | Design Studio - Padova Industrial design - Exhibition design - Graphic design - Web design - UX/UI design.

**NAME, CITY, CORE BUSINESS OF SME:** Ma.Gi.Ca Illuminazione - Noale (Ve), Production of metallic structures and chandeliers for interior lighting.

**DURATION OF INTERACTION:** 4 weeks.

**LOCATION OF INTERACTION:** They started to cooperate during the «Co-create Camp» hosted in SMAU fair on 23 March 2018 located in Padua.

**ARRANGEMENTS FOR FINANCING COOPERATION:** Any funds received from CCIAA VE RO.

**SHORT STORY OF INTERACTION:** They started to cooperate during the «Co-create Camp» hosted in SMAU fair on 23 March 2018 located in Padua. After that they developed a project of lighting product with detachable light source system to inspire "The free report between elements, the pleasure of interpreting and live the spaces". Design of a new lighting product that involves the use of a new connection with the final user, with particular attention to the emotional factor. New features compared to the traditional lighting products, by using innovative components in this sector.

One 3D rendering was realized and presented at the International Event in Milan (20 April at Fuori Salone).

**THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?**

The interaction took place within Interreg MED CO-CREATE Project.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** The interaction had the supervision of Politecnico of Milan partner of Co-Create project.

**REFERENCE WEBSITE:** n/a.

### 3 BEST PRACTICE:

**REGION:** Veneto.

**NAME, CITY, CORE BUSINESS OF CCI:** Beatrice Piccoli. Young visual and product designer who works in collaboration with the Research and Development department of Galileo Visionary District (Padua) as a freelance designer.

**NAME, CITY, CORE BUSINESS OF SME:** De Zotti Design - Ceggia (Ve).

Custom-made furniture, solid wood bathroom furniture, to design and manufacturing flooring planks, crafting with Venetian briccola post wood and

manufacturing furniture, wall and floor coverings, and accessories with the widest range of shapes and functions.

**DURATION OF INTERACTION:** 4 weeks.

**LOCATION OF INTERACTION:** They started to cooperate during the «Co-create Camp» hosted in SMAU fair on 23 March 2018 located in Padua.

**ARRANGEMENTS FOR FINANCING COOPERATION:** Any funds received from CCIAA VE RO.

**SHORT STORY OF INTERACTION:** They started to cooperate during the «Co-create Camp» hosted in SMAU fair on 23 March 2018 located in Padua. After that they developed a project “A new way to use wooden samples”.

The idea was to transform the wood essences samples into a new attraction and to stimulate customers’ interest through interaction and surprise. The main objectives are:

- customer care and reducing the distances;
- create a new approach to experience samples that may surprise, interest and entertain the customers - emphasize the premium quality of materials and products.

One prototype was realized and presented at the International Event in Milan (20 April at Fuori Salone).

**THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?**

The interaction took place within Interreg MED CO-CREATE Project.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:**

The interaction had the supervision of Politecnico of Milan partner of Co-Create project.

**REFERENCE WEBSITE:** n/a.

INFORMATION PROVIDED BY VENETO REGION-CENTRAL DIRECTION OF CULTURAL HERITAGE AND SPORTS AND CHAMBER OF COMMERCE OF VENICE-ROVIGO CCIAA VE RO.

## 4.1.2 Friuli Venezia Giulia Autonomous Region

1 BEST PRACTICE: SMATH Speed Dating.

**REGION:** Friuli Venezia Giulia

**NAME, CITY, CORE BUSINESS OF CCI:** n/a

**NAME, CITY, CORE BUSINESS OF SME:** n/a

**DURATION OF INTERACTION:** 1 day

**LOCATION OF INTERACTION:** PAFF - Palazzo Arti Fumetto Friuli, Pordenone

**ARRANGEMENTS FOR FINANCING COOPERATION:** Interreg MED Programme - Project SMATH

**SHORT STORY OF INTERACTION:**

The aim of SMATH project is to create "Smart atmospheres" where cultural engines and the value enhancing services interact together for the enhancement of business oriented and product oriented creative enterprises.

"Smart atmospheres" are crucial for fostering creative entrepreneurship. That is what SMATH project is about.

So, we have got a team of professional facilitators involved and started with a question: how might we create a "smart atmosphere"?

How can we create the perfect conditions for engaging entrepreneurs? The World Café is a structured conversational process meant to stimulate knowledge sharing and the circulation of ideas. The SMATH World Café foresaw matching activities such as Speed Dating.

The event took place on March 22, at Palazzo del fumetto in Pordenone, a cultural centre dedicated to comics and illustration, sanctuary for creativity.

We took three steps:

1. Inspiration, with Storytelling; 2. Ideation, with Design Thinking; 3. Matching, with Speed dating.

### 1. Inspiration

The facilitators warmed up the participants with storytelling. We shared stories of innovative enterprises. How simple men lit the spark of ideas, overgrew expectations and created new opportunities. We introduced our special recipe: 5% inspiration, 95% "perspiration" (i.e. passion and motivation). Real innovators never give in. Positivity, openness and collaboration can really make a difference.

### 2. Ideation

The participants were asked to express a relevant issue, question or idea they want to share as a starting point for an enterprise. All the notes have been collected and divided in "affinity areas".

From the beginning many ideas seemed to converge towards some specific points. The participants share the same needs and can now collaborate to create common solutions.

### 3. Matching

In order to facilitate the mutual engagement, two interaction groups have been created.

Within each group, following the "Speed-dating" format, the participants could meet each other and chat. Due to limited time, the whole process has been effectively facilitated. As a result, we mapped the "mutual affinity" of all participants.

### Outcomes

The World café provided very concrete and useful answers on different levels: the ideas, the entrepreneurs, the territory. The insights we collected, are the fertile ground for the next steps of the project.

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?

»SMATH - smart atmospheres of social and financial innovation for innovative clustering of creative industries in med area«

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: -

REFERENCE WEBSITE: <https://smath.interreg-med.eu/>

## 2 BEST PRACTICE: ChIMERA Living Labs.

REGION: Friuli Venezia Giulia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: n/a

DURATION OF INTERACTION: 3 meetings, 3 h each

LOCATION OF INTERACTION: Trieste

ARRANGEMENTS FOR FINANCING COOPERATION: Interreg MED programme, project ChIMERA

SHORT STORY OF INTERACTION:

ChIMERA is a project financed by Interreg MED programme aimed at enforcing innovation of CCI at European level through the development of transnational clusters, European networks and territorial synergies among companies, research centres, public authorities and civil society.

Living Labs (LLs) are defined as user-centred, open innovation ecosystems based on systematic user co-creation approach, integrating research and innovation processes in real life communities and settings.

LLs are both practice-driven organisations that facilitate and foster open, collaborative innovation, as well as real-life environments or arenas where both open innovation and user innovation processes can be studied and subject to experiments and where new solutions are developed.

LLs operate as intermediaries among citizens, research organisations, companies, cities and regions for joint value co-creation, rapid prototyping or validation to scale up innovation and businesses. LLs have common elements but multiple different implementations. During the development, the Lead of the LL community will identify the element to be used in the different steps.

The main goal of ChIMERA FVG Living lab was to identify the main services to be provided by the future regional Cluster for culture and creativity. The activities were developed with a design thinking approach with the coordination of an external experts and were divided into 3 phases: 1) «Bootcamp: planning and concept design», 2) »Design Workshop: Prototype design cycle« and 3)»Innovation camp: Innovation design cycle«.

Phase 1: After a preliminary analysis phase that identified the needs and the state of the art of the CC sector in FVG, the Bootcamp represented the first meeting with the relevant regional stakeholders. During the Bootcamp, participants had the chance to get in touch with each other and with Regional administration in order to better focus the services to be implemented by the future regional cluster. Thanks to the Bootcamp were identified the main action areas to be developed and deepened during the next phases.

Phase 2: The Design workshop, was aimed at turning, through a co-creation approach, ideas and needs identified during the Bootcamp into concrete proposals and services to be used by possible users. The results of this phase then were used in order to shape a prototype of the services to be offered by the cluster.

Phase 3: During the last phase, after an extensive dialogue between the external experts and the local project partner, aimed at identifying the best possible combination of services, aimed to adequately serve the local needs, 4 main services were finally fully modelled:

1. Call for project's helpdesk:
2. Skills Catalogue
3. Advisory helpdesk
4. Marketing and Communication

Those services will be actually delivered in the framework of the regional culture and creative cluster, which will be implemented by 2020.

#### THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?

» CHIMERA: Innovative cultural and creative clusters in the MED area«

#### UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:

No university or research centres were involved in any study of the interaction.

The Living Lab methodology had been designed by Distretto Produttivo Puglia Creativa, a cluster of cultural and creative industries partner of CHIMERA project, while the activities were implemented thanks to the involvement of external experts in cluster management.

REFERENCE WEBSITE: <https://chimera.interreg-med.eu/>.

### 3 BEST PRACTICE: Mash up "arts/tech/biz".

REGION: Friuli Venezia Giulia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: n/a

DURATION OF INTERACTION: 09-11/11/2016 (3days)

LOCATION OF INTERACTION: University of Udine

ARRANGEMENTS FOR FINANCING COOPERATION: INTERREG IPA Adriatic 2007-13

#### SHORT STORY OF INTERACTION:

Mash up initiative has been firstly developed and tested in the Project "SMARTINNO": general objective of the project was to develop a smart cross-border network to monitor and support innovation in SMEs and start-ups to increase their competitiveness. Furthermore, it was aimed to support sustainable growth of SMEs and start-ups through the design and implementation of financial instruments, coaching and mentoring programs on how to improve investment readiness. In this context, "Art/Tech/Biz" Mash Up, inspired by the Startup Week

Ends model, was an initiative aimed to mix the skills of creative, technical-IT and management experts and provide a unique opportunity not only to find new contacts for their own business projects, but also to provide a train on the field.

Participants (may be creatives, entrepreneurs, free-lance or start-upper) apply together as a team (each with at least 1 creative, 1 IT technician and 1 management expert); during 3 days of work they have the opportunity to jointly develop innovative business projects. A team of expert facilitators supported the participating teams throughout the duration of the event. “Mash up” format allows the artist working together with the computer science, the maker with the project manager, the graphic designer with the start upper to transform simple ideas into a real business project. Coordinated and guided by a team of young professionals, the participants will be gathered in groups and will have the opportunity to exploit the synergies between their different skills to develop real entrepreneurial projects in just 3 days.

## Results

The event was co-ideated and co-ordinated by FINN in collaboration with Paco Lab and over 10 facilitators from Italy, Slovenia and Austria; more than 60 people participating per day; Participants’ Improvement of skills and competences, direct promotion of the business projects /start-ups; involvement of local and cross-border start-up ecosystem stakeholders.

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?

SMARTINNO - Development of Smart Networks to develop competitiveness of SME in Adriatic area - IPA Adriatici CBC 2007-2013

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: n/a

REFERENCE WEBSITE: <http://www.smartinno.eu/>.

4 BEST PRACTICE: “CAB Acceleration Programme - Fast Prototyping”.

REGION: Friuli Venezia Giulia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: n/a

DURATION OF INTERACTION: 2 days (18-19/12/2018)

LOCATION OF INTERACTION: Udine, Friuli Innovazione Scientific and Technological Park

ARRANGEMENTS FOR FINANCING COOPERATION: INTERREG IPA Adriatici 2007-13

#### SHORT STORY OF INTERACTION:

The CAB project (Crossborder Acceleration Bridge) aims to improve the overall capacity of innovation to increase the competitiveness of the area of North-East Italy and Slovenia thanks to a network of Italian and Slovenian key players that will jointly process, test and implement a new cross-border service for business acceleration. In particular, the project is aimed at promoting investments in development of new innovative products and services and among transfer of technologies from R&D centers to businesses, with a particular focus on SMEs. Fast Prototyping workshop is one of the initiatives that are part of CAB Acceleration Programme. The workshop has been delivered in cooperation with experts of PiNA Creative association with a strong background specialization in non-formal learning methods to guide heterogeneous teams in defining concrete objectives and results. They have supported the participants in a process of understand how it is possible to realize any project through the Design Thinking approach and Fast Prototyping techniques (rapid prototyping).

Prototyping and quickly testing an idea is one of the cornerstones of Design Thinking method. In particular, rapid prototyping allows you to quickly explore new ideas and validate different choices while keeping the focus on the user. During the workshop, the PiNA facilitators provided participants with all the theoretical fundamentals and techniques to prototype in a very short time, each time choosing the level of fidelity appropriate to the project and understanding, in a spectrum ranging from paper prototypes to prototypes written in code, as is better to invest time.

The group of participants was very dynamic and various, from demographic point of view (age from 22 to 52 years, male and female), field of work (business, marketing, technical, creative) and experience in prototyping and the need to work on their business idea. Participants had different experience and background in design thinking. The majority joined with the intention to work on their business idea and at the same time were open to develop and support other's ideas. Due to diversity and heterogeneity some groups were able to support each other with their different expertise and point of views enabling cross competence effect, while few groups were smaller in number, less divers and thus less innovative.

The participants demonstrated full engagement from the beginning till the end, being curiously involved in the "game of the training" using their "passports" to collect miles for various tasks. They presented 16 business ideas and out of them 5 were voted to be developed in groups (from 3 to 6 participants). The majority demonstrated the will to learn, empathy, curiosity, cooperation and also out of the box thinking and creativity. The later proved to be missing at some points. Few

individuals were stuck in their own idea which slowed down the process in the group and did not fully enable other members to take in the method and develop the prototype.

#### Achieved results

- 26 mostly participants
- Enhanced creativity and innovation among participants
- Demonstration of empathy
- Design thinking method used in practice
- Established 5 heterogeneous teams with diverse background and experience
- 26 participants with design thinking experience transforming the initial ideas through prototyping and testing (26 participants who went through the main steps of design thinking, understand the necessary phases (empathize, define, ideate, prototype, test) and gain insights of human centred and non-linear approach.) Design thinking and its applications to the event resulted in all 5 ideas becoming a prototype, some ideas ready to enter next stage of their business idea development.

#### Tools and materials used:

- “Passport” for each participant to map the process and to reflect upon it
- Programme overview poster
- Posters and working documents (elevating pitch form, my user, double diamond, users’ journey)
- Design thinking method materials (paper, cardboard, posters, plasticine, scissors, glue, Lego, tape, Stanley knife, coloured paper, colour pens, pens, pencils, rope, pack of eggs, plastic bags, post-its, inspirational cards)
- Flip chart
- working surface for groups
- Speakers and beamer
- Time keeping accessories (singing bowl)
- Participants were invited to bring and use their own gadgets (lap top, smartphones)

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?

CAB - Cross Border Acceleration Programme

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: Ca' Foscari University made a short review/ analysis of the CAB Acceleration Programme.

REFERENCE WEBSITE: <https://www.ita-slo.eu/it/cab>

INFORMATION PROVIDED BY FRIULI VENEZIA GIULIA AUTONOMOUS REGION -DEPARTMENT FOR CULTURE AND SPORTS.

### 4.1.3 Slovenia

**1 BEST PRACTICE:** Biennial of Design - BIO 50\* (2014).

**REGION:** Slovenia

**NAME, CITY, CORE BUSINESS OF CCI:** n/a

**NAME, CITY, CORE BUSINESS OF SME:** Company Steklarna Hrastnik (glass production), Kamena (natural stone treatment), Gorenje (household appliances producer), Eles (national electricity distributor), Petrič (urban facilities, transport infrastructure, construction and energy), Consensus (PR), Interseroh (zero waste solutions), Riko (engineering), Vo-Ka (water-sewage), Petrol (oil distributing company) and others.

**DURATION OF INTERACTION:** February-September 2014 (and some longer).

**LOCATION OF INTERACTION:** Ljubljana (main exhibition), collaborations long distance and in other countries.

**ARRANGEMENTS FOR FINANCING COOPERATION:** Ministry of Culture Republic of Slovenia, sponsors/companies, donors, Creative Industries Netherland, ticket and sales income.

**SHORT STORY OF INTERACTION:**

The 50th anniversary of the Biennial of Design, BIO 50: 3, 2, 1 ... TEST, organised by Museum of Architecture and Design, transformed BIO from traditional industrial design exhibition - into a multidisciplinary experimentation & production platform and six month collaborative process - where 120 international creatives, local and international mentors, institutions and companies collaborated within 11 challenges on the topic Designing Everyday Life. On topics like water, mobility, space, public space, hacking, crafts etc.

- A 6-month collaboration process produced 58 projects, which presented the possible futures of design. BIO 50 attracted 11.000 visitors at the Museum of Architecture and Design (MAO), Museum of Modern Art and Jakopič Gallery. Together with the side events programme BIO 50: NOW consisting of 18 very diverse exhibitions and more than 90 different events, guided tours, workshops, performances and talks that brought design to broader audience, the Biennial exhibitions and events were attended by around 50.000 visitors throughout Ljubljana (18 September-7 December 2014).
- BIO 50 was published in an important international design media such as Uncube, Dezeen, Abitare, Frame, Designboom, ICON, Disegno, Domus and others. As an event endeavoured to redefine the form of design events, it received an immense attention of foreign professional public. BIO 50 was presented in the book As Seen:

Design exhibitions that made history of design (Yale University Press, written by renowned curator Zoe Ryan, Chair and Curator of Architecture and Design at the Art Institute of Chicago. And was noted as one of the best design exhibitions in 2014 (Abitare, Uncube ...).

- Some of its project and collaboration continue event today (Made In Platform, Dresnik, Nanaourism idr).

International Open Call for Collaboration on 11 locally and globally interesting themes/challenges: <http://50.bio.si/en/about/#call-for-applications>.

- Project & collaborations <http://50.bio.si/en/about/>
- Themes/challenges, partners, companies, mentors, participants: <http://50.bio.si/en/themes/>

- Collaborations continued after the project ended:

<http://50.bio.si/sl/teme/bio-50/prispevek/532/bio-50zgodba-se-nadaljuje/>

- BIO model has been used and reproduced in many other contexts and has served as an example for similar creative collaborations, organisations, advanced design events, festivals and biennials - including: - Centre For Creativity [www.czk.si](http://www.czk.si) - Matera 2019, European Capital of Culture:

<https://www.matera-basilicata2019.it/en/news/1030archives-as-driver-for-the-creative-communities.html> - Istanbul Design Biennial 2018:

<http://aschoolofschools.iksv.org/en/#section-new-about-detaillink> - Atelier

LUMA, Arles: <https://atelier-luma.org/en/about> - Platform Made In

<https://www.madein-platform.com/collaborations> - Steklarna Hrastnik & Anika

Fray - projekt Pre-Mould Lights that I developed for #BIO50 in Ljubljana with the support of #Steklarna Hrastnik and in the »Hidden Crafts/skrite obrti« group mentored by Tulga Beyerle

(<http://www.annikafrye.de/portfolio/pre-mould-lights/>) je bil leta 2015 del XXI Triennial di Milano.

- Other project after BIO: Designing Life

[http://www.artlaboratory-berlin.org/html/eng-exharchive.htm?fbclid=IwAR17xdiskzs1lL5tBemr\\_PEAiQwVLNGEcaerCAY\\_xZn98GNMa66v1licxWw](http://www.artlaboratory-berlin.org/html/eng-exharchive.htm?fbclid=IwAR17xdiskzs1lL5tBemr_PEAiQwVLNGEcaerCAY_xZn98GNMa66v1licxWw) • Knowing Food:

<http://www.re-generacija.si/> ,

<https://www.ljubljana.si/sl/moja-ljubljana/applause/> ,

<http://icp-lj.si/pobiramo-predelamo-in-izdelamo/> • Hecking

<http://www.hackinghouseholds.com/> • Hidden crafts;

<https://www.pamono.com/designers/annika-frye> ;

<https://www.annabadur.de/RADIO> • Old School Ilica:

<http://www.o-a-z-a.com/en/projects/old-school-ilica> •

Nanoturizem <https://www.viennadesignweek.at/en/archive/2018/nanotourism/>

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:

- Book Designing Everyday Life (2014); edited by Jan Boelen, Z33 and Vera Sacchetti Park Books: <https://www.parkbooks.com/index.php?pd=pb&lang=en&page=books&book=599>
- Book As Seen: Design exhibitions that made history of design (Yale University Press, written by Zoe Ryan, Chair and Curator of Architecture and Design at the Art Institute of Chicago <https://www.amazon.com/As-Seen-ExhibitionsArchitectureHistory/dp/0300228627>
- Continuity and change : the Biennial of Industrial Design over the first twenty years (2015), Požar, Cvetka
- Bienale kot proces sodelovanja = The biennial exhibition as a process of cooperation (2014) Vardjan, Maja
- Master's thesis New forms of cooperation between culture and the economy (2016), Anja Zorko: <https://repozitorij.unilj.si/lzpisGradiva.php?id=87753&lang=slv> • International press coverage: <http://50.bio.si/en/BIO-inmedia/> • etc.

REFERENCE WEBSITE: [www.50.bio.si](http://www.50.bio.si)

**2 BEST PRACTICE:** Biennial of Design - BIO 25 (2017).

**REGION:** Slovenia

**NAME, CITY, CORE BUSINESS OF CCI:** n/a

**NAME, CITY, CORE BUSINESS OF SME:** more than 70 partners were included in cooperation:

[https://www.rtvsllo.si/files/poezija/20170517\\_bio\\_diagram\\_digital\\_back.jpg](https://www.rtvsllo.si/files/poezija/20170517_bio_diagram_digital_back.jpg)

**DURATION OF INTERACTION:** September 2016-May 2017.

**LOCATION OF INTERACTION:** BIO 25 exhibition 25 May to 29 October 2017 in Ljubljana and seven local interventions along with the outcomes of the exploratory work of each project team, gathered under the main exhibition umbrella and accompanied by the dedicated catalogue.

[www.abitare.it/wp-content/uploads/2017/06/Biennale-Lubiana-00-Diagramma-BIO-25-1024.jpg](http://www.abitare.it/wp-content/uploads/2017/06/Biennale-Lubiana-00-Diagramma-BIO-25-1024.jpg).

**ARRANGEMENTS FOR FINANCING COOPERATION:** Ministry of Culture Republic of Slovenia, European Regional Development Found, sponsors, donors, Creative Industries Netherlands, ticket and sales income.

**SHORT STORY OF INTERACTION:**

Organised by the Museum of Architecture and Design in Ljubljana, 25th Biennial of Design FARAWAY, SO CLOSE responds to the observation that although the city remains the model within which the evolution of contemporary society is discussed

and interpreted, we are recently witnessing a growing percentage of people that leave the city for other contexts and environments. The Biennial develops from the physical exploration of seven conditions all over Slovenia on which designers were invited to reflect. This is a contemporary phenomenon characteristic of our era: young, informed and emancipated people who have grown up within urban models bring their values into non-urban spaces. The theoretical appropriation of the so-called Alterurban within the context of BIO 25 has been made possible by the de-centralization of the biennial itself, together with the physical observation and response of the participants. The framework of FARAWAY, SO CLOSE is an experiment in formats: the designers have been asked to think of a potentially novel interpretation of a Slovenian local dimension in order to investigate new questions that can also be seen as crucial in a broader context.

- BIO25 develops at seven locations in Slovenia. International creative figures, named Translators, have been chosen for their ability to use design and architecture as tools to investigate contemporary issues. Alongside them, selected Slovenian individuals from various fields, named Profiles, offer their knowledge and originality as inspiration in order to articulate design practices and a speculative scenography to be presented at the Biennial. Divided into seven groups, participants are developing possible scenarios that enquire into local and global issues, using the existing Slovenian territory as a paradigm.

- Translators and Profiles, together with selected participants, form 7 teams or Episodes: UNDERGROUND RELEASE is set in the subterranean world of caves in the Mayor's Cave near Grosuplje; OCCUPYING WOODS at Rožni studenec near Kočevje, edge of virgin forest; AFTER UTOPIA responds to former mining infrastructure in Trbovlje; BRAND NEW-COEXISTENCE explores the failure of modernity in the urban context of Ljubljana; COUNTRYSIDE RELOADED researches a rural playground of Genterovci in the Lendava area; RESILIENCE OF THE PAST explores a quiet Alpine setting near the Soča river that was once a raging battleground; and NEW HEROES explores the theme of migration using the proximity of the sea off the Slovenian coast.

- International Open Call for Collaboration:

<http://www.mao.si/News/Open-Call-BIO-25-Faraway-So-Close.aspx>

- Projects & collaborations, locations: <https://25.bio.si/en/episodes/>

- Guide

[https://25.bio.si/media/press/2017/05/16/FARAWAY\\_SO\\_CLOSE\\_GUIDE\\_VODNIK.pdf](https://25.bio.si/media/press/2017/05/16/FARAWAY_SO_CLOSE_GUIDE_VODNIK.pdf)

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:**

- Book: Design FARAWAY, SO CLOSE, Published by Museum of Architecture and Design (MAO) & Motto Books [https://25.bio.si/en/news/19/ bio-25-book/](https://25.bio.si/en/news/19/bio-25-book/)
- Metropolis Magazine: [https://25.bio.si/en/news/24/ bio-25-amongst-the-bestexhibitions-of-2017/](https://25.bio.si/en/news/24/bio-25-amongst-the-bestexhibitions-of-2017/)
- <https://www.metropolismag.com/architecture/bestarchitecture-designexhibitions-2017/pic/34087/>
- ICOM 2018 Award:  
<http://mao.si/Event/ICOMAward-for-25th-Biennial-ofDesign.aspx>
- Nominated for Beazley Designs of the Year Award, UK, Design Museum London; Robert Robert Žuman's Baking Company and Matali Crasset Designer - Biennial of Design (BIO 25) / MAO, 2017. The 25th Biennial of Design "Common Stove" by French designer Matali Crasset has been nominated among 87 projects from around the world for the Beazley Designs of the Year Award. awarded by the London Design Museum and considered one of the world's most acclaimed design awards: <https://designmuseum.org/exhibitions/beazley-designs-ofthe-year-2018>.

**REFERENCE WEBSITE:** [www.25.bio.si /en/about/](http://www.25.bio.si/en/about/)

**3 BEST PRACTICE:** Project Centre For Creativity (2017-2022).

**REGION:** Slovenia

**NAME, CITY, CORE BUSINESS OF CCI:** n/a

**NAME, CITY, CORE BUSINESS OF SME:** n/a

**DURATION OF INTERACTION:** from 2017 until now

**LOCATION OF INTERACTION:** Slovenia

**ARRANGEMENTS FOR FINANCING COOPERATION:** The whole project is co-financed by the European Union from the European Regional Development Fund and the Republic of Slovenia.

**SHORT STORY OF INTERACTION:**

1. Centre for Creativity (CzK) is an interdisciplinary platform that connects, promotes, presents and supports the activities and development of Slovenia's cultural and creative sector (CCS). With its programmes, the Centre works to develop the potentials of the sector's social and economic value and its autonomy while forging stronger ties between the CCS and the business, science, education and other sectors. We promote the development of projects that take shape at the intersection of art, culture, experiments, the market, entrepreneurship and the

business sector, and which employ creativity, production and the distribution of goods and services that bring or express culture-related or otherwise creative content. The results of these projects are commercially viable, they increase added value and are aimed at addressing specific social issues, facilitating social progress and welfare. The project serves to establish a relevant support platform for innovations in the Republic of Slovenia and constitutes an integral part of the support system in this context. • The project is being implemented under the Operational Programme for the implementation of the EU Cohesion Policy in the period 2014-2020. The total value of the investment 2017-2022 is in total worth almost 11 EUR million.

Project Centre For Creativity (2017-2022) performed through 2 actions: 1.

Platform Centre For Creativity (CzK) - with its public programmes the Platform CzK promotes and supports the development of Slovenia's cultural and creative sector (CCS) and acts as a supporting programme for promotion and development of public grants of Ministry for Culture. Run by MAO 5.628.000 EUR. Through this programmes more than 150 CCI SMEs and SMEs were included in the project activities, cooperation, educations, presentation, ect. About platform [www.czk.si](http://www.czk.si) .

2. Public grants/public funding CzK - for the development of entrepreneurship among Slovenian CCS and for establishing stronger cooperation with business sector; run by Ministry of Culture Republic of Slovenia, totalling 5.290.000 EUR. In the first grant call ministry received 150 applications and 30 project from E and W cohesion region were financed and supported by the activities/programmes of the Platform Centre For Creativity. Public Grant Call »Spodbujanje kreativnih kulturnih industrij - Center za kreativnost 2019« . :

[http://mk.arhiv-spletisc.gov.si/si/javne\\_objave/javni\\_razpisi/indexafbe.html](http://mk.arhiv-spletisc.gov.si/si/javne_objave/javni_razpisi/indexafbe.html) :

new grant call is in preparation for the beginning for 2020. Grants are to be open yearly, at least until 2022.

Grant results & companies participating: • A1 (Development and testing of ideas), 11 beneficiaries were selected (6 beneficiaries of € 15,000 and 1 beneficiary of the use of the funds € 8,190 Eastern Region, 3 beneficiaries of the € 15,000 and 1 beneficiary of the use of the funds € 6,810 - Western Region); • A2 (Development of creative companies), 11 beneficiaries were selected (6 beneficiaries of € 40,000 and 1 beneficiary of the use of funds € 21,840 - Eastern Region, 3 beneficiaries of € 40,000 and 1 beneficiary of the use of funds € 18,160 - Western Region); • A3 (Development of cooperation between CCI & business sector), 8 beneficiaries were selected (4 beneficiaries of EUR 30,000 each - Eastern Region, 3 beneficiaries of EUR 30,000 and 1 beneficiary of the use of funds EUR 23,982 Western Region. They are in the process of project developments and first results will be presented in few months.

- Supported companies:

<https://www.gov.si/assets/ministrstva/MK/Javne-objave/Javnirazpisi/CZK/Rezultati-JR-CzK-2019.docx>

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:

Study of creative sectors in Slovenia (2019/2020): Institute for Economic Research (IER) and MAO/Platform CzK (in preparation to be published).

REFERENCE WEBSITE: [www.czk.si](http://www.czk.si)

4 BEST PRACTICE: Platform Made In.

REGION: Slovenia

NAME, CITY, CORE BUSINESS OF CCI: Crafts (<https://www.madein-platform.com/crafts>).

NAME, CITY, CORE BUSINESS OF SME: Companies from Slovenia

<https://www.madein-platform.com/collaborations> - Company Kamena/Beno Ogrin & creative Mischer' Traxler; Pomelaj, Manufaktura Urban Magušar, Rokodelski center Ribnica, in oblikovalec Lukas Wegwerth.

DURATION OF INTERACTION: n/a

LOCATION OF INTERACTION: Slovenia

ARRANGEMENTS FOR FINANCING COOPERATION: EU, Creative Europe Programme, smaller part Ministry of Culture Republic of Slovenia.

SHORT STORY OF INTERACTION:

MADE IN is a research, design and heritage initiative encouraging collaboration and knowledge exchange between craftspeople and contemporary designers. The aim of the project is to rediscover crafts tradition and production methods and educate craftspeople and designers about material and immaterial culture, thus creating new, authentic and more sustainable conditions for practicing design in collaboration with craft workshops. The MADE IN project promotes European craft heritage and innovative contemporary design to general public through many different activities: research and mapping of crafts, public conferences and expert seminars, design/crafts residencies, workshops, publications and exhibitions, as well as the development of an online platform, which will facilitate the transmission of knowledge and provide professional development opportunities for craftspeople, designers, curators and professionals. • Partners: Croatia: Muzej za

umjetnost i obrt - MUO (leading partner), Oaza; Slovenia: Museum of Architecture and Design (MAO); Serbia: Nova Iskra, Mikser; Austria: Werkraum Bregenzerwald (WR); Supported by: CREATIVE EUROPE - CULTURE.

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: n/a

REFERENCE WEBSITE: [www.madeinplatform.com/about](http://www.madeinplatform.com/about)

**5 BEST PRACTICE:** Biennial of Design - BIO 26, Common Knowledge (2019).

REGION: Slovenia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: The partners/institutions are:  
<https://bio.si/en/partners/> . The National University Library of Slovenia, the Senior citizens home Fužine and Centre of activities Fužine, University Botanic Gardens Ljubljana - Seed Bank, University of Ljubljana, Museum of Modern Art - Museum of Contemporary Art Metelkova MG+MSUM and Delo Daily newspaper; Besides other international design mentors this year we have two mentors with strong connections to the Netherlands - Common Place and Paolo Patelli. All collaborating partners and institutions support this innovative and collaborative process, exploring ways in which these collaborations could continue beyond the duration of BIO 26.

DURATION OF INTERACTION:, April-November 2019;

LOCATION OF INTERACTION: Ljubljana;

ARRANGEMENTS FOR FINANCING COOPERATION: n/a.

**SHORT STORY OF INTERACTION:**

BIO 26 functions as an international platform for new approaches in design on a long-term collaborative process where teams of designers and multidisciplinary agents develop alternatives to established systems. The aim of the collaborations is to open up the networks, creating projects and structures that could develop through time.

- BIO 26 creates partnerships with diverse project partners (business, national, local, private and public) - providing financial, material, organizational bases, support and know-how for the development of themes/projects to be developed and implemented during and after the Biennial. In the content part BIO 26 collaborates with six institutions, six Slovene mentors - Knowledge mentors and six

international mentors - Design Mentors, which together form 6 international, multidisciplinary teams. Each of the six chosen institutions has a connection to the production of information and together with the biennial curators each of them posed a challenge relevant to the functioning of the institution in today's information crisis.

The projects are presented at the 26th Biennial of Design, BIO 26 - Common Knowledge, which will take place until February 2020 in Ljubljana. Working with content, structures, and stakeholders, the 26th Biennial of Design in Ljubljana hopes to find ways, unearth projects, and explore concepts and systems that can serve to turn this disruptive chaos in and of information into creative knowledge clusters. The notion of "common knowledge" relates and refers to what people know; more broadly, it refers to what people think and how they structure their ideas, feelings, and beliefs. Furthermore, the term "common knowledge" carries a sense of communal or shared knowledge.

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:

Books: Common Knowledge, Wisdom; published by MAO (BIO models of collaboration are presented in BIO books and internal materials).

REFERENCE WEBSITE: [www.bio.si](http://www.bio.si).

**6 BEST PRACTICE:** KCDM - Competence Centre For Design Management.

REGION: Slovenia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: Companies: Alpina, Area Gea, CEED, Doorson, Elan, Evropski razvojni institut, Gigodesign, Gorenje, Gostol TST, Iolar, JUB, Klin, Kronoterm, Metrel, Muzej za arhitekturo in oblikovanje, Pišek - Vitli Krpan, Plastika Skaza, Razvojni center Srca Slovenije, Steklarna Hrastnik, Združenje SZKO, ABC.

DURATION OF INTERACTION: 2,5 years (2017 - 2019)

LOCATION OF INTERACTION: Slovenia

ARRANGEMENTS FOR FINANCING COOPERATION: Ministry of Economic Development and Technology.

SHORT STORY OF INTERACTION:

Initiative of 37 Slovenian companies, including creative and business enterprises and organisations, which were developing and improving knowledge and skills in design management and leadership.

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:

Book: With Design to a Successful Organisation Case Studies:

<https://kcdmcase-studies.com/?lang=si#> <https://vimeo.com/kcdm2>

The Design Value Award 2016:

<https://www.designmanagement.si/design-valueaward>

Award: [https://www.designmanagement.si/files/uploads/7/files/KCDM\\_poster\\_DMLaward2016\\_portrait.pdf](https://www.designmanagement.si/files/uploads/7/files/KCDM_poster_DMLaward2016_portrait.pdf).

REFERENCE WEBSITE: [www.designmanagement.si](http://www.designmanagement.si)

7 BEST PRACTICE: Future Architecture Platform.

REGION: Slovenia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: n/a

DURATION OF INTERACTION: n/a

LOCATION OF INTERACTION: Slovenia

ARRANGEMENTS FOR FINANCING COOPERATION: Ministry of Culture Republic of Slovenia.

SHORT STORY OF INTERACTION:

Future Architecture is the first pan-European platform of architecture museums, festivals and producers, bringing ideas on the future of cities and architecture closer to the wider public. It is a well-balanced ecosystem of European cultural players in architecture who perform specific roles within a complex European architecture program.

- It connects 26 high profile public and private architecture institutions, like museums, galleries, publishing houses, biennials, and festivals, from 22 European countries with multi-disciplinary emerging talents to provide those conceptual thinkers and practitioners in architecture opportunities to be seen and heard.

What Future Architecture Platform does:

- International Call for Ideas is much more than a competition. It is an invitation to register ideas and help shape the most groundbreaking architectural happenings and events that form the core of the European Architecture Program. You can

apply in November and be selected to participate at the Creative Exchange in February.

- Creative Exchange is the most insightful annual gathering of architecture lovers and professionals, and is held every February in Ljubljana. It brings together platform members and 25 of the most progressive emerging talents selected through the Call for Ideas. It offers opportunities to connect and keep up with the latest developments and tendencies in architecture.
- European Architecture Program is a series of the most significant and interconnected architectural happenings and events in Europe.
- Archifutures is an innovative digital/analogue publishing hybrid that brings together the possibilities of critical editorial work, innovative printing and active user intervention.
- Future Architecture in 4 years presented: 2.200 emerging talents registered at the Call for Ideas; 210 events of the European Architecture Program; 370 emerging talents in the European Architecture Program; 1.300 ideas and project.

THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH? No.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: n/a.

**8 BEST PRACTICE:** Successful business cooperation's/commissions between companies and creatives in the field of design and architecture.

REGION: Slovenia

NAME, CITY, CORE BUSINESS OF CCI: n/a

NAME, CITY, CORE BUSINESS OF SME: Company Donar & Jeza • Company Donar & Andraž Šapec • Company KAUCH & Tak kolektiv • Company Žakelj (Linden) & Grupo H • Rokodelski center Ribnica & Mashoni • Company Intra Lighting & Mashon • Company Doorson + Raketa • Company Hypex+Gigodesign • Company Alpina+Gigodesign+Miklavc+Kabinet01.. • Company Elan+Gigodesign • Company Skaza+Gigodesign+Kabinet 01 • Company Lip Bled+Sara Badovinac • Company Tem Čatež + Bojan Klančar, Borut Dvornik • Company Blåstation / Luka Stepan.

DURATION OF INTERACTION: 2 days (18-19/12/2018)

LOCATION OF INTERACTION: Slovenia

ARRANGEMENTS FOR FINANCING COOPERATION: Privately funded projects and orders.

SHORT STORY OF INTERACTION:

Exhibition WE ARE OPEN! Showcases some of the freshest Slovenian design products. It is also 100% Slovenian, which means that all the ingredients are of high

quality and locally sourced. Today, Slovenian design is growing and developing in the direction of filling and bridging the gap between large-scale industrial scale wheel design and individual, freelance designers. With this choice of design products and designers, we want to bring to the fore these trends and innovations. Introducing designers who bring design to life - from exploratory, handmade prototypes to established batch production. This is precisely the mission of the Creativity Center: to bring together designers, manufacturers, businesses and institutions and, at best, clients. It represents a design that flies and anchors, is complex and pragmatic, prudent and ingenious, loud and proud, but also soft and gentle. It is a tribute to the past and the future at the same time - a kind of retro-futuristic design landscape - which places it at the heart of the present. It can therefore be seen as a respectful, admirable tribute to our predecessors and a rich design tradition that honors their passion for colors and contrasts, geometry and modularity. Folklore and craftsmanship inspire and deliver content with hand-woven rugs, wooden kitchen utensils, rich glassware patterns and even playful pet furniture. Looking to the future, however, shows 3D-printed luminaires from wood plastic composites, chairs made from recycled pressed felt, cloud-shaped luminaires that gave new purpose to old airbags, like a slice of thin LED light and illumination powered by sophisticated , ultra light carbon technology.

**THE INTERACTION TOOK PLACE WITHIN AN INTERREG PROJECT? IF SO, WHICH?** No.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Catalogue We are open, published by CzK/MAO (available at MAO).

**REFERENCE WEBSITE:** [www.czk.si/100open/](http://www.czk.si/100open/).

## 4.2 Case studies of collaboration between CCI and SMEs

### 4.2.1 Summary of Art-Based interviews results

The interviews carried out in the three territories, to be compared with the theoretical art-based framework (4 Case studies for Veneto Region, 2 Case study for Friuli Venezia-Giulia e 2 for Slovenia) they were useful for studying two levels of collaboration: an excellent level and a basic level. This different scale of value given to the collaboration was identified on the basis of the level of innovation inherent in the collaboration itself. Therefore, those collaborations between companies whose value chain is extremely distant (for example, visual artist and manufacturing company) and whose object of collaboration was not normally foreseen in ordinary company production were considered to be of an excellent level. On the contrary, it was considered of a basic level that of collaborations in which the respective parties did not acquire the risk inherent in an innovative cooperation, but acted and worked on a specific order, and all the phases of the collaboration were oriented towards that single goal. The ability to get involved, to dedicate human resources and time to cooperation with a creative industry represents an upgrade for a SMEs, because it is in this phase, if we want more "exploratory" that we can innovate, that is to create something completely new and different from what is normally present within its business context, its know-how and its resources.

The interviews, in most cases, were conducted by sitting around a table and dialoguing with the artists and businesses with which they collaborated. This modality has allowed to re-create a relationship and verify its tightness, to understand the affinities, the syntonies, the unclear phases of the collaboration and those to be improved.

All the companies got involved, and found, in collaboration with the artistic sector, a different way to bring creativity into the company, to speak to their market in a different way, leaving the normal schemes of marketing communication.

Case study companies with a basic level of collaboration are, in the three regions and in most cases, oriented towards a clear business objective: most of the time, this is related to the external area (public relations, marketing, corporate social responsibility) and takes the form of a physical product, a product or a new way of communicating a product. In these cases, art becomes functional to a business need, timing is highly articulated and there is little room for mutual learning.

Employees are not always made part of the phases of collaboration and of the value that this can actually have within the company. Halfway between product-oriented collaborations and those capable of triggering more disruptive processes for the parties involved, there are cases, such as those of Slovenia, for example, in which the object of the collaboration is the realization of a work of art, an installation or an artistic project. This change of perspective (no longer art in the company but the company in the artistic context) is particularly interesting when the artist and the company manager are able to dialogue with each other and trigger a virtuous exchange of ideas, know-how and experiences. The presence of an SMEs becomes an advantage for the artistic and creative sector when it manages to intercept its needs and propose solutions. Often artists need special materials and technological solutions and a company capable of getting involved is able to intercept these needs and study innovative solutions for art and to compete better in more niche sectors. A very interesting case, from the Friuli Venezia Giulia region, has spontaneously born a collaboration between a visual artist and a furniture company, without there being an external input and without the presence of any intermediary. These virtuous examples should be encouraged, as it has been verified that the employees, after years of collaboration, have been able to learn from the artist a different manual skill and a renewed ability to design and conceive aesthetically relevant solutions. The Veneto region has been able to develop many innovative collaborations over the years, encouraging experimentation and scientific research in this field. Some case studies object of the interview had a specific marketing purpose (realization of an innovative video on a company product) while others proved to be very innovative, above all for the ability to connect, to communicate directly with managers and employees, to involve all levels of the company and try to question even the most rigid patterns of thought.

In all the collaborative case studies being analyzed, the figure and role of a mediator/innovation catalyst (outside the cases of Friuli Venezia Giulia, where it is not present) had an essential role in guiding the parties involved towards a continuous exchange of knowledge and experiences and an effective mutual understanding.

The experiences analyzed have certainly been very interesting and have revealed many points on which to intervene, especially if put in relation with the theoretical reference framework that has been trying for years to highlight the beneficial effects that an intersectoral collaboration can bring to CCIs and SMEs.

The way in which cooperation could be strengthened will be specifically addressed in Section 5, dedicated to Recommendations.

### 4.2.1.1 Veneto Region

#### CASE STUDY NO. 1- OPTIMAL LEVEL OF COLLABORATION

REGION: Veneto

NAME, CITY, CORE BUSINESS OF CCI: D20 Art Lab.



*Deus ex fabrica*, courtesy of D20 Art Lab.



*Suoni dalla biblioteca.* Credits: courtesy of D20 Art Lab.

NAME, CITY, CORE BUSINESS OF SME: Electrolux Italia SpA.



*Sound lines.* Credits: courtesy of D20 Art Lab.

BRIEF DESCRIPTION OF THE ARTISTS: n/a

BRIEF DESCRIPTION OF THE COMPANY: n/a

DURATION OF INTERACTION: 8 months

LOCATION OF INTERACTION: Veneto

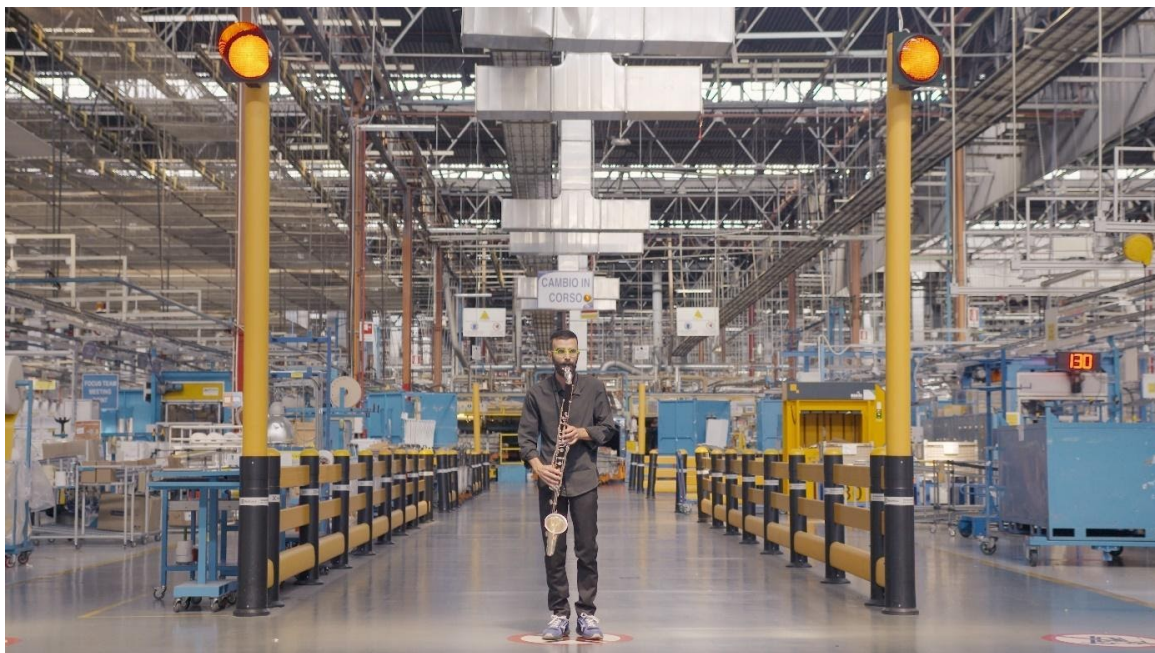
UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: Ca' Foscari University, SMATH project.

NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED: Sergio Marchesini, Raffaella Rivi.

NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED: Luana Corbanese, Marta Piva.

REFERENCE WEBSITE: [www.electrolux.it](http://www.electrolux.it) ; [www.d20artlab.com](http://www.d20artlab.com).

REFERENCE PROJECT WEBSITE: <https://vimeo.com/365751078> (Sound Lines).



*Sound lines*, 2019. Credits: courtesy of D20 Art Lab.

## CASE STUDY NO. 2- OPTIMAL LEVEL OF COLLABORATION

REGION: Veneto

NAME, CITY, CORE BUSINESS OF CCI: Teoria&Preda.

BRIEF DESCRIPTION OF THE ARTISTS: n/a

NAME, CITY, CORE BUSINESS OF SME: GV3 Venpa SpA.

BRIEF DESCRIPTION OF THE COMPANY: n/a

DURATION OF INTERACTION: 8 months.

LOCATION OF INTERACTION: Veneto.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: Ca' Foscari University, SMATH project.

NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED: Jacopo Marco Zanessi, Clémence Gachot-Coniglio.

NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED: Lidia Furlan, Nicole Ivanovich.

REFERENCE WEBSITE: [www.gv3.it](http://www.gv3.it);

### CASE STUDY NO. 3- BASIC LEVEL OF COLLABORATION

REGION: Veneto

NAME, CITY, CORE BUSINESS OF CCI: Andrea Santini.

BRIEF DESCRIPTION OF THE ARTIST: n/a

NAME, CITY, CORE BUSINESS OF SME: Elektra srl.

BRIEF DESCRIPTION OF THE COMPANY: n/a

DURATION OF INTERACTION: 8 months.

LOCATION OF INTERACTION: Veneto.

UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: Ca' Foscari University, SMATH Project.

NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED: Andrea Santini.

NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED: Mariaelena Zanocco.

REFERENCE WEBSITE: [www.elektrasrl.com/](http://www.elektrasrl.com/) .

## CASE STUDY NO. 4- BASIC LEVEL OF COLLABORATION

REGION: Veneto

NAME, CITY, CORE BUSINESS OF CCI: Fabio Guerra.



*Involucro*. Credits: courtesy of the author.

**BRIEF DESCRIPTION OF THE ARTIST:**

*«My artistic experience is formed, even before the Academy of Fine Arts of Venice, at the Art Institute of Nove, address Art of ceramics. Of fundamental importance was the experience deriving from the study of ancient ceramic finds and the restoration of some of them. My research is realized through the use of two very different materials: paper and porcelain. As for paper works, these are enormously dilated reworkings of ancient artifacts returned to their original completeness starting from a fragment. Large concave forms in which painted parts alternate with empty parts, overlapping layers progressively painted on a basic matrix. As far as porcelain is concerned, the work is developed through the recovery of waste material. Processing waste where the case, the accident and the fortuitous circumstances generate forms. Or through casts of ancient artifacts that are illuminated by an internal light that overturns their meaning giving them a secret and fantasmatic value». (Fabio Guerra)*

**NAME, CITY, CORE BUSINESS OF SME:** Sibania srl, Vicenza, porcelain manufacture.

**BRIEF DESCRIPTION OF THE COMPANY:** n/a

**DURATION OF INTERACTION:** 8 months.

**LOCATION OF INTERACTION:** Veneto.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Ca' Foscari University, SMATH Project.

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Fabio Guerra.

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Chiara Frigo.

**REFERENCE WEBSITE:** [www.sibania.com/](http://www.sibania.com/); [www.fabioguerra.it/](http://www.fabioguerra.it/) .

INFORMATION PROVIDED BY VENETO REGION-CENTRAL DIRECTION FOR CULTURAL ACTIVITIES AND SPORT, IN COLLABORATION WITH THE ARTISTS AND COMPANIES INVOLVED.

#### 4.2.1.2 Friuli Venezia Giulia Autonomous Region

##### CASE STUDY NO. 1- OPTIMAL LEVEL OF COLLABORATION

REGION: Friuli Venezia Giulia

NAME, CITY, CORE BUSINESS OF CCI: Ludovico Bomben, Pordenone, Visual arts.



Ludovico Bomben, *Acquasantiera* (2015). Ph. Marco Diodà. Credits: courtesy of the artist.



Some works of art within the company spaces. Credits: courtesy of DFORM srl.

#### BRIEF DESCRIPTION OF THE ARTIST:

Ludovico Bomben (Pordenone 1982) graduated from the Academy of Fine Arts in Venice after having attended the four-year course of Decoration. His research starts with the luminous environmental installations that aim to deconstruct everyday environments and places, disrupting the perceptions of those who habitually attends them. In the last years of work he shifts the attention from the environment to the object, concentrating on the study of the relationships between material, language, form and concept. This analysis leads him to the use of some symbols belonging to the sphere of the sacred which becomes a new area of investigation. Between golden proportions and formal rigor, he attempts a re-reading and redefinition of the sacred image in the contemporary, mixing ancient traditions with new-generation industrial materials.

**NAME, CITY, CORE BUSINESS OF SME:** DFORM srl, Pasiano di Pordenone, transformation of technological materials for the wood-furniture sector.



DFORM srl, Pasiano di Pordenone. Credits: courtesy of DFORM srl.

#### BRIEF DESCRIPTION OF THE COMPANY:

Dform is a company specializing in the transformation of technological materials for the wood-furniture sector, it has developed over the years a new network of

relationships in the world of exhibition (museums and places of culture). It contaminates its environment with new perspectives and points of view also through the artists it has chosen to promote. The project *Theke* is born from the intuition of a gallerist, Matteo Sormani, to whom Dform creates an object design furniture designed by Architect Yasmine Mahmoudieh, which suggests "contaminating" the company with art and developing a business model linked to this world. The company sponsors various artists - Michele Spanghero and Ludovico Bomben among others - who produce and create their works within Dform and then start working with the Vitruvio Architecture Studio with which it develops the collaboration of furniture dedicated to the museum world.

**DURATION OF INTERACTION:** extemporaneous collaborations from 2013 up to now.

**LOCATION OF INTERACTION:** Pordenone.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:-**

**REFERENCE WEBSITE:** [www.thekemuseum.it](http://www.thekemuseum.it) ; [www.ludovicobomben.com](http://www.ludovicobomben.com).

## CASE STUDY NO. 2- BASIC LEVEL OF COLLABORATION

**REGION:** Friuli Venezia Giulia

**NAME, CITY, CORE BUSINESS OF CCI:** Valerio Marini, Milano, fumettista.

**NAME, CITY, CORE BUSINESS OF SME:** PAROVEL vigneti e oliveti dal 1898 - PAROVEL GROUP Srl.



The artist Valerio Marini who designs and gives cartoons inside a stand of the Parovel company. Credits: courtesy of Parovel GROUP srl.

### BRIEF DESCRIPTION OF THE COMPANY:

You can communicate the oil not only with the right words, but also with a synthetic and effective graphic sign. This is testified by the innovative choice of the Trieste-based company "Parovel vineyards olive groves 1898" which from 2010 to 2015 relied on the touch of Valerio Marini, graphic-humorist and cartoonist from

Gallarate, capable of grasping the essence of the values of a strongly linked product to the territory.

In San Dorligo della Valle, on the occasion of the company's events, there is always a crowd that lines up to have a personalized cartoon drawn. The first series of "vignetichette" for Mackè extra virgin olive oil, the most widespread of Parovel oils, above all for its excellent quality-price ratio, was made to move the smile, to intrigue with a small picture that contained a story: the old woman who knives olives or a heart pierced by an olive branch are now a must for collectors. Subsequently, we moved on to labels related to sport and outdoor life, to always underline the healthful value of oil with a light touch of the pen. So here are athletes like the Discobolus or tennis players or rowers, always with an olive as the protagonist.

Every year a new oil (this is the conservation rule), every year Parovel offers 6 labels that come out, in pairs, every four months. Because the care that is put in the packaging reflects the attention to the product in all its phases. Because form is also substance.



The labels designed by the artist Valerio Marini for the oil of the Parovel. Credits: courtesy of Parovel GROUP srl.

**DURATION OF INTERACTION:** from 2010 to 2015.

**LOCATION OF INTERACTION:** San Dorligo della Valle, Trieste.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** n/a

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Valerio Marini



The artist Valerio Marini during an event organized by the Parovel company. Credits: courtesy of Parovel GROUP srl.

NAME OF COMPANY CONTACT OF THE **SME** TO BE INTERVIEWED: Elena Parovel

REFERENCE WEBSITE: <https://parovel.com/index.php/it/>.

INFORMATION PROVIDED BY FRIULI VENEZIA GIULIA AUTONOMOUS REGION -DEPARTMENT FOR CULTURE AND SPORTS, IN COLLABORATION WITH THE ARTISTS AND COMPANIES INVOLVED.

### 4.2.1.3 Slovenia

#### CASE STUDY NO. 1- OPTIMAL LEVEL OF COLLABORATION

REGION: Slovenia

NAME, CITY, CORE BUSINESS OF CCI: Zoran Srdić Janežič, Visual arts.

##### BRIEF DESCRIPTION OF THE COLLABORATION:

Kapelica Gallery which is a part of Kersnikova Institute is, with two research and development laboratories, a production platform where art, science, technology and society meets. In more than 20 years of its existing Kapelica Gallery program presented many artist who were thematizing various aspects of human-machine-computer co-habitation. Their expertise in using various type of electronic tools, coding, designing etc. and building their own hardware was enabling them to start or join entrepreneurial projects where they were contributing innovative solutions.

There are two cases that started at the beginning of 2000 way before the start-up hype become an omnipresent meme. Darij Kreuh got a degree at the Academy of fine art in Ljubljana, while Marko Peljhan obtained degree at the Academy for Theater, Radio and Television as a theatre director. Both of them are now owners of their own companies.

Darij Kreuh was an excellent artist working in the intersection of sensing, 3D modeling and designing installations in virtual spaces. His expertise brought him in the contact with video designer who was producing a TV show where rendered animations were used. Darij's expertise in designing, animating and compositing various digital production details in a complete show made him a permanent collaborator in the show production. Later on he moved to the field of correcting medicine, an demanding endeavor where he is modeling 3D models of various organs according to the shapes obtained with magnetic resonance imaging (MRI) for surgeons where they were able to experiment their real patient further surgical operations. His company Ekliptik ([www.ekliptik.si](http://www.ekliptik.si)) is now predominantly collaborating with orthodontists where MRI images of damaged bones and marrow tissue is 3D printed and studied for personalized operations.

Marko Peljhan is one of the most successful Slovenian artist who introduced his small-scale unmanned aerial vehicle as a part of his artistic investigations in 2007. He was developing several migration monitoring art-projects as a part of his ten-year Makrolab project and together with some collaborators he builded his own surveillance mono-wing drone who enabled him to perform observations during the day and night. Later on he continued to developed more advanced vehicles in a

garage what resulted in a company C-Astral (<http://www.c-astral.com/>) which became one of the most successful brands in the category of small UAV (2,5m wingspan) that are used in orthographies, environmental observations, geodetic measuring and in military actions on the battlefield. While Marko is a successful co-owner of the company he is still very active and successful artist exhibiting worldwide.

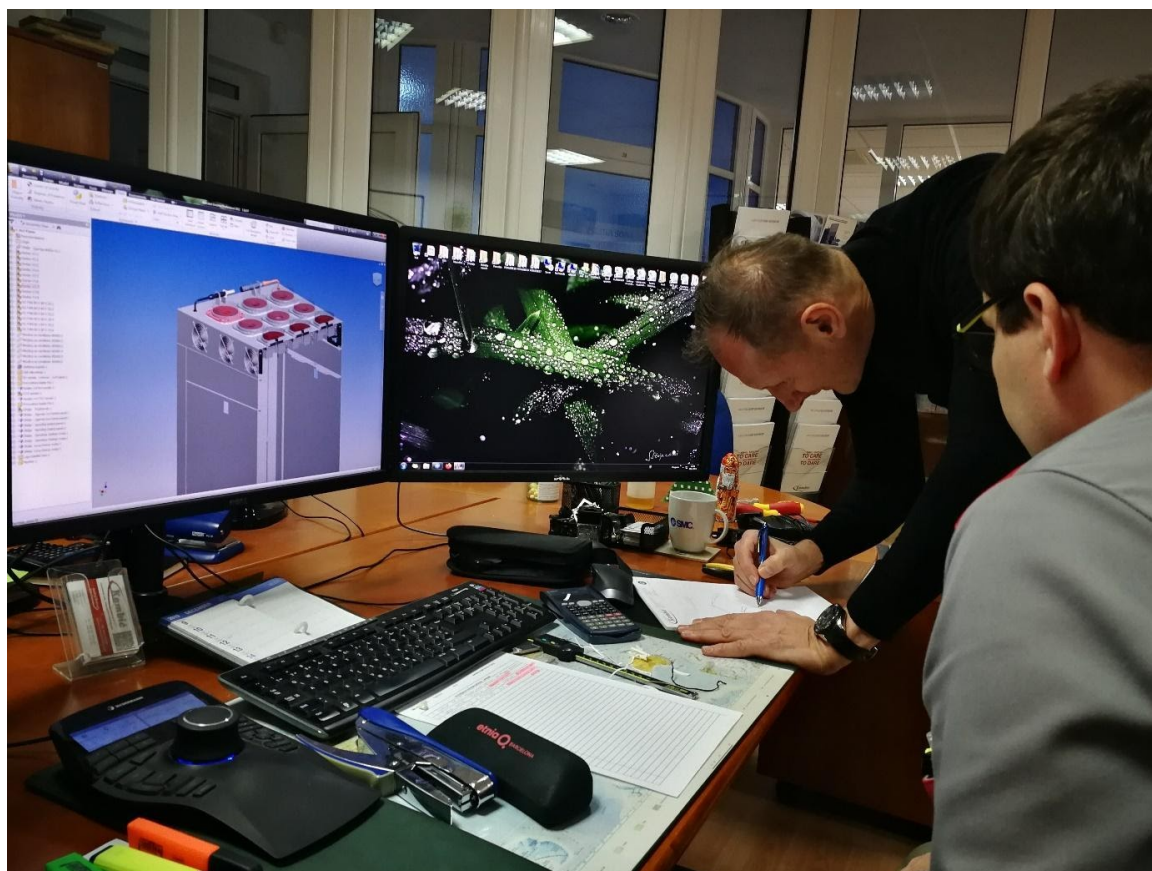
In late 2000 some of students that were forming a community at our hacker space called Kiberpipa adopted the ideology of startup business developing. They were pitching on several international venture events presenting ideas that they developed during collaboration with Kapelica Gallery productions with artist that were showing their works at Kersnikova Institute. Zemanta was a company established by student of computer science and a philosopher who were collaborating with artist on several projects, while company Uniki was a company that was also formed by a young computer scientist who was collaborating with artist preparing their intermedia artworks for Kapelica Gallery.

The project that was developed by Andraž Tori and Boštjan Špetič (Zemanta); was firstly presented as an artwork at the art festival HAIP that was produced by Kersnikova Institute and presented in Kiberpipa Hackerspace. The project was screen-based where visitors were invited to type arbitrary words that triggered the engine to look for keyword found in movies online and played them as an inspirational collage of moving images. This system was pitched on a seedcamp in London on 2007. Their engine was offered to various content making websites that were using it for automatically providing visual content. Later on they start working in online advertising business. Nowadays Zemanta (<http://www.zemanta.com/>) is employing more than 30 people in locations in the USA and in Ljubljana Slovenia.

The beginning of Uniki (<https://www.startup.si/sl-si/startup/65/uniki>) is slightly different since the founder Borut Kumpeščak was collaborating with artists in Kapelica Gallery on more participatory and interactive projects. Based on the performative experience he developed a service offering interactive displays to promote various service applications to customers that need to engage playfully. Game based interactive engagement stemmed from the experiences that Borut got in collaborative projects with musicians, actors, intermedia artists and designers. Uniki was kind of labor intense company with lot of in-situ installations that needed to be always customized. Unfortunately Uniki didn't survive the 2008-15 financial crisis because companies were reducing their costly live events drastically. The most authentic experience in art to business innovation transfer are two projects that were still speculative by now but the professional and social dynamic that was leading the project was created with the possible capitalization of the idea already since the beginning. One projects stems from the activities funded with European funding mechanism FP9 while the other is trying to find its way from the artist idea to the company via STARTS program.

In 2013 Kapelica Gallery was invited to take part of the international consortium of science communication institutions and few artist organizations that aimed to sensitise young adults to engage in science studies and possibly science

universities. The project funded with the Framework Program 9 funding mechanism allowed us to execute several linked workshops on the intersection of art and science where young adults were learning and experiencing an out-of-the-box thinking and tinkering while investigating scientific and technological paradigms that are shaping our everyday life.



An operational phase of work in Kambič. Credits: courtesy of Kapelica.

#### One of the KiiCS project

(<https://www.ecsite.eu/activities-and-services/projects/kiics>) delivery was the development of the innovative idea that a participant got during several workshops into a possible project or product. One of our young participant proposed the idea based on the workshop (Single Nucleotide Protocol) lead by the artist Špela Petrič, where youngsters were isolating a gene from their saliva. The gene is namely responsible for high serotonin production what usually occurs when we are in love or pregnant or somehow intensely emotional stimulated. The idea that one of the participant (Petja Skomina) developed together with artist and engineer collaborator, was to create a product where one could test if he or she is in love by just spitting on the device (similar to urea on the pregnancy testing device ... like product Clear Blue for example). The idea, the product sketch and the pitch that

youngster delivered at the final event in Amsterdam brought him the main innovation award.



A moment of the interview at the headquarters of Kambič. Credits: courtesy of Kapelica.

Between the 2015 and 2018 three different artist in Kapelica Gallery independently used incubator where they were growing cellular cultures and all three projects demanded the possibility of the camera filming the cell culture 24/7. Our production lab (BioTehna) main engineer Kristjan Tkalec immediately realized that there are no incubators on the market with the camera already installed, neither we could find a hack where somebody did it before. Stemming from that experience our team of engineers approached a Slovenian company producing laboratory equipment Kambič. Together with them our BioTehna lab crew applied to STARTS residence (Science Technology ARTS - <https://vertigo.starts.eu/>) program where Kambič is hosting one of our artist and BioTehna engineer with whom they will develop a professional incubator with camera embedded that will allow monitoring of the tissue development. The innovative incubator concept developed in collaboration is not only appropriate for the artistic investigation, development and presentation but is interesting also commercially where

researchers need to monitor the growing processes without disturbing the culture in the petri dishes.

**NAME, CITY, CORE BUSINESS OF SME:** Kambič d.o.o.

**BRIEF DESCRIPTION OF THE COMPANY:** Slovenian company with 32 years of experience in development, manufacturing and testing of complex laboratory and process equipment.

**DURATION OF INTERACTION:** n/a

**LOCATION OF INTERACTION:** Semič and Ljubljana.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Kersnikova Institute/Kapelica.

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** representative of Kersnikova (Jurij Krpan) who were the catalysts for past collaborations with artists like Zoran, Mojca etc.

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Gorazd Kambič.

**REFERENCE WEBSITE:** [www.kambic.com](http://www.kambic.com) , <https://kersnikova.org/> .

INFORMATION PROVIDED BY KERSNIKOVA-KAPELICA, IN COLLABORATION WITH THE ARTISTS AND COMPANIES INVOLVED.

## CASE STUDY NO. 2- BASIC LEVEL OF COLLABORATION

**REGION:** Slovenia

**NAME, CITY, CORE BUSINESS OF CCI:** Kapelica Gallery (Kersnikova Institute), Ljubljana, Contemporary investigative art production.

**NAME, CITY, CORE BUSINESS OF SME:** Educell, Trzin (Ljubljana), Cell therapy service.

**DURATION OF INTERACTION:** Multiple interactions from 2005 onwards.

**LOCATION OF INTERACTION:** Kapelica Gallery and Educell premises.

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** n.d.

### **BRIEF DESCRIPTION OF THE COLLABORATION:**

Educall and Kapelica Gallery have been collaborating for the past 15+ years on contemporary art projects (freely categorized as “bioart”) where specific knowledge, technology and materials are needed. The projects:

- “Hair” (Polona Tratnik); Growing in vitro hair;
- “Muse” (Polona Tratnik); Growing in vitro skin;
- K9\_topology (Maja Smrekar); Growing and multiplying cells;
- “biobot” (Zoran Srdic Janezic); growing muscle tissue and neural networks from embryonic cells.

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Kapelica Gallery, Jurij Krpan, Artistic Director.

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Educell, Miomir Knežević, PhD, CEO.

**REFERENCE WEBSITE:** Kapelica Gallery [http://www.kapelica.org/index\\_en.html](http://www.kapelica.org/index_en.html) , Kersnikova Institute <https://kersnikova.org/en//> , Educell <https://www.educell.si/en/> .

INFORMATION PROVIDED BY KERSNIKOVA-KAPELICA, IN COLLABORATION WITH THE ARTISTS AND COMPANIES INVOLVED.

#### 4.2.2 Summary of Design-Driven interviews results

It is important to premise that, unlike the interviews carried out with reference to the Art-Based framework, those related to the Design-Driven Framework do not provide a clear distinction between two different levels of collaboration (excellent and basic, as extensively explained in the dedicated section). The selection of case studies has rather been oriented at detecting successful cooperation experience referable to the design field in its broadest cultural sense, starting from visual communication and product design, and growing to encompass also sectors such as curatorship, event planning and archival management. In most cases, the main success factor of the collaboration lies in the recognition, proved by “traditional” entrepreneurs and institutions, of the need to involve external designers for the purpose of working jointly on specific projects, with an inclination to the reciprocity and transversality of respective competences.

Another aspect which is important to remark regards the indispensable connection bonding together the selected case studies with the territories they belong to (Veneto and Friuli Venezia Giulia), where local industrial activity is historically settled on a medium, small or even micro scale of intervention. Also by virtue of this characteristic settlement, the encounter comes very often from spontaneous and informal initiatives; furthermore, the collaborations are frequently connoted by a deep convergence of views between those involved, and only in several cases they result from a precise design brief.

From the point of view of the interviewed SMEs, collaborations have been mostly interpreted as a process of gradual acquisition of trust towards the implementation of design in their businesses, able to bring a deep added value in terms of corporate identity, learning contents, and human capital.

From the point of view of interviewed designers, collaborations have been mostly interpreted as an opportunity to integrate experimental design practices within an effective entrepreneurial environment, where a confrontation at a managerial level is facilitated by the reduced dimensions of the businesses.

The experiences analyzed have certainly been very interesting and have revealed many points on which to intervene, especially if put in relation with the theoretical reference framework that has been trying for years to highlight the beneficial effects that an intersectoral collaboration can bring to CCIs and SMEs.

The way in which cooperation could be strengthened will be specifically addressed in Section 5, dedicated to Recommendations.

#### 4.2.2.1 Veneto Region

##### CASE STUDY NO. 1

**NAME & CITY OF CCI:** Studio Visuale S.r.l., Mestre (VE)

**NAME & CITY OF SME:** Irinox S.p.a., Corbanese di Tarzo (TV) - Conegliano (TV)

**BRIEF DESCRIPTION OF CCI:**

Studio Visuale is an agency specialized in the sector of visual communication with particular emphasis on user experience, which was founded in 2008 by a group of professionals trained in the field of design disciplines at the Iuav University of Venice. In the belief that visualizing ideas through the production of more effective images can help improve people's lives, the agency creates communication artifacts aimed at informing, involving and exciting persons in every sector that revolve around the fundamental needs of man.

**BRIEF DESCRIPTION OF SME:**

Irinox was born in 1989 as a company specialized in the production of blast chillers, shock freezers and electrical enclosures addressed to both the professional and the domestic sectors, becoming market leader in such fields and a benchmark for quality in all its products. The firm's activity is oriented towards a development strategy that allows the company to grow by safeguarding the possibility of future generations to meet their needs, through the proposal of low environmental impact solutions that ensure remarkable energy savings.

**DURATION OF INTERACTION:** 2012 - Present

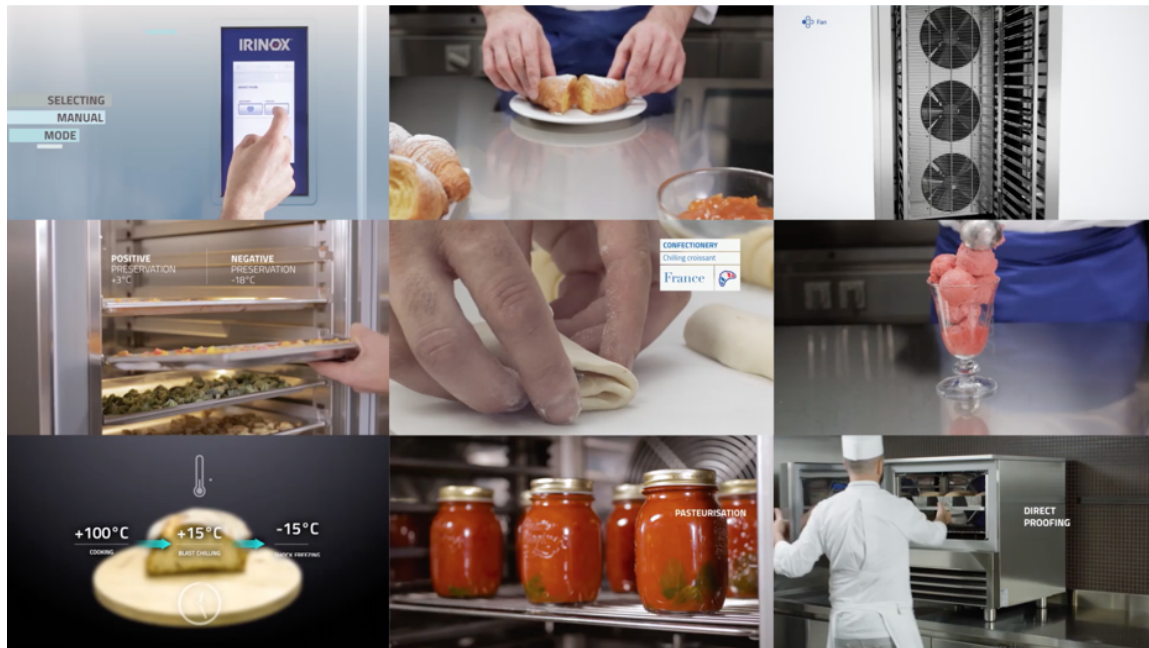
**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Iuav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Francesco Pia

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Silvia Tonon

**REFERENCE WEBSITE OF CCI:** <https://www.studiovisuale.it/>

**REFERENCE WEBSITE OF SME:** <https://www.irinox.com/ita/>



The cooperation between Studio Visuale and Irinox started in 2012 arising from the specific need, put forward by the latter, of the visual design for a digital interface to be integrated into a new series of blast chillers, mainly addressed to a professional audience. Since its earliest stages, the collaboration was oriented towards the development of a design strategy aimed at both increasing the quality of work by the machines' direct users, and communicating the experience of the product towards a non-specialized public. In line with this vision, the collaboration has progressively extended from the design of interfaces of the blast chillers to the creation of short films documenting their use by internationally known chefs, up to the creation of immersive scenographies for exhibition stands. One of the main success factors of the collaboration lies in the recognition, by the client company, of the need to involve external professionals for the purpose of developing specific communication projects, with an inclination to reciprocity and transversality between respective competences. The most relevant criticality detected in the context of the collaboration concerns the negotiation dynamics, sometimes conflicting, between the timings needed for the creation of quality communication artifacts, and those linked to traditional entrepreneurial strategies and rhythms.

## CASE STUDY NO. 2

**NAME & CITY OF CCI:** AUT S.n.c., Venice

**NAME & CITY OF SME:** Salviati S.r.l., Murano (VE)

### **BRIEF DESCRIPTION OF CCI:**

AUT is a Venice/Milan based design studio founded in 2009 by Riccardo Berrone, Federico Bovara and Luca Coppola. Today AUT is a collaborative reality engaged in ongoing partnerships with artists, curators, established brands, craftsmen, designers and institutions. In 2011, AUT started a research and experimentation project on Murano glass, calling it Breaking the Mould (BTM): an all-round exploration of the production of blown glass, which sought to identify technological innovations in a process that is still predominantly traditional.

### **BRIEF DESCRIPTION OF SME:**

Founded in 1859, Salviati sits amongst the most prestigious glass manufacturers in Venice. Over 150 years of glass making knowledge and strong collaborations with international designers characterise a collection of timeless pieces of outstanding quality and design. Salviati masters the ability to design custom solutions for specific needs, meeting clients' requirements in the customisation of objects, spaces and systems. Salviati and its designers are committed to investigate and explore new aesthetics to create considered and powerful objects.

**DURATION OF INTERACTION:** 2011 - 2018

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Iuav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Riccardo Berrone, Federico Bovara, Luca Coppola

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Dario Stellon

**REFERENCE WEBSITE OF CCI:** <https://98800.org/>

**REFERENCE WEBSITE OF SME:** <https://www.salviati.com/>



The cooperation between AUT and Salviati begun in 2011 in the context of a research project carried out at Luav University of Venice, aimed at exploring innovative approaches to the traditional production techniques and processes of Murano glass. During the following years, the collaboration has evolved through the constitution of a multidisciplinary creative team working jointly on this topic, involving material scientists and video-making experts, as well as visual communication designers. One of the main success factors of the collaboration lies in the high visibility that the project has attracted in the design community, which led to the presentation of the experimental prototypes in the context of events held both on a national and international level. A major criticality of the collaboration concerned the relation between the timing necessary to carry out fruitful design experiments and common market-oriented timing, which has brought difficulties in appropriately frame the results in a research perspective. This issue led to the interruption of the collaboration and to the subsequent establishment of an independent consultancy firm (named Breaking The Mould), offering consultancy services about experimental glass working also outside the boundaries of Murano island.

### CASE STUDY NO. 3

**NAME & CITY OF CCI:** Simone Bellan, Noventa Padovana (PD); Sara Bertoldo, Mestre (VE).

**NAME & CITY OF SME:** Emme Italia S.r.l., Caselle di Selvazzano (PD)

**BRIEF DESCRIPTION OF CCI:**

Simone Bellan and Sara Bertoldo are two industrial and product designers; Bellan collaborated with companies and organizations both on a national and international scale, such as Foscari, Coldiretti, Jolly Sgambaro, Francesco Barduca, Botteghe della Solidarietà, Retail Design, Bottega del Ceramista, Birra Camerini, Libera, Osram. Sara Bertoldo is an industrial and product designer; Bertoldo has been working for years with Luav University of Venice for the settlement of didactic programs in the design area, as well as in the context of research projects mainly related to the topic of business archives.

**BRIEF DESCRIPTION OF SME:**

Established in 1995 in an area where the production of drafting machines is traditional since the 60s, Emme Italia is a leading firm in the sector of technical drawing and metal furniture. Emme Italia products are selected by important companies in the world of design, architecture, fashion and art to create workplace design and interior design projects with industrial connotation. Thanks to a timeless style, the Emme Italia products can be selected for furnishing many different contexts: office, workshop, museum, showroom, loft.

**DURATION OF INTERACTION:** 2017 - Present

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Luav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Simone Bellan, Sara Bertoldo

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Alessandro Barison

**REFERENCE WEBSITE OF CCI:** n/a

**REFERENCE WEBSITE OF SME:** <https://www.emmeitalia.com/>



The cooperation between Simone Bellan and Emme Italia started in 2017, in occasion of the organization of the exhibition “Frammenti Bieffe 1953 - 1999”, addressed to safeguard the historical industrial memory of the famous Paduan company. The project of the exhibition has been conceived as a research tool with the purpose of recovering significant materials - such as drawings, prototypes, products, communication tools, photograpgs - largely dispersed following the ceasing of the firm’s activity in 1999. The entrance of Sara Bertoldo within the collaboration occurred in 2018, in occasion of the settlement of the proper business archive of Emme Italia, aimed at gathering documents, catalogs and communication material acquired by the company, from 1995 until today. Strongly characterized by a deep empathy and convergence of views between those involved, the cooperation generated a strong impact on the public, contributing towards a reinforcement of the local sensibility around the issues related to design. The project hasn’t yet presented major criticalities, if not those concerned to the necessity to select the materials to be restored and preserved, and those related to the physical organization of the archive within the company’s spatial environment.

## CASE STUDY NO. 4

**NAME & CITY OF CCI:** Fondazione Giorgio Cini Onlus, Venice

**NAME & CITY OF SME:** Mind@Ware, Mogliano Veneto (TV)

### **BRIEF DESCRIPTION OF CCI:**

Settled in the Island of San Giorgio Maggiore, Fondazione Giorgio Cini was created in 1951 as the earliest example in Italy of a private organization whose principal aims included humanistic studies at a time when collective interest was focused on economics, science, and technology. Today the organization is an internationally recognized cultural institution which continues to draw inspiration from its original vocation, and at the same time plays a leading role as a center for studies and a venue for meetings and debate on current issues.

### **BRIEF DESCRIPTION OF SME:**

Mind@Ware is an IT services company founded in 2004 which, over the years, thanks to the arrival of new collaborators and customers, has specialized in three main business areas: those of IT management, software development, CAD services & rendering. In its multiple specializations, the company considers an approach based on the exchange between interdisciplinary experience and knowledge as a fundamental requirement in order to play an effective role for developing innovative projects and supporting clients' needs.

**DURATION OF INTERACTION:** 2012 - Present

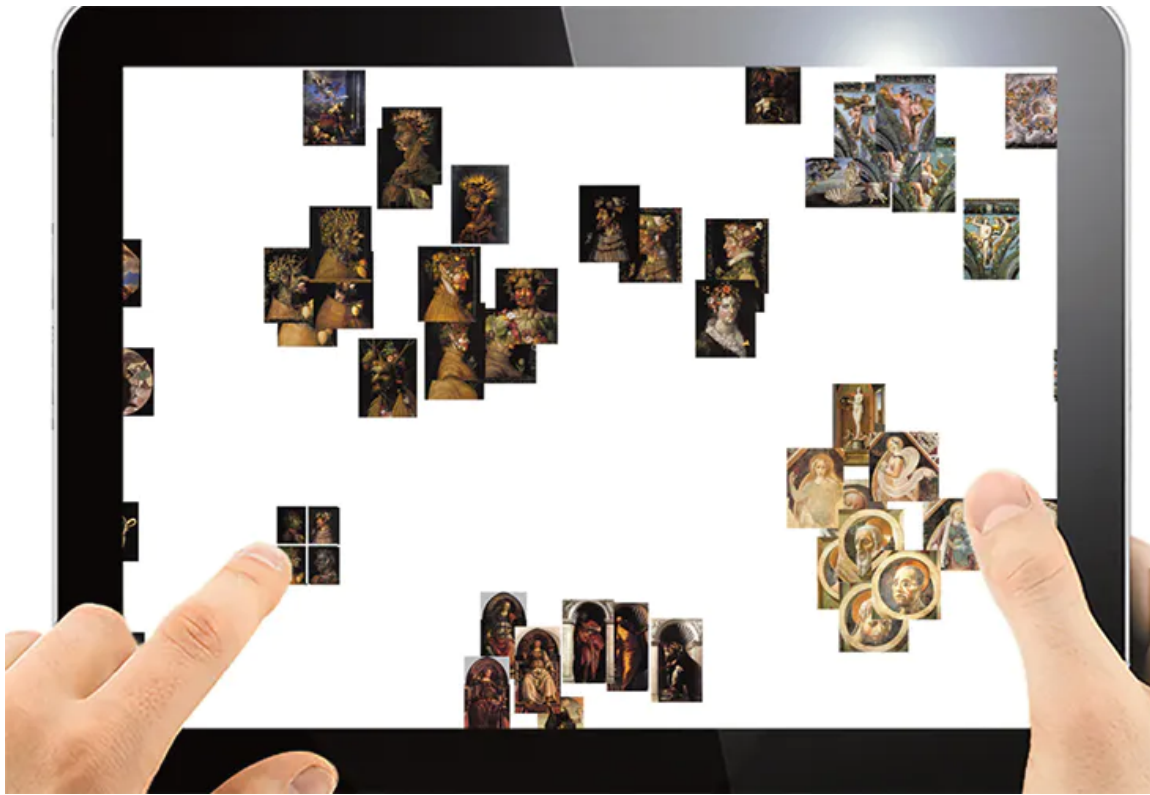
**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Iuav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Emilio Quinté

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Remko Bigai

**REFERENCE WEBSITE OF CCI:** <https://www.cini.it/>

**REFERENCE WEBSITE OF SME:** <https://www.mind-ware.it/>



The cooperation between Fondazione Giorgio Cini and Mind@Ware begun in 2012 arising from the specific need, put forward by the former organization, of an audit consultancy related to the requirement of upgrading its hardware and software computer infrastructure. Starting from the delivery of the preliminary audit, the collaboration has expanded including more strategic aspects, such as the development of artificial intelligence and machine learning processes addressed to the digitization of the Fondazione's archival records. In this sense, Mind@Ware representatives are no longer considered as suppliers but as actual colleagues, actively participating in the choices related to the projects carried out by the Fondazione, enriching professional skills and profiles in both realities. One of the most relevant results of the collaboration resides in the involvement of both partners, since 2018, within the European project ARCHiVe, a digital humanities initiative addressed to the analysis and the recording of cultural heritage in Venice. The most relevant criticality has regarded, especially in the beginning phases, some difficulties concerning the mediation between different professional sensitivities, which present implicit convergences but had to revise their own practice to fruitfully interact with each other.

#### 4.2.2.2 Friuli-Venezia Giulia Autonomous Region

##### CASE STUDY NO. 1

**NAME & CITY OF CCI:** Studio Monica Graffeo, Cordenons (PN)

**NAME & CITY OF SME:** Martex S.p.A., Prata di Pordenone (PN)

**BRIEF DESCRIPTION OF CCI:**

Monica Graffeo, freelance designer and educator, founded her own agency in 1998, devoting her practice to the activities of product development, creative direction, exhibit design, working mainly for companies specialized in the sectors of home and office furniture. In the belief that the professionalism of design should necessarily incorporate a multidisciplinary vocation, Graffeo's approach aims at covering all the phases related to the design process, from preliminary research to the detail of materials and technologies.

**BRIEF DESCRIPTION OF SME:**

Martex S.p.A., which was purchased in 1979 by dr. Antonio Petrovich, specialized from the beginning in the production of office furniture. In 2001 Ivan Petrovich assumed the role of President, as well as the task of leading the company and redefining its strategies and objectives. The goal of Martex is to design products or work spaces trying to always think about the wellbeing of people, interpreting the office world with a holistic view that considers the person in all its dimensions: physical, mental, and spiritual energy.

**DURATION OF INTERACTION:** 2008 - Present

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Iuav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Monica Graffeo

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Ivan Petrovich

**REFERENCE WEBSITE OF CCI:** <https://monicagraffeo.it/>

**REFERENCE WEBSITE OF SME:** <https://www.martex.it/>



The cooperation between Monica Graffeo and Martex begun in 2008 arising from the specific need, put forward by the latter company, of a design-oriented glance addressed to the development of several systems of products related to the office environment. The need to cooperate sprang from the awareness of the requirement to re-launch an entrepreneurial sector which, in the recent years, seems to have lost commercial and cultural impact, despite its growing relevance within contemporary society. On these bases, the designer's profile has been interpreted, rather than a strictly technical operator, as a strategic figure able to provide humanistic, sociologic, and psychological research, able to bridge her competences with the company's specific expertise. The collaboration experience is therefore interpreted as a process of mutual exchange and trust between the designer and the enterprise, able to bring a deep added value on both sides in terms of corporate identity, learning contents, and human capital. The most relevant criticality has concerned, especially in the beginning phase of the cooperation, the difficulty expressed by the enterprise to internalize the designer's methodology, which anyway has been overcome during the years through open dialogue and comparison.

## CASE STUDY NO. 2

NAME & CITY OF CCI: Studio Malisan, Udine

NAME & CITY OF SME: LYM S.r.l., Sacile (PN)

### BRIEF DESCRIPTION OF CCI:

Cristian Malisan studied architecture at Iuav University of Venice, where he also earned his degree in industrial design. Following a variety of work experiences, including that at Barazzuol/Malisan and Dejavu Home, he opened his own studio in 2017. He has worked as a creative and artistic director with various companies in the furnishing and lighting sectors, such as: Flexform, Fendi Casa, Horm, Pallucco, Tacchini Furniture, Bross, LaCividina, Potocco, Castelli 1877, LightsOn, VeryWood, Masiero illuminazione, Gruppo Itlas, Gruppo MCZ.

### BRIEF DESCRIPTION OF SME:

Innovative entrepreneurial reality operating in the field of lighting and energy distribution, LYM believes in a new concept of space, in which human beings can improve the quality of their private and professional life within civil and residential environments. The clearest expression of this approach is *Adaptive System*, a patented project developed and engineered by LYM in a process of over two years of research, setting up invisible and integrated power points where various types of lighting devices can be placed.

DURATION OF INTERACTION: 2019 - Present

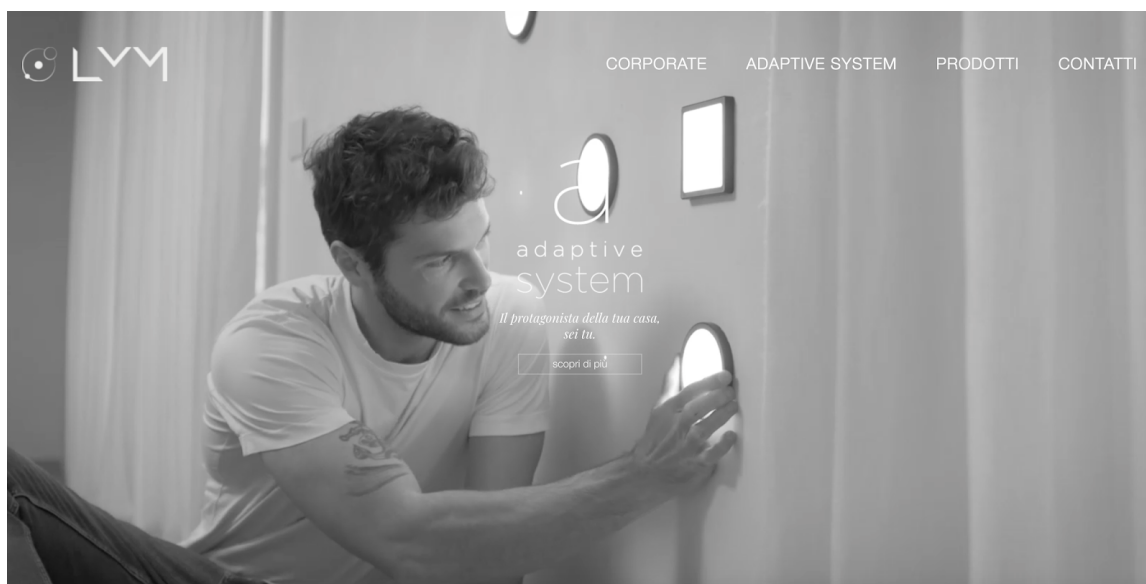
UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION: Iuav University of Venice

NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED: Cristian Malisan

NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED: Andrea Carlet, Davide Deplano

REFERENCE WEBSITE OF CCI: <https://studiomalisan.it/>

REFERENCE WEBSITE OF SME: <https://www.lym.it/>



The cooperation between Studio Malisan and LYM begun in 2019, thanks to the intercession of the designer and educator Marco Zito, who found it appropriate to get the two realities in touch, having detected common interests and intentions between them. From the initial encounter, Studio Malisan started to support the company assuming an art direction role, related to the design of its visual identity and the predisposition of a structured plan addressed to the management of its communication strategies. The collaboration articulates through a project-based approach, which is redefined yearly on a case by case basis, depending on the visibility needs that arise in relation to the various entrepreneurial activities and initiatives in which the company becomes involved. A strong success factors of the collaboration lies in the awareness, proved by LYM, of the of the central role of communication in enhancing the commercial and social impact of its products, as well as the need to involve specialized professional at this purpose. The collaboration hasn't yet presented major criticalities, if not those related to the common working dynamics, which anyway have till now been successfully overcome by implementing a condition of open dialogue and confrontation on a managerial level.

### CASE STUDY NO. 3

**NAME & CITY OF CCI:** Museo del Design del Friuli Venezia Giulia, Udine

**NAME & CITY OF SME:** Moroso S.p.a., Udine

**BRIEF DESCRIPTION OF CCI:**

The Museo del Design di Friuli Venezia Giulia (MuDeFri) is a virtual museum. Yet, while residing entirely on the web, its foundations are firmly rooted in reality. Founded thanks to a crowdfunding, MuDeFri organizes design exhibitions on current design themes. MuDeFri is part of the MuDe network, originated with the Museum of Design Toscano (MuDeTo), and foresees the creation of a virtual design museum in each of the Italian regions as a means of showcasing the nation's centres of creative and productive excellence.

**BRIEF DESCRIPTION OF SME:**

Moroso has been active in the sofa and seating manufacturing sector since 1952, combining their vocation for interior design projects with the world of Italian and international design, working in close collaboration with some of the world's most talented designers. From its origins, Moroso has been farsighted, daring and certain of the advantage of combining craftsmanship and tailoring with industrial processing techniques to create unique products, and by drawing on the worlds of industrial design, contemporary art and fashion.

**DURATION OF INTERACTION:** 2019 - 2020

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Iuav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Anna Aurora Lombardi

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Patrizia Moroso

**REFERENCE WEBSITE OF CCI:** <https://mudefri.it/>

**REFERENCE WEBSITE OF SME:** <https://moroso.it/>



Drawing on a long personal friendship, the cooperation between MuDeFri and Moroso begun in 2019 in order to set up the virtual exhibition “Moroso, una storia industriale friulana: 1952-2005”, which can be visited on the museum’s dedicated website. The idea of the exhibition is antecedent to the establishment of the online museum, stemming from a research undertaken by Anna Lombardi about the history of the design firm, one of the most prestigious in Friuli-Venezia Giulia and in the whole country. The exhibition provides a digital storytelling experience on this theme, documenting the relationship between the firm and its territory in order to increase the public awareness about the local design system in both commercial and cultural terms. The collaboration hasn’t presented particular criticalities, denoting deep empathy and convergence of views between those involved; moreover, it expanded the potentialities of the firm’s business archive, offering to the public a curated selection of its contents. The exhibition was supposed to be presented through a public event scheduled in March 2020, in the framework of the Udine Design Week; however, the opening had to be postponed due to the contextual implementation of the restrictions for Covid-19.

## CASE STUDY NO. 4

**NAME & CITY OF CCI:** Museo del Design del Friuli Venezia Giulia, Udine

**NAME & CITY OF SME:** Gruppo Giovani Imprenditori di Confindustria Udine

### **BRIEF DESCRIPTION OF CCI:**

The Museo del Design di Friuli Venezia Giulia (MuDeFri) is a virtual museum. Yet, while residing entirely on the web, its foundations are firmly rooted in reality. Founded thanks to a crowdfunding, MuDeFri organizes design exhibitions on current design themes. MuDeFri is part of the MuDe network, originated with the Museum of Design Toscano (MuDeTo), and foresees the creation of a virtual design museum in each of the Italian regions as a means of showcasing the nation's centres of creative and productive excellence.

### **BRIEF DESCRIPTION OF SME:**

The Gruppo Giovani Imprenditori di Confindustria Udine is an entrepreneurial movement, made up of people aged between 18 and 40 who hold positions of responsibility and management within the companies belonging to the Udine industrial association. The movement gives impetus to associative development, promoting initiatives aimed at deepening the knowledge of the economic, social and technical problems of businesses, collaborating with schools and universities for the development of targeted training courses.

**DURATION OF INTERACTION:** 2019 - 2020

**UNIVERSITY/RESEARCH CENTRE THAT STUDIED INTERACTION:** Iuav University of Venice

**NAME OF COMPANY CONTACT OF THE CCI TO BE INTERVIEWED:** Anna Aurora Lombardi

**NAME OF COMPANY CONTACT OF THE SME TO BE INTERVIEWED:** Davide Boeri

**REFERENCE WEBSITE OF CCI:** <https://mudefri.it/>

**REFERENCE WEBSITE OF SME:** <https://www.ggiudine.it/>



The cooperation between MuDeFri and Gruppo Giovani Imprenditori di Confindustria Udine begun in 2019, through the involvement of the latter in the context of the 2020 edition of the Udine Design Week, event curated by Anna Lombardi since 2015. Initially meant as a simple institutional support, the relation quickly evolved into a proper cooperation aimed at raising awareness in micro and small enterprises (mainly operating in the engineering field) on the advantages of integrating design processes in their businesses. Particularly successful has been the launch of the “Window Shopping Contest”, competition addressed to young professional designers for the production of installations realized with manufacturing components to be displayed in selected shops of the town. The cooperation has remarkably increased the quality and the resonance of the event on the local community, as well as its impact on the entrepreneurial realm, giving space and resonance to companies which had not previously been involved in the design system. The main criticality resides, at this stage, in the financial sustainability of the collaboration, which this year has been handled solely through sponsorships and volunteering, requiring thus a more structured business plan for the management of its the next editions.

# 5. Recommendations

## 5.1 Recommendations from SWOT analysis

In order to direct the subsequent actions of the DIVA project on the guidelines outlined so far within the activities 6, 7, 8 and 9 of the WP 3.1. the following recommendations are provided. In particular, from the regional SWOT analysis referring to the three territories of the Veneto Region, Friuli Venezia Giulia Region and Slovenia, it is suggested to implement the following aspects:

### Enterprise geographies

#### 1. Fostering spatial proximity through urban and industrial policies

SMEs and CCI localization and working spaces are often featured by the aggregation of several entities in one building (coworking, S&T parks) or the territorial proximity given by networked territorial patterns or industrial areas.

Following interviews and SWOT analysis, spatial proximity or being based within the same premises is considered as an opportunity by firms in general as it favours cooperation, exchange of ideas, innovation and business possibilities.

Therefore, it would be recommended to foster clustering and spatial proximity between CCIs and SMEs both through urban policies addressing mixed-use and productive areas and industrial policies that could promote a “place-based” approach able to address the enterprises territorial and localization features.

#### 2. Fostering spatial proximity by enhancing accessibility and mobility

In terms of collaboration and exchange with CCIs, one of the main weaknesses of some traditional productive districts is their peripheral localization.

Thus the recommendation would be that of increasing accessibility with public transport and active mobility infrastructure in productive districts or industrial

areas. This would allow to be reached both by CCIs located in city centres or in decentralized co-working spaces/S&T parks.

The preference of CCIs to locate in city centres, due to high concentration of accessibility and services and reputation/imaginary issues, could be addressed considering the establishment of traditional SMEs - and their bigger spaces needs - in future urban regeneration projects located in city centres, starting from the ones publicly-led.

### **3. Fostering spatial proximity by instituting physical sites for collaboration**

Taking advantage of the presence of dismissed buildings both in city centres, peripheral areas and productive districts, the enterprises themselves could become stakeholders in the regeneration process of the place that would host them.

The building would be tailor-made in respect to the SMEs and CCIs that promote the regeneration, and their requirements. The building/site would become an “hotspot” within the citizens’ mental maps and imaginaries, thus addressing CCIs needs to be localized in a meaningful place.

Furthermore, it could be constituting an innovative bottom-up case and put-into-practice that could inform future policy-making, eventually profiting of circular economy and resilience fundings.

## **Essential biography**

### **1) Increasing flexibility in businesses**

A first fundamental difference between the conformation of SMEs and CCIs concerns their organizational structure. SMEs are made up of various functions and departments and often have a research and development unit within them; CCIs, on the other hand, do not have a real organization chart, are generally of micro dimensions and research activities employ all staff, with poorly specialized roles. Overall, therefore, innovation is considered important but does not receive a specific organizational configuration.

At the same time, however, the two types of businesses are similar in terms of small size and entrepreneurial structure, almost always family-run.

Certainly, the simplicity, the small size and the familiar characteristics of the business model are a strength that could constitute the preconditions for a collaboration.

It would be very important to strengthen the flexibility of SMEs, which should have a more agile and streamlined organizational structure. Another need is to further formalize their drive towards innovative processes, making sure to incorporate this added value within the company.

## **2) Investing in Human capital**

It would also be necessary to invest more in human capital through training, in order to support companies in acquiring a strategic vision in the incorporation of artistic, creative and cultural values into their business.

The CCIs should involve the community more closely and grasp the creative impulses of their reference territory, opening up more to the possibility of networking with other cultural organizations.

## **3) Equipping companies with a better management and technological infrastructure**

It would also be desirable that both CCIs and SMEs equip themselves with a more performing administrative and commercial structure, which can improve their management and better disseminate their high innovative potential through more effective communication.

A greater use of new technologies in the artistic, creative and cultural sector could allow reaching new markets and new target users.

## **Research and innovation**

### **1) Improving research and favoring the protection of intellectual property**

To strengthen the research and innovation potential in companies, it is necessary to stimulate curiosity towards experimentation in the corporate environment.

Furthermore, greater protection and enhancement of intellectual property should be encouraged, as well as fruitful collaboration between companies and research centers/ universities.

### **2) Stimulating organizational learning**

Many organizational processes related to research and innovation should be more formalized and integrated into the organizational structure; organizational learning and the dissemination of know-how at all company levels should also be improved.

### **3) Expanding networks with other sectors**

The cultural and creative industries should invest more in communication and in developing their creative potential, especially by emphasizing the wide social reach of the innovation produced and creating fruitful relationships with SMEs based on the competitive advantage based on creative innovation.

More public resources should be dedicated to financing projects for the exploration of new methodologies and processes, above all able to put CCIs in communication with different sectors such as those of sustainable mobility, agriculture, industry, digital transformation.

## Art & Design Thinking

### 1) Providing training courses for businesses & internships for students

It is very important that SMEs continue to experiment and research new methodologies in order to integrate art and culture into their corporate strategy.

Training activities for companies on Art Thinking and Design Thinking could be provided and training courses on such methodologies could also be developed within universities with an economic-business orientation.

To ensure that companies acquire greater awareness of these methods and that, on the other hand, artists and designers can experiment with new solutions, it would be interesting to start compulsory training internships in companies for art and design students.

### 2) Formalizing the methodologies of Art thinking and Design thinking

It would also be necessary for the CCIs to try to formalize the methodologies of Art thinking and Design thinking to avoid that they become business consultancy tools, losing their authenticity and innovative drive.

Art Thinking, in particular, almost completely unknown to companies, should be made more understandable to companies, especially as regards the achievement of specific corporate objectives. Stimulating organizational learning, team-building, the development of innovative ideas could bring companies a competitive advantage, which must, however, be properly explained.

Businesses must be guided towards change and the acquisition of new methodologies, which allow them to spread innovative thinking in the internal and external environment of the company.

Furthermore, companies should be guided in structuring corporate archives on best practices and experiences of SMEs/ CCIs collaboration and on experimenting with Art thinking/ Design thinking methodologies.

## **Collaboration and cross-fertilization**

### **1) Encouraging collaboration opportunities between CCI and SMEs**

Both CCIs and SMEs are oriented towards mutual collaboration but the real opportunities in reality are few.

As noted, in daily practice, CCIs act mainly as providers of creative services for SMEs, and this does not generate innovative processes. Collaborations geared towards mutual exchange, however, and experimentation, when they occur, find fertile ground for mutual hybridization. The occasions for which the collaborative experiences remain isolated depend essentially on two reasons: poor knowledge of CCIs and their potential by SMEs and few opportunities for encounters between these two worlds.

### **2) Formalizing the professional figure of the mediator/innovation catalyst**

On the other hand, the lack of opportunities for collaboration depends on the diversity of perspectives. From the point of view of SMEs, the CCIs reveal that they do not know much about the company and are not oriented towards the market; on the contrary, the CCIs consider SMEs too focused on business objectives and unable to grasp the values, also immaterial and experiential, inherent in a collaboration with the cultural sector. In order for these opposite worlds to dialogue and find common objectives, the figure of a mediator, who knows both realities and is able to propose solutions, resolve conflicts, help in disseminating the results of cross-fertilization on the territory.

### **3) Clarifying the aims and objectives of the collaboration**

There is little mutual understanding; moreover, the benefits of investing in a collaboration between CCIs and SMEs are not recognized enough. Furthermore, the creative and cultural sector proves to be far from administrative processes and not

used to structuring complex projects. Companies are however very open to collaboration, which is seen as the possibility of innovation, the acquisition of new perspectives, the creation of stimulating experiences. However, it is necessary to clarify the methods and objectives of the collaboration, especially as regards the expected final output and timing. The possibilities to explore different solutions make collaboration more open to innovations and social and cultural activities; the outputs become innovative because they cannot be developed outside such a collaboration.

All three regions consider the role of mediator to be necessary to support the meeting between traditional companies and CCI organizations, improve their cooperation and act as guarantor of the skills and reliability of the companies/ organizations involved.

To strengthen cooperation, it is important that companies develop less episodic and more medium-long term oriented experiences.

To do this, it is very important to create opportunities for training meetings that illustrate the main advantages for both types of businesses, as well as for stakeholders and territories.

Furthermore, it would be useful if such moments of meeting between CCIs and SMEs encourage the creation of projects with specific objectives. An improvement in the expectations on the benefits in terms of cross-innovation could arise from a greater dissemination of the positive results achieved by the experiences between the industrial and creative spheres relating to the three regions.

#### **4) Encouraging experimentation and research**

The provision of financial measures capable of supporting the development of human capital and new skills could favor experimentation on improving entrepreneurial skills and strengthening the managerial dimension linked to artistic, creative and cultural interventions in organizations, especially if oriented to team-building and organizational learning.

In order to strengthen cooperation opportunities, collaboration projects between CCIs and SMEs should respond to specific and common objectives.

To make CCIs more suitable to respond promptly to company needs, it would be preferable for training to be able to provide tools to strengthen skills in the economic and financial field.

A competitive advantage of the cultural and creative industries is essentially linked to their ability to communicate artistic and cultural values: this aspect constitutes one of the main assets to stimulate collaboration with SMEs and to ensure that there are investment opportunities in different markets.

The lack of economic resources could find in the experimentation by research centers and universities an important stimulus, able to sensitize stakeholders and public opinion to a greater confidence with experimental methodologies; an appropriate dissemination of the positive results achieved in the three regions through collaborative projects could favor the development of cross-innovation initiatives capable of generating new approaches, processes and products.

## 5.2 Recommendations from case studies

For the construction of the cooperation model it was essential to study, through the best practices of the three territories, how to encourage cross-innovation between CCIs and SMEs. In order to improve cooperation and encourage the exchange of knowledge and technologies between the two sectors, it is deemed necessary to take the following actions.

The actions deemed necessary to strengthen cross-innovation are (Urbact, KEA, 2015):

- 1) Capture and understand your **local cultural and creative resources**;
- 2) Raise awareness on the potential of **creative spill-over** and its benefit to the culture and creative sector;
- 3) Raise awareness on the **creative skills and competences** of the CCIs to other sectors;
- 4) Identify local “**creative mediators**” able to bridge the gaps between culture and creative sectors and other sectors of the economy;
- 5) Encourage **accidental encounters**;

- 6) Establish a **light structure responsible** for overseeing the implementation of creative spill-over, under the transversal authority of both the economic and cultural departments;
- 7) Designate a **creative director** at local level;
- 8) Set up **monitoring and evaluation mechanisms** to understand the **impact of policy measures on supporting creative spill-over and cross-innovation**.

It is therefore necessary to identify the **creative and cultural resources** in the reference territory, to identify any positive effects in terms of **dissemination of creative content**; increase the **connections** between creative and traditional sectors through concrete actions, such as workshops and company collaborations. It is also important to **dispel stereotypes based on intangible production** related to art, which automatically contribute to making the cultural sector perceive as high risk for businesses. It is essential help enterprises to eliminate these stereotypes to encourage a necessary **change of mentality in business environments** and in the public sector, which leads to awareness of the high economic (as well as cultural) value of all forms of creativity and innovation.

The following suggestions can be drawn from the work carried out on setting up the **Art-Based and the Design-Driven collaboration model**.

### 1) Respecting the point of view of both sides

The case studies object of the present research, contextualized within the regions involved in the DIVA project, have highlighted the presence of culture/creative/art-based interventions focused both on the benefits that art, culture and creativity can bring to the corporate sphere, both to the advantages that the collaboration with the business sector can provide artists. Both points of view are important and fundamental for the creation of a cooperation model that is as responsive as possible to the needs and evidence resulting from the real context within which it could find practical application.

## 2) Improving organizational learning through art, design and culture

Compared to the collaboration models between art and business that has been setted, the main outcomes collected starting from the analysis of the case studies relating to the DIVA project were the following:

Companies are more focused on the dimensions of cultural, creative and **artistic products** and cultural and **artistic events** and do not seem to fully grasp the potential inherent in learning through art (Darsø, 2004). Art is experienced as decoration, while strategic, instrumental and entertainment-related aspects are scarcely valued.

The impacts are mainly aimed at the **development of the organizational infrastructure** (Schiuma, 2011), they are hardly people-oriented and the diffusion of an art-oriented organizational culture. In the short and medium-term, however, the effects on the organization are difficult to measure, while those on people are more direct and immediate.

The dimension linked to **Learning and development** could be further explored, while that relating to **reputation** (Schiuma, 2011) is very relevant. The other dimensions should be improved.

For what concerns design, the reference to its “**four powers**” (Borja de Mozota, 2006) could be particularly useful in supporting SMEs in the acknowledgement of the strategic value offered by the introduction of design in their business, eventually leading managers to invest more in **relational assets** (Zurlo & Cautela, 2012).

## 3) Favoring bottom-down approaches and dissemination of knowledge at all company levels

As for the dissemination and creation of value, **the approach is usually top-down** (Schiuma, 2011), and is poorly planned at a strategic level. The artistic intervention immediately reaches the areas related to performance and the achievement of objectives, therefore it is possible to highlight impacts on **external communication and the strengthening of the brand**, but the process stops on a still too superficial layer of the company, and rarely reaches the internal organizational structure and the dissemination of knowledge.

It would be preferable to try to use a bottom-down approach (Schiuma, 2011) for the planning of artistic intervention in companies, to also involve other company areas and spread the value created also in the production chain and innovative creation.

#### 4) Creating interventions and investments in culture, creativity, arts and design on medium to long term

The main impacts (Comunian, 2010) were noted above all in the **marketing and public relations area**; long-term investments were made in the form of financing artistic collaboration linked to the development of new company **products**, creation of an **art collection**, strengthening of **communication** and **profit orientation**.

In turn, the Design-Driven perspective allows firms and companies to interpret the involvement of design as an opportunity to develop “**semantic capital**” (Floridi, 2018), in accordance with the **shift from tangible to intangible** affecting contemporary industrial paradigms (Celaschi & Montanari, 2017).

#### 5) Privileging meaning-oriented approaches to foster market-oriented innovation

As seen, the concept of Design Driven Innovation is related to a managerial vision resembling **the roles of design and technology to push more than market requirements**, in order to trigger breakthrough innovations through the production of new languages and meanings (Verganti, 2009; 2018).

By inverting the “common” tendency according to which business management is usually addressed, Design-Driven Innovation paves the way to a paradigm in relation to which privileging a **meaning-oriented approach to innovation** could generate also beneficial effects from a market-oriented point of view.

#### 6) Expanding the role and presence of the intermediary

The figure of the **intermediary**, essential for a good collaboration, is not always present. The intermediary involvement is fundamental for the success of the projects. He will have the role of consultant, catalyst, mediator, working alongside

artists and managers (Sköldberg, & Woodilla, 2016) and will be a hybrid figure, able to bridge the two worlds, the artistic and the entrepreneurial world, including values, codes, and practices of both universes (Berthoin Antal, 2012: 46). Its main task will lie in creating a suitable environment for the interaction between artists and business, promoting the dissemination of what has been achieved, and, possibly, documenting the added value created by mutual interaction (Johansson Sköldberg, & Woodilla, 2016: 206).

Also for implementing Design-Driven innovation processes it could be useful to engage figures capable to **mediate between designers and managers**, defined as “**interpreters**” who belong to the world of cultural production, and are directly involved in the **production and investigation of social meaning** (Verganti, 2009; 2018)

## 7) Implementing scientific research

The case studies analyzed here have not always been the subject of research by universities. Implementing **scientific research** in this field could provide companies with a further opportunity for development and innovation, with positive effects on regional territories.

## 8) Creating real possibilities for artists in businesses

Compared to the artistic reality, there is little evidence. The cultural and art world has not yet fully approached the possibility offered by artistic residences in the company. This gap could be bridged with greater communication oriented towards reaching channels linked to the **art sector**.

## 9) Repositioning the involvement of designers in the corporate ecosystem

On this point, the reference to the “**four powers**” of design - which are identifiable, as seen, in the domains of design as “**good business**”, “**differentiator**”, “**integration**”, and “**transformation**” - could help to bridge

the gap between the world of SMEs managers and that of designers (Borja de Mozota, 2006).

The same reference could support designers in better defining their own practice, situating it “for”, “through”, “as” and/or “beyond” innovation, enhancing their awareness in dealing with SMEs and in positioning themselves within the corporate ecosystem.

## 10) Disseminating cultural value in organizations

The real challenge is, therefore, to make sure that the **value** generated by the cultural and artistic intervention can permeate the company structure, to the point of being able to continue to manifest its effects even after the end of the collaboration, through the continuous generation of innovation and shared and shareable values. For this purpose, it would be a key issue to encourage artistic residences (WTO, 2014) through the creation and promotion of funding programs to support the movement of cultural operators and artists across borders and artist residences.

It is also important to improve the knowledge of **Art thinking** and **Design thinking** within companies, making it a fundamental tool for a disruptive attitude oriented towards innovation.

## 6. Strategic indications for the DIVA call for tenders

The second part of the interviews, carried out starting from the Case studies provided by each region, has been focused on understanding how to better address and formulate the Call for proposals envisaged by the DIVA project, dedicated to the financing of pilot projects between CCl's/artists and SMEs.

Following are the results obtained from the answers provided by company representatives and cultural operators artists. The Cases analyzed have been 16 for a total of 22 respondents (CCIs & SMEs). In two case studies it was possible to interview only company representatives and not the artists and operators involved in the collaboration.

Given the homogeneity of the answers within each single group of artists/operators/ business references, 1 response was considered for each company/group of artists (so far a total of 18 people have been interviewed).

The greatest need that emerged from this reciprocal comparison was that relating to the creation of spaces/moments of meeting, before the opening of the Call, which could allow SMEs to meet artists and CCl's (and vice versa) to confront and better understand the opportunities arising from a mutual collaboration.

If, in fact, the Cooperation model illustrates the optimal way in which cooperation and mutual exchange of knowledge can take place, the real critical phase will lie in favoring the encounter of two apparently so distant worlds.

Tools and methodologies, which will be the subject of the subsequent WP3.2. they should be as much as possible aimed at encouraging and developing an encounter and relationship between CCl's and businesses and, above all, making them understand the real economic and cultural value developed by cross-fertilization.

## Results of the answers

### Forms of interventions useful to develop collaboration between CCI/artists and SMEs:

Extemporaneous collaboration: 9/22

Product development: 13/22

Residences: 8/22

### Minimum duration for each intervention:

3/6 months: 18/22

Interventions divisible in 2-3 hours per day/week: 4/22

### Critical periods of the year to activate these kind of collaborations:

July-December: 10/22

May-September: 7/22

July: 8/22

October-December: 7/22

No preference: 4/22

December- March: 5/22

### Best periods of the year to activate these kind of collaborations (several options were included for each respondent):

No preference: 8/22

January-April: 5/22

February-June: 8/22

March-June: 4/22

April-June: 6/22

August: 3/22

March-November: 5/22

Time necessary for submission of applications (from the opening to the closing of the Call for proposal and with reference to the communication times before the publication of the same):

1-2 months: 4/22

1-3 months: 10/22

3-6 months: 8/22

Depends on the degree of mutual knowledge and availability: 8/22

Minimum financial denomination for each project:

~~6.000-10.000€: 9/22~~

~~5.000-7.000€: 2/22~~

5.000-10.000€: 9/22

25.000€ per year (2.000€/month): 13/22

Useful eligible costs (several options were included for each respondent):

Raw material: 16/22

Working hours (artist & company): 18/22

Logistics (transport, board, lodging): 13/22

Equipment: 10/22

Purchase of promotional spaces at fairs and events: 13/22

Communication costs: 14/22

Purchase of software and licenses: 6/22

Consulting: 8/22

Overheads of space: 5/22

Possibility to participate in the Call for proposal if it only financed 50-70% of the total costs:

Yes: 6/22

Yes, but it would be better to be able to include the costs in the budget of forecast first: 4/22

Yes, but it would be better to have a 40% advance on costs: 4/22

No: 5/22

No, 50% of the funding is too little, at least 70% would be acceptable: 1/22

Probably: 2/22

Main results/effects expected from this type of intervention (several options were included for each respondent):

Organizational and economic value: 12/22

Widening and innovative points of view: 13/22

Greater visibility: 12/22

Experimentation: 9/22

Higher sales profits: 8/22

Corporate reputation and image: 8/22

New product development: 6/22

Internal/external communication: 13/22

Creation of a new internal-external company environment: 8/22

New opportunities and challenges: 12/22

Increase Know-how and expertise: 14/22

Strategic positioning: 7/22

Strengthen the relationship and the dialogue with customers: 8/22

Personal enrichment: 9/22

Diffusion of local culture: 8/22

Inclusion of artists/CCIs target (without an ATECO/NACE code) in the Call (several options were included for each respondent):

At least 1 ATECO code able to do the application: 6/22

VAT number: 5/22

Occasions such as Summer camp/ Summer school/ Hackathon: 10/22

Registration with cooperatives: 4/22

Artists'/Designers' resume (at least 10 years of activity): 7/22

HUB/meeting places and spaces: 6/22

Involvement of Art galleries and Fine arts academies: 3/22

I don't know: 4/22

More useful communication channels to spread the Call for proposal (several options were included for each respondent):

Social media (Facebook, Linkedin): 20/22

Personal and professional network: 19/22

Trade associations: 18/22

HUB/ Business incubators and accelerators: 10/22

Universities and Research centers: 12/22

Institutions: 14/22

Web site dedicated to opportunities and Calls for SMEs, artists and cultural operators: 13/22

Communication agencies: 8/22

Cultural operators: 6/22

Sectors fairs: 10/22

Events: 12/22

International, national, local and sector press: 8/22

Newsletter: 10/22

Email sent to all companies registered with the Chambers of commerce: 6/22

## 7. ATT9 Workshops

As regards the workshops for the presentation of the cooperation model foreseen in ATT9, they were held respectively:

**Slovenia:** 28th February, 2020;

**Friuli Venezia-Giulia:** 18th May, 2020;

**Veneto region:** 16th June, 2020.

## 8. Bibliography

- Adler, N.J., 2006. 'The Arts And Leadership: Now That We Can Do Anything, What Will We Do?', *Academy of Management Learning and Education*, 5: 486-99.
- Adler, N.J., 2010. 'Going Beyond the Dehydrated Language of Management: Leadership Insight', *Journal of Business Strategy*, 31(4): 90-9.
- Adler, N.J., 2011. 'Leading Beautifully: The Creative Economy And Beyond', *Journal of Management Inquiry*, 20(3): 208-221.
- Andres, L., & Chapain, C., 2013. 'The Integration Of Cultural And Creative Industries Into Local And Regional Development Strategies In Birmingham And Marseille: Towards An Inclusive And Collaborative Governance? ', *Regional Studies*, 47 (2): 161-182.
- Austin, R.D., & Devin, L., 2003. *Artful Making: What Managers Need to Know About How Artists Work*, Upper Saddle River, NJ: Prentice Hall.
- Azzalin, F., 2012. *Il Design Thinking e le sue applicazioni alle PMI. Il caso studio Koetania*. MA Thesis, University of Padua, Department of Management Engineering.
- Badding, S., 2017. *Creative synthesis inventory: Constructing quantitative measures capturing attributes of design thinking*. PhD Thesis, Colorado State University, School of Education.
- Barrett, F., 1998. 'Creativity and Improvisation in Jazz and Organizations: Implications for Organizational Learning'. *Organization Science*: 9(5): 605-622.
- Barry, D., & Meisiek, S., 2010. 'Seeing More And Differently. Sensemaking, Mindfulness And The Workarts'. *Organization Studies*, 31(11): 1505-1530.
- Bassi, A., 201). *Design. Progettare gli oggetti quotidiani*. Bologna: Il Mulino.
- Bassi, A., Bertoldo, S., Bonini Lessing, E., Bulegato, F. Calogero, L., 2018. *Design, università, imprese, territorio Progetti luav per il Veneto*. Roma: Bibliografica Giuridica Ciampi.

- Beckwith, A., 2003. 'Improving Business Performance: The Potential Of Arts In Training', *Industrial and commercial training*, 35: 207-209.
- Berthoin Antal, A., & Strauß, A., 2016. 'Multistakeholder Perspectives On Searching For Evidence Of Values-Added In Artistic Interventions In Organizations'. In U. Johansson Sköldberg, J. Woodilla, & A. Berthoin Antal (Eds.). *Artistic Interventions In Organizations: Research, Theory And Practice*. Abingdon, UK & New York, USA: Routledge, 37- 60.
- Berthoin Antal, A., 2009. *Transforming Organisations With The Arts. A Research Framework For Evaluating The Effects Of Artistic Interventions In Organizations* - Research Report. Gothenburg: TILLT. 81 p.  
<http://www.wzb.eu/sites/default/files/u30/researchreport.pdf>.
- Berthoin Antal, A., 2014. 'When Arts Enter Organizational Spaces: Implications For Organizational Learning'. In P. Meusbürger, A. Berthoin Antal, P. Meusbürger, & L. Suarsana (Eds.). *Knowledge And Space: Vol. 6. Learning Organizations: Extending The Field* (pp. 177- 201). Dordrecht, The Netherlands: Springer.
- Berthoin Antal, A., Debucquet, G., & Frémeaux S., 2018. 'Meaningful Work And Artistic Interventions In Organizations: Conceptual Development And Empirical Exploration', *Journal of Business Research*, 85: 375-385.
- Berthoin Antal, A., Gómez de la Iglesia, R. & Vives Almandoz, M., 2011. *Managing Artistic Interventions in Organizations: A Comparative Study of Programmes in Europe. 2nd edition, updated and expanded. Online publication*. Gothenburg: TILLT Europe.
- Berthoin Antal, A., Taylor, S. S., & Ladkin, D., 2014. 'Arts-Based Interventions And Organizational Development: It's What You Don't See'. In Bell, E., Schroeder, J., & Warren, S. (Eds.), *The Routledge Companion To Visual Organization*. Oxon, Uk and New York, NY: Taylor & Francis, 261-272.
- Beverland, M. B., Wilner, S. J. S., & Micheli, P., 2015. 'Reconciling the tension between consistency and relevance: Design thinking as a mechanism for brand ambidexterity', *Journal of the Academy of Marketing Science*, 43(5), 589-609.
- Biehl-Missal, B., & Springborg, C., 2015. 'Dance, Organization, and Leadership', *Organizational Aesthetics*, 5(1): 1-10.
- Biehl-Missal, B., 2011. *Wirtschaftsästhetik: Wie unternehmen kunst als instrument und inspiration nutzen*. Wiesbaden, Germany: Gabler.
- Biehl-Missal, B., Berthoin Antal, A., 2011. 'The Impact Of Arts-Based Initiatives On People And Organizations: Research Findings, Challenges For Evaluation And Research, And Caveats', in *Creative Partnerships - Culture in Business and Business*

in *Culture*, Documentation & Brochure, ed. Narodowe Centrum Kultury, Warsaw, Poland.

Bissola, R., & Imperatori, B., 2011. Organising Individual And Collective Creativity: Flying In The Face Of Creativity Clichés, *Creativity and Innovation Management*, 20 (2): 77-89.

Boyle, M., & Ottensmeyer, E., 2005. 'Solving Business Problems Through The Creative Power Of The Arts: Catalyzing Change At Unilever', *Journal of Business Strategy*, 26, 5: 14-21.

Borja de Mozota, B., 2003. 'Design and competitive edge: A model for design management excellence in European SMEs', *Design Management Review: Academic Review*, 88-103.

Borja de Mozota, B., 2006. 'The Four Powers of Design: A Value Model in Design Management', *Design Management Review*, 17(2), 44-53.

Brown, T., 2009. *Change by design: How design thinking can transform organizations and inspire innovation*. New York, NY: HarperCollins Publishers.

Buchanan, R., 1992. 'Wicked problems in design thinking', *Design Issues*, 8(2), 5-21.

Candy, L., 2019. *The Creative Reflective Practitioner: Research Through Making and Practice*. London-New York, NY: Routledge.

Carè, D., Paolino, C., Smarrelli, M., 2018. *Innovare l'impresa con l'arte. Il metodo della Fondazione Ermanno Casoli*. Milano, Egea.

Carr, A., & Hancock, P., 2003. *Art And Aesthetics At Work*. New York, NY: Palgrave Macmillan.

Carr, A., & Hancock, P., 2007. 'Arts And Aesthetics Of The Unconscious' [Special Issue]. *Tamara*, 6 (1/2): 5-202.

Celaschi, F., 2017. 'Advanced design-driven approaches for an Industry 4.0 framework: The human-centred dimension of the digital industrial revolution'. *Strategic Design Research Journal*, 10(2).

Celaschi, F., Montanari, R., 2017. Approcci all'innovazione trainata dal design. In *MD Journal*, 4, 74-85.

Chandler, J., 2011. 'Work as Dance', *Organization*, 19(6): 865-878.

- Chia, R., 1996. 'Teaching Paradigm Shifting In Management Education: University Business Schools And The Entrepreneurial Imagination', *Journal of Management Studies*, 33 (4): 409-429.
- Clark, T., & Mangham, I., 2004. 'Stripping To The Undercoat: A Review And Reflections On A Piece Of Organization Theatre'. *Organization Studies*, 25(5): 841-851.
- Comunian, R., & Gilmore, A., 2015. *Beyond The Creative Campus: Reflections On The Evolving Relationship Between Higher Education And The Creative Economy*, King's College London, London.
- Comunian, R., 2010. 'Il ruolo delle Imprese nello sviluppo culturale del territorio', Paper 01/2010, available at [www.culturalab.org](http://www.culturalab.org) [january 2020].
- Cooper, R. Junginger s., & Lockwood, T., 2009. 'Design Thinking and Design Management: A Research and Practice Perspective', *Design Management Review*, 20(2), 46-55.
- Cross, N., 2011. *Design Thinking: Understanding How Designers Think and Work*. Oxford: Berg Publishers.
- Darsø, L. & Dawids, M., 2002. 'Arts-In-Business - Proposing A Theoretical Framework'. Presented at EURAM Stockholm, May 2002, at the 5th *Art & Business Conference*, Borl, Slovenia, June 2002, and at *The Art of management and Organisation*, London, Sept. 2002.
- Darsø, L., 2004. *Artful Creation. Learning-tales of Arts-in-Business*. Frederiksberg, Denmark: Samfundslitteratur.
- Darsø, L., 2014. 'Setting The Context For Transformation Towards Authentic Leadership And Cocreation', In Gunnlaugson, O., Baron, C., & Cayer, M. (eds), *Perspectives on Theory U: Insights From The Field*. Hershey, PA: Business Science Reference, 97-113.
- Darsø, L., 2016. 'Arts-In-Business From 2004 To 2014: From Experiments In Practice To Research And Leadership Development', in Johansson Sköldbberg, U., Woodilla, J., & Berthoin Antal, A., 2016. *Artistic Interventions In Organizations. Research, Theory, Practice*. London, UK and New York, USA: Routledge.
- Diderich, C. G., 2020. *Design thinking for strategy: Innovating towards competitive advantage*. Cham: Springer Nature Switzerland.
- Di Russo, S., 2016. *Understanding the behaviour of design thinking in complex environments*. PhD Thesis, Swinburne University, Faculty of Design.

Drazin, R., Glynn, M.A., & Kazanjian, R., 1999. 'Multilevel Theorizing About Creativity In Organisations: A Sensemaking Perspective', *Academy of Management Review*, 24 (2): 286-307.

Dubberly, 2005. *How do you design?*. Retrieved March 5, 2020, from <http://www.dubberly.com/articles/how-do-you-design.html>

Dunne, D., 2018. *Design Thinking at Work. How Innovative Organizations are Embracing Design*. Toronto: University of Toronto Press.

Dunne, A., & Raby, F., 2013. *Speculative Everything: Design, Fiction, and Social Dreaming*. Cambridge, MA-London: MIT Press.

European Union, 2012. *How Can Cultural and Creative Industries Contribute to Economic Transformation Through Smart Specialisation? Policy Handbook on How to Strategically Use the EU Support Programmes, Including Structural Funds, To Foster The Potential Of Culture For Local, Regional And National Development And The Spill-Over Effects On The Wider Economy?* European Union Open Method of Coordination Expert Group on Cultural and Creative Industries.

Faste, T., & Faste, H., 2012. 'Demystifying 'design research': design is not research, research is design". IDSA Education Symposium.

Florida, R., 2002. *The Rise Of The Creative Class: And How It's Transforming Work, Leisure, Community And Everyday Life*. New York, NY: Perseus Book Group.

Gallos, J., 2009. 'Artful Teaching: Using Visual, Creative And Performing Arts In Contemporary Management Education', in S. Armstrong and C. Fukami (eds.), *Handbook Of Management Learning, Education And Development*. Thousand Oaks, CA: Sage Publishing.

Gibb, S., 2004. 'Arts-Based Training In Management Development: The Use Of Improvisational Theatre', *The Journal of Management Development*, 23(7): 741-9.

Green, M., 2001. *Variations on Blu Guitar*. New York: The Lincoln Center Institute Lectures on Aesthetic Education, Teachers'College, Columbia University.

Grzelec, A., & Prata, T., 2013. *Artists In Organisations - Mapping Of European Producers Of Artistic Interventions In Organisations*. Gothenburg: TILLT Europe.

Guggenheim UBS MAP. *Luis Camnitzer on "Art Thinking" and Art History*, Short, 2014. Available online: <https://www.guggenheim.org/video/luis-camnitzer-on-art-thinking-and-art-history> (accessed on 19 December 2018).

- Guillet de Monthoux, P., 2004. *The Art Firm: Aesthetic Management And Metaphysical Marketing*. Stanford, CA: Stanford University Press.
- Hargadon, A.B., & Bechky, B.A., 2006. 'When Collections Of Creatives Become Creative Collectives: A Field Study Of Problem Solving At Work', *Organisation Science*, 17: 484-502.
- Harris, C., 1999. *Art and innovation. The Xerox PARC artists-in-residence program*. Cambridge and London: MIT Press.
- Harvey, S., & Kou, C.Y., 2013. 'Collective Engagement In Creative Tasks: The Role Of Evaluation In The Creative Process In Groups', *Administrative Science Quarterly*, 58 (3): 346-386.
- Hatch, M.J., & Yanow, D., 2008. 'Methodology By Metaphor: Ways Of Seeing In Painting And Research', *Organization Studies*, 29 (1): 23-44.
- Hatch, M.J., 1998. 'Jazz As A Metaphor For Organizing In The 21st Century', *Organization Studies*, (5): 556-558.
- Hatch, M.J., 1999. 'Exploring The Empty Spaces Of Organizing: How Improvisational Jazz Helps Redescribe Organizational Structure', *Organization Studies*, 20(1): 75-101.
- Hutter, M. & Frey, B.S., 2010. On the Influence of Cultural Value on Economic Value, *Revue d'économie politique* 1 (120): 35-46.
- Ingle, B. R., 2013. *Design Thinking for Entrepreneurs and Small Businesses: Putting the Power of Design to Work*. New York, NY: Apress.
- Institut für Innovation und Technik, 2014. *Creative Industries Policy recommendations - Promotion of Cross-Innovation from Creative Industries*.
- Jacobson, M., 1994. *Art for work*. Cambridge, MA: Harvard Business School Press.
- Jacobson, M., 1996. 'Art And Business In A Brave New World', *Organization*, 3(2): 243-248
- Jan, S., Holger, R., & Eva, K., 2016. *Parts without a whole? The current state of Design Thinking practice in organizations*. Potsdam: Universitätsverlag Potsdam.
- Jegou, F., Verganti, R., Marchesi, A., Simonelli, G., Dell'Era, C., 2006. *Design-Driven toolbox. A handbook to support companies in radical product innovation*. Brussels: EU Research Project EVAN Value Network.

- Johansson Sköldberg, U., 2012. 'Artists As Organizational Development Facilitators-Evaluation Of Six Projects', Paper presented at the *Cumulus conference*, Helsinki, May 24-26.
- Johansson Sköldberg, U., Woodilla, J., & Berthoin Antal, A., 2016. *Artistic Interventions In Organizations. Research, Theory, Practice*. London, UK and New York, USA: Routledge.
- Johnstone, K., 1979. *Impro: Improvisation And The Theatre*. Faber and Faber Ltd., UK.
- Kelley, T., Littman, J., 2011. *The art of innovation: Lessons in creativity from IDEO, America's leading design firm*. New York, NY: Random House.
- Kimbell, L., 2011. 'Rethinking Design Thinking: Part I', *Design and Culture*, 3(3), 285-306.
- Kimbell, L., 2012. 'Rethinking Design Thinking: Part II', *Design and Culture*, 4(2), 129-148.
- Klamer, A., 1996. *The Value of Culture: on the relationship between Economics and Arts*. Amsterdam University Press.
- Koppett, K., 2001. *Training To Imagine. Practical Improvisational Theatre Techniques To Enhance Creativity, Teamwork, Leadership, And Learning*, Sterling, Virginia, Stylus Publishing LLC, CA.
- Ladkin, D., 2008. 'Leading Beautifully. How Mastery, Congruence And Purpose Create The Aesthetic Of Embodied Leadership Practice', *Leadership Quarterly*, 19, 31-41.
- Laurel, B., 2003. *Design Research: Methods and Perspectives*. Cambridge, MA-London: MIT Press
- Lawson, B., 2005. *How Designers Think: The Design Process Demystified*. Oxford: Architectural Press.
- Leavy, B., 2010. 'Design Thinking. A New Mental Model of Value Innovation', *Strategy & Leadership* 38(3), 5-14.
- Lee, B., Fillis, I., & Lehman, K., 2017. 'Art, Science And Organisational Interactions: Exploring The Value Of Artist Residencies On Campus', *Journal of Business Research*, 85: 444-451.
- Lehman, K., & Wickham, M.D., 2014. 'Marketing orientation and activities in the arts marketing context: Introducing a visual artists' marketing trajectory model', *Journal of Marketing Management*, 30 (7-8): 664-696.

- Lehman, K., 2017. 'Conceptualising the value of artist residencies: A research agenda', *Cultural Management: Science and Education*, 1 (1): 9-18.
- Lewrick, M., Link, P., & Leifer, L., 2018. *The Design Thinking Playbook: Mindful Digital Transformation of Teams, Products, Services, Businesses and Ecosystems*. Hoboken, NJ: John Wiley & Sons.
- Liedtka, J., & Ogilvie, T., 2011. *Designing for Growth: A Design Thinking Tool Kit for Managers*. New York, NY: Columbia Business School Publishing.
- Lindberg, T., Noweski, C., & Meinel, C., 2010. 'Evolving discourses on design thinking: How design cognition inspires meta-disciplinary creative collaboration', *Technoetic Arts*, 8(1), 31-37.
- Linstead, S., & Höpfl, H., 2000. *The Aesthetics Of Organizations*. London: Sage Publications.
- Lockwood, T., 2009. *Design Thinking: Integrating Innovation, Customer Experience, and Brand Value*. New York, NY: Allworth Press.
- Martin, R. L., 2009. *The Design of Business: Why Design Thinking is the Next Competitive Advantage*. Brighton, MA: Harvard Business Publishing.
- MacKim, R. H., 1980. *Experiences in visual thinking*. Boston, MA: PWS Engineering.
- Markopoulos, P., Martens, J.-B., Malins, J., Coninx, K., & Liapis, A. (Eds), 2016. *Collaboration in Creative Design. Methods and Tools*. New York, NY: Springer International Publishing.
- Mitrović, I., Golub, M., & Šuran, O. (Eds.), 2015. *Introduction to Speculative Design Practice - Eutopia, a Case Study*. Zagreb-Split: HDD & DVK UMAS.
- Monks, K., Barker, P. & Mhanachain, A.N., 2001. 'Drama As An Opportunity For Learning And Development', *Journal of Management Development*, 20: 414-23.
- Munari, B., 1981. *Da cosa nasce cosa: Appunti per una metodologia progettuale*. Bari: Laterza.
- Nesta, 2014. *The New Art of Finance - Making Money Work Harder for The Arts*, London: Nesta.
- Nesta, 2015. *Digital Culture: How Arts and Cultural Organizations in England Use Technology*, London: Nesta.

- Neumeier, M., 2009. *The Designful Company: How to build a culture of nonstop innovation*. San Francisco, CA: Peachpit Press.
- Nissley, N., 2002. 'Art-based learning in management education', in B. DeFillippi and C. Wankel (eds.), *Rethinking Management Education in the 21st Century*. Greenwich: Information Age Press, 27-61.
- Nissley, N., 2008. 'Framing Arts-Based Learning As An Intersectorial Innovation In Continuing Management Education: The Intersection Of Arts And Business And The Innovation Of Arts-Based Learning', in C. Wankel and R. DeFillippi (eds.), *University and Corporate Innovations in Lifelong learning*. Charlotte, NC: Information Age Publishing, 187-211.
- Nissley, N., 2010. 'Arts-Based Learning at Work: Economic Downturns, Innovation Upturns, And The Eminent Practicality Of Arts In Business', *Journal of Business Strategy*, 31 (4): 8-20.
- Nisula, A.M., Kianto, A., 2017. 'Stimulating Organisational Creativity With Theatrical Improvisation', *Journal of Business Research*, 85: 484-493.
- Plattner, H., Meinel, C., & Leifer, L., 2017. *Design Thinking Research: Making Distinctions: Collaboration versus Cooperation*. New York, NY: Springer International Publishing.
- OMC., 2014. *Policy Handbook On Artists' Residencies. Working Group Of Eu Member States Experts On Artists' Residencies*. European Agenda for culture, work plan for culture 2011- 2014, december 2014.
- Ostrower, F., 2004. *Partnerships Between Large and Small Cultural Organizations*. Washington DC: The Urban Institute.
- Redante, R. C., de Medeiros, J. F., Vidor, G., Cruz, C. M. L., & Ribeiro, J. L. D., 2019. 'Creative approaches and green product development: Using design thinking to promote stakeholders' engagement'. *Sustainable Production and Consumption*, 19, 247-256.
- Robbins, P., 2018. 'From Design Thinking to Art Thinking with an Open Innovation Perspective: A Case Study of How Art Thinking Rescued a Cultural Institution in Dublin'. *Journal of Open Innovation. Technology, Market, and Complexity*, 4(4): 57.
- Rowe, P. G., 1987. *Design Thinking*. Cambridge, MA-London: MIT Press.
- Sandberg, B., 2019. 'Art Hacking for Business Innovation: An Exploratory Case Study on Applied Artistic Strategies', *Journal of Open Innovation. Technology, Market, and Complexity*. 5(1): 1-22.

Schiuma, G. & Carlucci, D., 2007. 'Assessing And Managing Knowledge Assets For Company Value Creation', in Yoosuf, C. (ed.), *Knowledge management integrated*. Heidelberg: Heidelberg Press: 27-46.

Schiuma, G. & Carlucci, D., 2016. 'Assessing The Business Impact Of Art-Based Initiatives', in Johansson Sköldberg, U., Woodilla, J., & Berthoin Antal, A., 2016. *Artistic Interventions In Organizations. Research, Theory, Practice*. London, UK and New York, USA: Routledge.

Schiuma, G. & Lerro, A., 2017. 'The Business Model Prism: Managing And Innovating Business Models Of Arts And Cultural Organisations', *Journal of Open Innovation: Technology, Market, and Complexity*, 3:13.

Schiuma, G., & Lerro, A., 2013. 'Fostering Innovation Through Collaboration Between Cultural and Creative Industries and Traditional Business Sectors'. Report presented at Creative Capital Conference *Fostering cross-innovation*, 4th November, Vigevano, Italy.

Schiuma, G., 2011. *The Value of Arts for Business*. Cambridge: Cambridge University Press.

Schön, D. A., 1984. *The Reflective Practitioner: How Professionals Think In Action*. New York, NY: Basic Books.

Scodeller, D., 2019. 'Da Designing for People di Henry Dreyfuss al Design Thinking. Il ruolo del design process nella cultura del progetto', *Studi e ricerche di storia dell'architettura*, 5, 60-75.

Scott, J., 2006. 'Suggested Transdisciplinary Discourses For More Art-Sci Collaborations'. In J. Scott (Ed.). *Artists-in-labs processes of inquiry*, 24-35. Wien and New York: Springer.

Scott, J., 2010. *Artists-In-Labs Networking In The Margins*. Wien and New York: Springer.

Seifter, H., & Buswick, T., 2005. 'Arts-Based Learning For Business', *Journal of Business Strategy*, 26(5): 6-68.

Shanken, E.A., 2005. 'Artists In Industry And The Academy: Collaborative Research, Interdisciplinary Scholarship And The Creation And Interpretation Of Hybrid Forms', *Leonardo*, 38 (5): 415-418.

Simon, H. A., 1996. *The Sciences of the artificial*. Cambridge, MA-London: MIT Press.

- Simons, T., Gupta, A., & Buchanan, M., 2011. 'Innovation in R&D: Using design thinking to develop new models of inventiveness, productivity and collaboration', *Journal of Commercial Biotechnology*, 17(4), 301-307.
- Smagina, A., & Lindemanis, A., 2012. 'What Creative Industries Have to Offer To Business? Creative Partnerships and Mutual Benefits'. *World Academy of Science, Engineering and Technology*, 71: 1839-1844.
- Sorsa, V., Merkkiniemi, H., Endrissat, N., & Islam, G., 2017. 'Little Less Conversation, Little More Action: Musical Intervention As Aesthetic Material Communication', *Journal of Business Research*, 85: 365-374.
- Steed, R., 2005. 'The Play's The Thing: Using Interactive Drama In Leadership Development', *Journal of Business Strategy*, 26(5): 48-52.
- Stephens, K., 2001. 'Artists In Residence In England And The Experience Of The Year Of The Artist', *Cultural Trends*, 11 (42): 41-76.
- Sterling, B., 2006. *La forma del futuro*, Milano: Apogeo.
- Steveni, B., 2001. 'Organisation And Imagination' (formerly APG, the artist placement group). \seconds, 2(4).  
<http://www.slashseconds.org/issues/002/004/articles/bsteveni2/index.php>.
- Stockil, T., 2004. *Artful Development. How Artforms can Address Business Issues*. London: Arts&Business.
- Strati, A., 1999. *Organizations And Aesthetics*. Thousand Oaks, CA: Sage Publications.
- Strati, A., 2000a. 'Aesthetic Theory', in S. Linstead and H. Höpfl (eds.), *The Aesthetics of Organisation*. London: Sage Publications.
- Strati, A., 2000b. *Theory and Method in Organisation Studies*. London: Sage Publications
- Strati, A., 2007. 'Sensible Knowledge and Practice-based Learning', *Management Learning*, 38 (61): 61-77.
- Strauß, A., 2009. 'Context Is Half The Work: An Intercultural Perspective On Arts And Business Research'. Paper presented at *Standing Conference for Organizational Symbolism*. 8-11 July 2009. Copenhagen, Denmark.
- Styhre, A., & Eriksson, M., 2008. 'Bring In The Arts And Get The Creativity For Free. A Study Of The Artists In Residence Project'. *Creativity and Innovation Management*, 17(1): 47-57.

- Tadajewski, M., & Brownlie, D., 2008. *Critical marketing: Issues in contemporary marketing*, John Wiley and Sons, Chichester.
- Taylor, S.S., Hansen, H., 2005 . 'Finding Form. Look at the Field of Organizational Aesthetics'. *Journal of Management Studies*: 42(6): 1211-1231.
- Taylor, S.S., Ladkin, D., 2009. 'Understanding Arts-Based Methods', *Managerial Development*. *Academy of Management Learning & Education*: 8(1): 55-69.
- Teal, R., 2010. 'Developing a (non-linear) practice of design thinking', *The International Journal of Art & Design Education*, 29(3), 294-302.
- Thackara, J., 2008. *In the Bubble. Designing in a complex world*. Cambridge, MA: MIT Press, 2006.
- Throsby, D., 2001. *Economics and culture*, Cambridge University Press, Cambridge.
- Throsby, D., 2008, 'The Concentric Circles Model Of The Cultural Industries', *Cultural Trends*, 17 (3): 147-164.
- Tom Fleming Creative Consultancy, 2015. *Cultural and Creative Spillovers in Europe: Report on A Preliminary Evidence Review*.
- Urbact, KEA, 2015. *The Smart Guide to Creative Spillovers to Assist Cities Implementing Creative Spillovers*, Philippe Kern-KEA European Affairs.
- Vaill, P.B., 1989. *Managing As A Performing Art*. San Francisco, CA: Jossey-Bass.
- Van der Hoeven, A. & Hitters, E., 2019. 'The Social And Cultural Values Of Live Music: Sustaining Urban Live Music Ecologies', *Cities*, 7 (90): 263-271.
- Verganti, R., 2009. *Design-Driven Innovation*. Boston MA: Harvard Business Press.
- Verganti, R., Norman D., 2012. 'Incremental and Radical Innovation: Design Research versus Technology and Meaning change', *Design Issues*, 30(1), 78-96.
- Verganti, R., 2018. *Overcrowded: Designing meaningful products in a world awash with ideas*. Cambridge, MA-London: MIT Press.
- Vetterli, C., Brenner, W., & Uebernickel, F., 2013. 'A Design Thinking Role Model Enables Creativity in IT: Case of the Financial Industry", *Proceedings of the 2013 International Conference on Information Resources Management (Conf-IRM)*, 12.
- Whitaker, A., 2016. *Art Thinking: How to Carve Out Creative Space in a World of Schedules, Budgets, and Bosses*; Harper Collins: New York, NY, USA.
- Wilber, K., 2000. *A Theory Of Everything: An Integral Vision For Business, Politics, Science, And Spirituality*. Boston, MA: Shambhala.

Wilson, S., & Zamberlan, L., 2015. 'Design for an Unknown Future: Amplified Roles for Collaboration, New Design Knowledge, and Creativity', *Design Issues*, 31(2), 3-15.

Young, R., 2008. 'An integrated model of designing to aid understanding of the complexity paradigm in design practice', *Futures*, 40(6), 562-576.

Zomerdijk, L. G., & Voss, C. A., 2010. 'Service Design for Experience-Centric Services'. *Journal of Service Research*, 13(1): 67-82.







# ANNEXES

# **ATT9**

# **DIVA COOPERATION**

# **MODEL**

**Information required for setting up the Model**

**(English-Italian)**

**Iuav University of Venice**

# Territorial context

(max. 15 pages)

## Regional economic context (Chambers of Commerce)

a) Territory, population, economy, with a focus on the prevailing business sectors and the economic impact analysis (CCIs and SMEs).

## Legal context (Regions)

a) Main regulatory interventions for cultural and creative industries / small and medium enterprises;

b) Strategic and programming documents dedicated to cultural and creative industries / small and medium enterprises.

## Strategic importance of the field (Regions)

a) Cultural and creative industries in relation to RIS 3.

b) Small and medium enterprises - Information technology in relation to RIS 3.

# Case studies for interviews

## Case study no. 1- Excellent level of collaboration

Region

Name, city, Core business of CCI

Name, city, Core business of SME

Duration of interaction

Location of interaction

University/Research centre that studied interaction

Name of company contact of the CCI to be interviewed

Name of company contact of the SME to be interviewed

Reference website

## Case study no. 2- Basic level of collaboration

Region

Name, city, Core business of CCI

Name, city, Core business of SME

Duration of interaction

Location of interaction

University/Research centre that studied interaction

Name of company contact of the CCI to be interviewed

Name of company contact of the SME to be interviewed

Reference website

# Best practices analysis

(at least 3)

Region

Name, city, Core business of CCI

Name, city, Core business of SME

Duration of interaction

Location of interaction

Arrangements for financing cooperation

Short story of interaction

The interaction took place within an Interreg project? If so, which?

University/Research centre that studied interaction

Reference website

# Specifications on Activity tasks for Project partners

In order to better frame the experiences observed within the **specific territorial realities**, each region will also have to provide, in a synthetic way, the following relevant information (max 15 pages):

## **Territorial context**

### **1. Regional economic context (Chambers of Commerce)**

Territory, population, economy, with a focus on the prevailing business sectors and the economic impact analysis (CCIs and SMEs).

### **2. Legal context (Regions)**

a) Main regulatory interventions for cultural and creative industries / small and medium enterprises;

Strategic and programming documents dedicated to cultural and creative industries / small and medium enterprises.

### **3. Strategic importance of the field (Regions)**

a) Cultural and creative industries in relation to RIS 3.

b) Small and medium enterprises - Information technology in relation to RIS 3.

## Case studies

**Each region** (Veneto Region, Autonomous Region Friuli Venezia Giulia, Chamber of Commerce and Industry of Slovenia) in collaboration with the regional partners that it deems appropriate (i.e. Chamber of Commerce, technology parks, etc.) must provide **2 collaborative case studies involving CCI and SMEs**. To do this, it will be necessary to indicate the names of the selected companies and guarantee the possibility of conducting **semi-structured interviews** with 2 CCIs and 2 SMEs for each region that have cooperated optimally. For this purpose, two levels of collaboration will be defined: an **optimal level** and a **basic level**.

It would be very important that the selection of the companies relevant to the Cooperation model is shared as much as possible within the regions. Each region will be required to have at least **one appointee assist the researcher IUAV** who will carry out the interviews, in order to ensure better collaboration and understanding of the territorial dynamics linked to the specific companies being analyzed.

## Best practices

For the purposes of the Model, at least **3 best practices for each region** for the last 5 years should be analyzed. A brief history of the collaboration between CCIs and SMEs should be provided, which also indicates information on the sector to which it belongs, the location, the duration of the collaboration. It would be important (but not strictly necessary) for these best practices to be funded by some Interreg project (CO-CREATE, SMATH, CHIMERA, ...) and that have already been studied by some university or research center.

## What we are we looking for is Innovation.

We are looking for a relationship between CCIs & SMEs that goes beyond the respective business models, that is not normally expected within their respective business activities.

Therefore, case studies and best practices must be in line with this idea of Innovation.

A collaboration whose activities are part of the value chain of the companies considered is not innovation. It is a normal, ordinary collaboration between CCIIs & SMEs.

### Some examples

Furniture company that collaborates with designers only for furniture design: **NO**

Company that works with architects to design their headquarters: **NO**

Company working with communication studio for graphics and website: **NO**

Designer that works with managers to change the company way of thinking: **YES**

Metallurgical company that collaborates with a film company: **YES**

Electronics company that works with visual artist: **YES**

### We are looking for:

1. Collaborations **future oriented**: able to change the normal business model;
2. Companies that deal with **Art Thinking**, because they claim that art can improve their business processes;
3. Companies that want to create something that **was not there** before.

# Scheduled timeline and activities

## Reconstruction of the economic-territorial context

**Deadline** for sending the requested document (Regional economic context, legal context, strategic importance of the field): November 30th, 2019.

**Partners involved:** Chamber of Commerce of Venice Rovigo, Veneto Region, Autonomous Region Friuli Venezia Giulia, Chamber of Commerce and Industry of Slovenia).

## Selection of case studies

**Deadline** for indicating the chosen companies (2 case studies of excellent collaboration between CCIs and SMEs for each region): November 22nd, 2019.

**Partners involved:** Veneto Region, Autonomous Region Friuli Venezia Giulia, Chamber of Commerce and Industry of Slovenia.

Each region may involve the partners it deems most appropriate for carrying out the activities.

## Best practices analysis

**Deadline** for the introduction of best practices of collaboration between CCIs & SMEs developed within the three regions in the last 5 years: November 22nd, 2019.

**Partners involved:** Chamber of Commerce of Venice Rovigo, Veneto Region, Ecipa, Autonomous Region Friuli Venezia Giulia, Area Science Park, Friuli Innovazione,

GZS- Chamber of Commerce and Industry of Slovenia, Tehnološki park LJ, Univerza NG, Primorski tehnološki park, RRA Zeleni Kras, Kersnikova.

## Carrying out case studies interviews (by an IUAV researcher)

**Deadline** for the realization of a total of 4 interviews for each region (2 CCIs and 2 cooperating SMEs): November 30th, 2019.

**Partners involved:** The partners that will host the interviews and assist the IUAV researcher will be decided by the respective Regions.

## Deliverable ATT9

Deadline for the delivery of the draft - DIVA Cooperation Model: December 20th, 2019.

**Partners involved:** Iuav University.

## Implementation of results

For setting up the model, IUAV will relate with the partners for the systemization of what has been observed in the case studies and what exists in the reference academic literature.

**Deadline:** December 20th, 2019- February 2020.

**Partners involved:** Chamber of Commerce of Venice Rovigo, Area Science Park, UNG, Kapelica.

## Public workshop

Each region will have to organize a public workshop for the presentation of the DIVA cooperation model.

**Deadline** for the public workshop to present the Cooperation model: mid-January 2020- February 2020.

**Partners involved (Veneto):** Chamber of Commerce of Venice Rovigo, Veneto region, Ecipa.

**Partners involved (Friuli-Venezia Giulia):** Autonomous Region Friuli-Venezia Giulia, Friuli Innovazione, Area Science Park.

**Partners involved (Slovenia):** GZS- Chamber of Commerce and Industry of Slovenia, Arctur, Tehnološki Park Ljubljana, Primorski Tehnološki Park.

**Important note:** Are indicated the names of the partners that could potentially carry out the aforementioned activities. This is therefore only a proposal, modifiable according to the availability of each one.

**Thank you for your cooperation!**

# **ATT9**

# **DIVA COOPERATION**

# **MODEL**

**Case Studies-Interview track**

(EN Version)

Iuav University of Venice

# Interview track

1. What is your career path/company position?
2. How do you configure your business model (what are your core business activities)?
3. How is your company structured at an organizational level?
4. How was your collaboration born? How is it going?
5. Was there a specific request/need from the company?
6. What do you plan to achieve?
7. How long will it last/has your cooperation lasted?
8. Will there be an intermediary between you?
9. Do you think you will need to relate/involve employees? Why?
10. Has the collaboration been communicated within the company? And outside?
11. Could you describe some phases in this collaboration path?
12. What worked particularly well? Where did you find yourself in trouble? Are there any things you have struggled to understand? What helped you to overcome them?
13. What effect does it have on you to subject your work to the judgement of a company? And have the artist's eye on your company?
14. What is the aspect that fascinates you most about this collaboration opportunity?
15. What do you think the most critical issue may be?
16. From your professional/human point of view, do you think that this experience will change something for you?
17. Would you recommend the same experience to other artists/enterprises? Why?

18. Do you think that working with artists/companies can open new opportunities for your enterprise/for you?
19. Have you already had other experiences of collaboration with artists/ SMEs?
20. How did they happen? Can you tell something?
21. Do you think you will continue to collaborate with other artists/companies in the future?
22. Which forms of interventions can be useful to develop collaborations (residences, extemporaneous collaboration, product development, ...)?
23. What is the minimum duration for each intervention?
24. What could be the critical periods (referring to the periods of year) to activate these collaborations? And the best ones?
25. What would be the time necessary for the submission of applications (from the opening to the closing of the Call for proposal and with reference to the communication times before the publication of the same)?
26. What could be the minimum financial denomination for this type of project?
27. What would you consider to be useful such as eligible costs (consultancy, aggregate costs, ...)?
28. If the Call for proposals finances 50%/70% of the costs, would you still be interested in participating in the initiative?
29. What do you think can be relied on by this kind of interventions from an internal organizational, remunerative-economic and competitive point of view?
30. How do you think it is possible to include all the CCI targets in the Call?
31. How do you usually know about these initiatives? Which communication channels could be useful to adopt (trade associations, events, newsletters, pre-calls for expressions of interest, ....)?

# Release waiver for the use of audio-recordings

I, the undersigned, .....

Born in .....

Resident in.....

street/square/boulev.....

e-mail address.....

pursuant to art. 13 of Legislative Decree no. 196 of 2003 and art. 13 of EU  
Regulation 2016/679 on privacy, hereby

## AUTHORIZES

the publication of their own audio recordings made by researchers/partners

.....

...on the day .... / .... / ..... from ..... till ..... in the location of .....

for institutional, research, cultural and educational purposes, as well as for  
dissemination and communication activities, within the framework of the research  
"Interreg Italia-Slovenia DIVA Project", of which the IUAV University of Venice is a  
partner. This authorization does not allow the use of what has been recorded in  
contexts that affect your personal dignity and decorum and in any case for use

and/or purposes other than those mentioned above. The undersigned confirms that he/she has nothing to claim by reason of the above and irrevocably renounces any right, action or claim arising from the above authorized. In no case will the undersigned be able to claim against the author for compensation for any moral and material damage caused by third parties or derived from uses not provided for in the following release.

**Place and date**

.....

**Person interviewed (legible signature)**

.....