



# smath

**Smart atmospheres of social and financial innovation  
for innovative clustering of creative industries in MED area**

**Report no. 3.4.3. Assisting CIs to develop joint projects in  
key areas of social innovation**

**Partner responsible for the report: Zagreb Innovation  
Centre**

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Project co-financed by the European  
Regional Development Fund

## Project information

Acronym		SMATH	
Title		Smart atmospheres of social and financial innovation for innovative clustering of creative industries in MED area	
Name of the Lead Partner organisation		Veneto region	
Project Nb		3225	
Duration of the project	Starting date	2018-02-01	Number of months
	Ending date	2020-07-31	30
Programme priority axis		Priority Axis 1: Promoting Mediterranean innovation capacities to develop smart and sustainable growth	
Programme specific objective		1.1 To increase transnational activity of innovative clusters and networks of key sectors of the MED area	
Call for projects		3rd call	
Type of project		Testing	
Internal ref number		3MED17_1.1_M2_084	
<b>Partner responsible for the deliverable 3.4.3.</b>		<b>The Culture and Heritage Industries Cluster, FR</b>	

### Consortium:

Veneto Region - Direction of Cultural heritage Cultural Activities and Sport, IT, Lead Partner  
 Ca' Foscari University of Venice, IT  
 Autonomous Region Friuli Venezia Giulia , IT  
 Barcelona Activa SA SPM, ES  
 Institute of Culture of the Municipality of Barcelona, ES  
 Technopolis City of Athens SA, GR  
 The Culture and Heritage Industries Cluster, FR  
 TVT Innovation, FR  
 Agency for Territorial Marketing Ltd., SI  
 Zagreb Innovation Centre Ltd., SI

## Table of contents

Table of contents .....	3
Introduction and Methodology of the report .....	4
Guidelines for the template .....	4
1. Identification of events. ....	5
2. Report of the events.....	5
3. Additional information. ....	10

## Introduction and Methodology of the report

The Study Visit offers the opportunity to participants to learn something which they might capitalise on for their own project. Each group should therefore visit a company or institution working in their sector. The selection of the destination and the content of the visit will of course be left to each partner, but the company should represent an example and a source of inspiration. Participants should be given the opportunity to understand the inner workings of the organisation and, possibly, find answers to any doubt or curiosity. By the end of the visit, each one should have retained something to adopt and adapt to their own needs.

The Follow-Up workshops are the last official occasion to work on the definition of the ideas, but in some cases, they might turn out to be so much more. According to the state of development of each project, the focus might in fact be more or less specific. A few, rare partnerships might be ready to discuss the details of a business plan; others, even though in possess of a concrete and structured idea, might still have to define their needs and the direction they want to explore with the project; finally, those that took a little more time finding a match might require some additional time to define the idea, the resources involved and concretise the proposal.

**The aim of the report is to give insight in how the events were organized, on a qualitative level, how were the companies for the SV chosen and why, what added value to the development of project ideas did the follow-up workshops bring, what was the methodology used for organizing these events (study visits and then follow-up workshops or vice versa), what was the feedback of participants to these activities, how was the Smath ecosystem involved, etc.**

## Guidelines for the template

- If possible, the template should be filled shortly after the event, to provide a clearer perspective on where the project is going;
- The template has to be sent **no later than March 30th 2020** to Pole ICP, Olga BALTAG, at [international@industries-culturelles-patrimoines.fr](mailto:international@industries-culturelles-patrimoines.fr) or uploaded on the Google Drive of the activity : <https://drive.google.com/drive/folders/1NYyp39mgmMgZCwDtP4quc7ofbQliddNs>
- All information concerning communication activities has to also be sent to Technopolis;
- Feel free to include any additional information in annex, such as agenda, attendance sheet, materials used for each event (if any).

## 1. Identification of events

NAME OF THE ACTIVITY		STUDY VISITS	
ACCESS LEVEL (free access, open call, invitation only)		Invitation only	
LOCATION	Castle Veliki Tabor, Gornja Stubica, Samci 64 Web: <a href="http://www.mhz.hr">www.mhz.hr</a>	DATE	16.7.2020.
NUMBER OF PARTICIPANTS		6	

NAME OF THE ACTIVITY		FOLLOW-UP WORKSHOPS	
ACCESS LEVEL (free access, open call, invitation only)		Invitation only	
LOCATION	Grešna gorica Taborgradska 35, 49216 Desinić <a href="https://gresna-gorica.hr/">https://gresna-gorica.hr/</a>	DATE	16.7.2020.
NUMBER OF PARTICIPANTS 6		6	

## 2. Report of the events.

<p>Description of chosen place(s) for the Study Visits and their relevance to the 3 specific areas of social innovation (responsible tourism, social cohesion and urban regeneration)</p>	<p>Veliki Tabor (Croatian: Great Camp) is a castle and museum in northwest Croatia, dating from the middle of 15th century. The castle's present appearance dates back to the 16th century. Most of the castle was built by the Hungarian noble family of Ráttkay, in whose ownership it remained until 1793. It is located in the region of Zagorje near Desinić, 8 km (5.0 mi) west of Pregrada, 334 m (1,096 ft) above sea level. It has around 3,340 m<sup>2</sup> (36,000 sq ft). The castle is owned by the state, which manages it as a museum and a tourist site.</p> <p>Location is chosen because museum is very active in organising tours, educations, film festivals and other events (Legend Fest).</p> <p>Museum and castle completely changed their purpose and identity. They organised LegendFest in the Veliki Tabor Castle.</p> <p>The festival is organized by the Zagreb Cultural Association with the support of the Krapina – Zagorje County and the Tourist Board of the County, with the support of the Croatian Museum. Zagorje and Desinić Municipality. Their effort and commitment to the preservation of the intangible cultural heritage is recognized as number of visitors increased. LegendFest is a multimedia and interactive engagement and a display of Croatian non-material and material heritage through different expressions of culture and art. Due to its size and importance,</p>
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	<p>this attractiveness, the festival will, as every year, monitor all major Croatian media and media from the whole region. The central theme of this year's Legendfest in the Big Tabor Court are witches. Stories, legends and myths about these beings, primarily related to the Krapina – Zagorje County, have the advantage of choosing, but programs that can contain similar topics are also accepted: historical people / personalities – old stories, beliefs, customs, excerpts, witches, carnivores, wizards, mystical beings, ghosts, malice ...</p> <p>Our participants express their wish to organise study visit with a purpose to investigate potential cooperation.</p> <p>Iva Lulic (SMATH project participant) is very well-known Croatian fine-art photographer who creates amazing images, thus restoring old folk beliefs. She already made several serials of photos representing the legendary creatures from folklore. She shot them on the authentic localities in different parts of Croatia. More info: <a href="http://ivalulic.com/en/biography/">http://ivalulic.com/en/biography/</a></p> <p>Another participant, academic sculptor Vesna Osojnički prepares outdoor exhibitions and makes sculptures made of stone, wood, metal and ceramics. More info: <a href="https://www.radionasice.hr/vesna-osojnicky-keramicarske-radionice-kao-potencijal-kulturnog-turizma/">https://www.radionasice.hr/vesna-osojnicky-keramicarske-radionice-kao-potencijal-kulturnog-turizma/</a></p> <p>Idea was to connect and expose our participants to the key people in the museum to investigate potential cooperation. Study visit provides unique opportunity to bring to the fore and highlight potential in stimulating creative businesses, thus contributing to growth of that region. Creative application of museum collections inspired our participants for producing services and products, and points to enrich museum exhibition and enhance between cultural and creative sector.</p> <p>Renata Dečman, M.Sc. hist., Head of the Veliki Tabor Court, gave us a tour and show all the cultural and historical collection items which illustrate the material culture in Croatian Zagorje and surrounding regions from 14th to the middle of the 20th century. The items tell us about social, cultural, economical and political conditions in this part of Croatia in past centuries. During the visit we saw the collection of Kavanagh family (paper documents, letters, lists, contracts, books, magazines, furniture and some small inventory from mid 19th century to mid 20<sup>th</sup> century), ethnographic collection (contains parts of household inventory, especially kitchen equipment and agricultural tools, traditional wine cellars) and the art collection inspired by Veliki Tabor, legend of Veronika Desinička, Croatian Zagorje and artwork of Oton Iveković.</p>
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	<p>During the visit our participants were inspired by the legend of Veronika of Desinić. More info: <a href="https://www.veliki-tabor.hr/en/o-muzeju/pregled/the-legend-of-veronika-of-desinic">https://www.veliki-tabor.hr/en/o-muzeju/pregled/the-legend-of-veronika-of-desinic</a></p> <p>During a short break, Museum personnel, shared valuable insight how they progress with plans, how budgeting is done, process on including new exhibitions and all future.</p> <p>We have noticed that whole year is well planned in advance in order to seek for budget allocation and there is no space for any changes. Before deciding on a team for the exhibition project, there are multiple points to consider. How large is their budget? How many people can they afford to have on team? What type of qualities and skills do they need for the team? Are they allowed to take outside consultants? Do they have the resources in-house, or they need to outsource some of the tasks? Best practice suggests that your team would consist of a project manager, exhibition developer, content specialist, exhibition designer, registrars, educators, evaluator, exhibition fabricator, IT staff, media designers, visitor services managers, and marketing specialists. However, having such a huge team is expensive, and not all museums can afford it. Playing off one another's knowledge, experience, and background can be very helpful, and save a lot of money.</p> <p>Approach of Museum was to organize all education workshops and other events for free or small charge as they think interest is not high due to new situation of COVID. They were relying on groups of visitors and this is now very limited.</p> <p>We have listed all threats like: personalization of interest in educational programs, administrative changes in Museum hierarchy, rigid and slow process of planning, budget cuts in current scenario, non-inclusion of school curricula, insufficient budget for educational activities, little staff involvement, insufficient management training, facilities not up to scratch (constant rearrangement and reconstruction).</p> <p>However, we also agree that with joint effort more can be done. We see the need in population and visitors for educational and cultural activities (show me- let me do), important heritage can be kept and become a user attraction, local municipalities should be involved other services (tourism, restaurants, local artists, story tellers). There is also high staff interest and involvement because the educational framework is on the front line of museum needs.</p>
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<p>Feedback on the study visits received from participants</p>	<p>Participants were very happy with idea to foster visitor participation in workshops and use imagination in collaboration to come up with interesting and motivating activities with scant budget.</p>
<p>Description of activities from the Follow-up Workshops. What methodology was used to implement these workshops and the relevance in relation to the Study Visits</p>	<p>During the follow up Workshop we led open discussion. First, our participants were presenting their work and portfolio of projects then we were exploring intent behind the interest of possible cooperation to get alignment. Intent of SMATH participants were exhibition, sustainability, create value to museum and their visitors, try something new. We were using technique 5 WHY to go deeper with purpose to learn more about cooperation between museums and creative industries: what is happening, where, and how? To demonstrate the benefits of cooperation among cultural and creative industries. After that we started to discuss WHAT and HOW. Process we followed is: understanding or current situation, deeply understand problem, need and brainstorm about all possible ideas. In the end of discussion ideas are prioritized. The best option will be for museum and Vesna Ostojnički the art project of creating museum souvenir inspired by the legend of Veronika of Desinić. Vesna can make identical coffee cups used by the Veronica Desinić and sell those in museum shop and online. Vesna should provide pricing structure to museum and discuss way of purchasing her products (in one bulk or after souvenir is sold). Iva Lulic proposed to make art photography of whole legend with actors. This will have a strong impact even as event and museum will invite media. They can record how bringing in the photographic event all preliminary elements of the film the author stops at the photography by achieving a strong illusion of a real event. She can record situations in which the characters from legends were captured. In the photography is confirmation of what has been seen and its grandiosity is obvious and fully nourishes our faith. The photo becomes a picture-story, a picture-legend, a picture-fairytale.</p> <p>At the same time these are real photos of natural beauties, of ambiances, photos of excellent lighting and harmonious colors. Iva does not use the possibilities of computer generated effects but as the old masters of analogue photography she uses light, natural as well as artificial. For Iva Lulić the photography is only a tool for reviving the deepest memories that occur in fragments woven into modern spiritual heritage. Iva Lulić's photography can be magical, and the protagonists are real. The spaces and the landscapes are existing, and they belong to the real world, that region where museum is located. She can capture the celestial vault, the sun sets, the shadows, and the effects are natural without the use of computer technology. She can promote, museum, region and legend and show how drama was real located in its natural environment. The idea and the realization are based on the synthesis of magic, symbolism,</p>



	<p>and spiritualism. As such a way of presenting and keeping heritage and legends is having beside huge impact also significant cost we have been discussing usage of EU funds and way of promotion. Promoting her exhibition can be done by launching a marketing campaign or to promote museum and exhibition on social media. Key would be in targeting a primary audience and describing why visitors should come to the museum. Promotion is crucial for success. It's a tool for the museum to remind the potential visitors that is there, why they should visit, and what is new at the institution. If no one knows what your museum is doing, we can question the reason for doing anything at all. What is the point of having exhibitions and being a museum if nobody is aware of it? Another alternative is to launch a campaign with which will make museum and Iva's exhibition visible over multiple social media platforms and gain the attention there. This method allows one to reach out to potential visitors and promote exhibits without spending lots of money. In addition to this, we can create a dialogue where people can communicate with the museum.</p>
<p>How did you engage Smath ecosystem into these activities?</p>	<p>We have sent them an email with idea to explore protentional cooperation with museum and we have shared all activities that museum is already doing to show direction and potential.</p>
<p>To which extent the Study Visit and the Follow-up Workshops have contributed to improve/enrich/advance project proposals?</p>	<p>Very useful as partnership with well know institution can create more tangible projects and both sides can benefit.</p>

3. Additional information. Annexes.



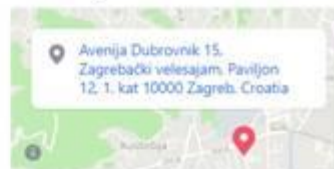






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Upravo ·

Znaš li gdje su naši SMATH kreativci prošloga tjedna tražili inspiraciju za svoje projekte?

U dvorcu i muzeju Veliki Tabor! Tamo smo predstavili dosadašnje aktivnosti projekta SMATH i razgovarali o mogućnostima suradnje za stvaranje dodatnog inovativnog kulturnog sadržaja.

0  
Broj korisnika koji su vidjeli0  
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Jučer u 10:33 ·

Imaš ideju kako putem turizma pridonijeti održivom razvoju?





### PARTICIPANT LIST

SMATH PROJECT: „Smart atmospheres of social and financial innovation for innovative clustering of creative industries in MED area“

D 3.4.3 Study visit (Assisting Cis to develop joint projects in key areas of social innovation), July 16, 2020.

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