# smath

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

### Deliverable no 3.2.2
### Sharing the working mechanism of innovative clusters powered by a strategic core of cultural engines

# Project information

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| 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 | |
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| | Ending date | 2020-07-31 | 30 | |

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| 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 |
| **Partner responsible for the deliverable** | The Culture and Heritage Industries Cluster, FR |

**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

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# 1. Introduction

The purpose of this document is to identify relevant best practices that have been able to create a connection between CIs and cultural engines. The experiences shared in the following pages all took place in the MED area, in some instances with the direct involvement of one of the partners. The report starts with the explanation of the type of examples chosen as best practices and the criteria used to judge them (Chapter 2). It then features the list of all the activities pinpointed by each partner as a virtuous example (Chapter 3). Finally, the document provides a comparative analysis of the best practices and some considerations regarding their nature and possible future developments (Chapter 4).

# 2. The definition of criteria

This section explores the type of activities each partner was asked to look for in their territory and the criteria to identify and evaluate them. With the aim of providing interesting prompts for nests and creative activities, best practices were described as both formal and/or informal projects and collaborations taking place at local, regional, national, European or international level. The main common element of these episodes is of course the opportunity for different worlds to meet and merge in new, significant ways. A non-exhaustive list of examples included:

- collaborative encounters between designers & SMEs;

- product & process innovation generated by the intervention of creatives;

- joint training and shared knowledge between SMEs & cultural production;

- art residencies within enterprises;

- co-design and co-production of services between CCIs & SMEs;

- collaborations between museums & SMEs;

- collaborations between fine arts academies/design schools & SMEs for the innovation of products and of business communication process.

Two main criteria were defined to ensure a common framework for the selection of best practices. The first is a **methodological** one. According to it, partners were asked to reflect on the many different ways in which the encounter between the worlds of cultural production and business can come into contact. Looking at the area where everyday experiences overlap with technological, scientific and design practices on one hand, and recreational and competitive events on the other, this criterion looks for projects and situations in which new techniques and processes were successfully introduced and experimented.

The second one reflected on **content**, searching for stories that could share a connection with the three areas of innovation of the *smath* project (Urban Regeneration, Social Cohesion and Responsible Tourism). For each example, partners were asked to explain why the experience could be related to the current project, in order to have a first reference point of suitable ideas and, at the same time, envision the possibilities for future developments.

## 3. Best Practices

In order to build a sufficient database, each partner looked around to identify at least three episodes similar (but not limited) to those previously explained. This process helped providing a starting point for the creation of a nest, not only by supplying interesting cues, but also by prompting the partners to scout their area in search for ongoing creative process and existing energies that might be channelled into the nest activities.

The following examples can be hence used as a model and a benchmark of sorts to generate new initiatives. The methods used in each of these situations could be transferred and modified to best suit each partner's needs.

### 3.1 Veneto Region

| TITLE OF BEST PRACTICE | **VENEZIA HERITAGE TOWER** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | VENICE (Marghera). See attachment |
| GENERAL DESCRIPTION | Venezia Heritage Tower is a CCI start-up created by the support of the first call for CCIs under ERDF ROP 2014-2020. Alessandra Previtali, the entrepreneur, restored an old tower dedicated to the water-cooling produced during the industrial production of a glass company. The ground floor of the tower hosts a permanent exposition of history of the area and several temporary expositions. The first floor has been restored as a multifunctional area with the main use of conference space. The last floor is composed by a wide terrace with a 360° view on Venice (land, see and industrial area). The place has been used as location for exhibition, performance and private companies' initiatives. |
| CONTEXT & MAIN GOALS | The main goal of the project lies in the re-using of a former industrial site by a cultural and inclusive approach. By one side we |

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| | can find an interesting example of industrial heritage, on the other side the idea is to create innovative scenarios for cultural activities and initiative and to increase the awareness on a abandoned area. |
| METHODOLOGICAL CRITERIA | See above |
| CONTENT CRITERIA | See above |
| REFERENCES | https://www.veneziaheritagetower.com/home<br>Alessandra Previtali |

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| TITLE OF BEST PRACTICE | **WANNABOO SRL** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | VALDAGNO (Vicenza) |
| GENERAL DESCRIPTION | Wannaboo is a digital production company, supported by the 2nd call for CCIs sector in the framework of ERDF ROP 2014-2020. This 2nd call was addressed to development of Veneto existing CCIs |
| CONTEXT & MAIN GOALS | Wannaboo shoots commercials, short films and video clips for companies and marketing agencies. They are a specialised team manages the entire creative process from the idea, script, storyboards, shooting, editing to post-production, as well as distribution through any digital platform enabling us to offer a more streamlined and cohesive end result. We offer an integrated digital PR and Social Advertising cross-platform solution.<br>They match the creative approach to cultural heritage and handcraft production. |
| METHODOLOGICAL CRITERIA | See above |
| CONTENT CRITERIA | See above |
| REFERENCES | http://www.wannaboo.com/en |

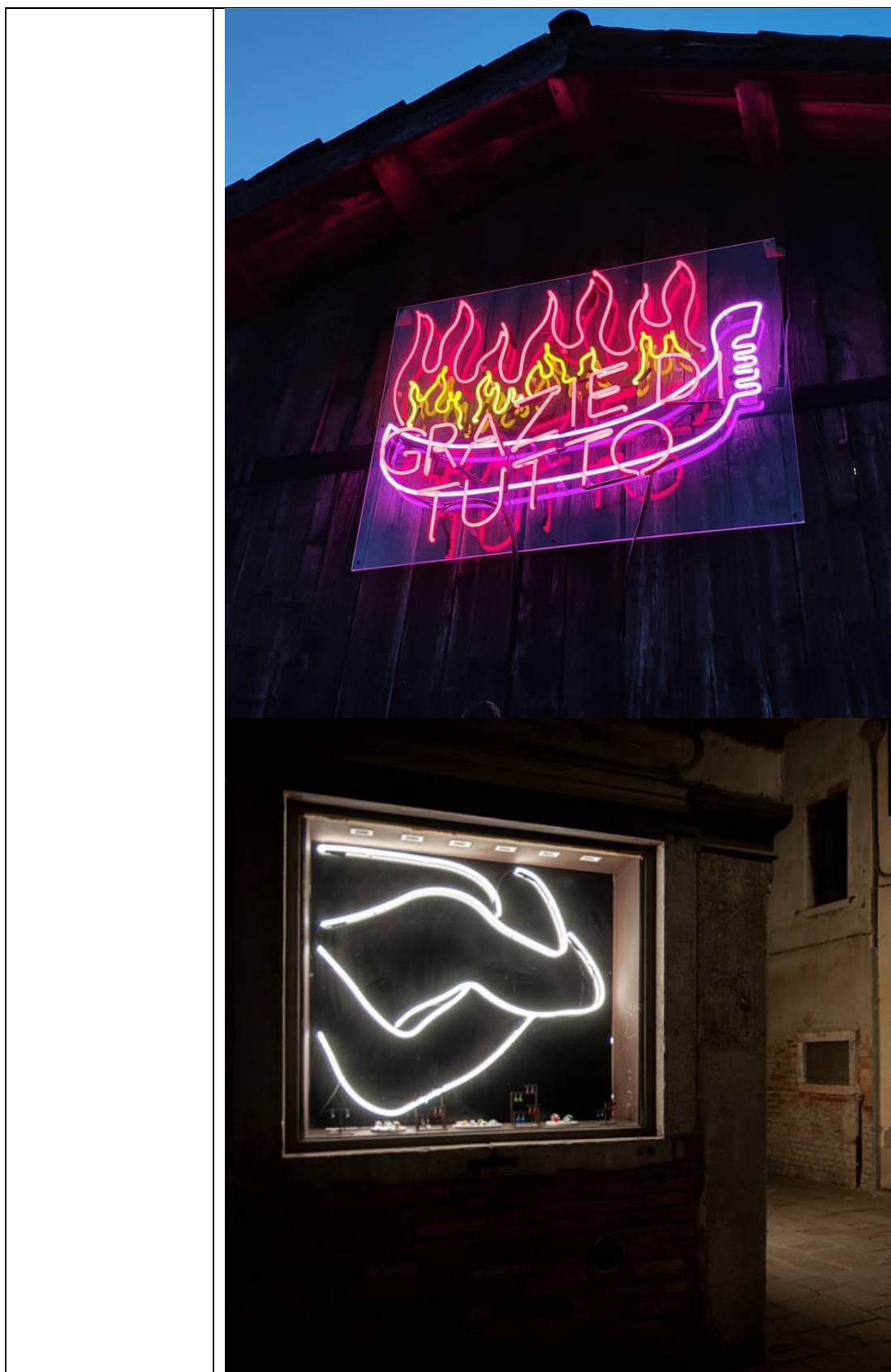| | |
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| TITLE OF BEST PRACTICE | **PALAZZINA DI VILLA VALMARANA** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | VICENZA |
| GENERAL DESCRIPTION | Villa Valmarana ai Nani is a magnificent stately home which has huge architectural, historical and artistic significance.<br>The Palazzina and the Foresteria were frescoed by Giambattista and Giandomenico Tiepolo, father and son, renowned Venetian painters. This Villa's frescoes are considered the best proof of their ingenuity, as well as the highest expression of the 18th century Italian painting. |

| | Villa Valamarana has been co-cofinanced by ERDF ROP for the creation of a digital space inside the villas where the heritage are presented using high technologies creating an digital experience. |
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| CONTEXT & MAIN GOALS | This project represents a best practice because it connects heritage and technologies with two main goals:<br>- preserving the history and the heritage of the place;<br>- encouraging the connection among heritage and new technologies to promote a new attraction for tourism. |
| METHODOLOGICAL CRITERIA | See above |
| CONTENT CRITERIA | See above |
| REFERENCES | https://www.villavalmarana.com/ |

## 3.2 Ca' Foscari University of Venice

| TITLE OF BEST PRACTICE | **INSIGNI Project** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | The project involved the city of Venice, in particular, the so called 'art district' of Dorsoduro (fall-winter 2018) |
| GENERAL DESCRIPTION | The Project created a **virtuous dialogue** among 5 high-quality craftsmanship companies based in Venice, 5 young artists of the Venice Fine Arts Academy, and the technological resources of F/ART, an SME based in Treviso, world leader in the production of transformers for cold cathode lamps – neon.<br>Through a period of **art residency** within the five craftsmanship workshops, and with the technical support of F/ART, the five artists designed five neon artworks then realized and installed – as "artistic signs" - within the workshops or in their windows.  The Project can be identified as a **virtuous collaboration between fine arts academies/design schools & SMEs for the innovation of products and of business communication process**. |
| CONTEXT & MAIN GOALS | The context was the Venetian district of Dorsoduro, a world-renowned, cultural and "creative" neighbourhood where (international) art has many opportunities to be showcased and displayed, a place full of museums and art galleries visited by millions of tourists all the year. Even the dense concentration of cultural infrastructures and institutions, the district is, clearly due to economic issues, less attractive for young artists and creative people, that decide to live and produce art somewhere else, leaving Venice when they graduate from the Fine Arts Academy or from other arts schools. |

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| | Main challenge of Insigni was therefore that one of bringing art production in this part of the city, within traditional craftsmanship companies, as an urban regeneration practice through culture. The Project was promoted by CNA Associazione Artigiani e PMI Provinciale Venezia, coordinated by Maclab (Management Arts and Culture Laboratory, Ca' Foscari University) and financed by the Chamber of Commerce Venezia Rovigo, technically sustained through materials and expertise by F/ART.<br>The five craftsmanship companies were a print house; a picture framing workshop, a jewelry store, the workshop of an oarlocks' maker, and the Squero – the typical Venetian boatyard. |
| METHODOLOGICAL CRITERIA | The practice of residency as a cross-generational dialogue connecting two dimensions: a peculiar type of business activity – the very traditional activities of the Venetian craftsmanship that are part of the city cultural heritage, represented by the experienced craftsmen – with the language, dimension of contemporary art, represented by the young artists. |
| CONTENT CRITERIA | All the three areas are contemplated in Insigni Project. Conceived as an urban regeneration intervention, it reflected upon the possibility of art production but also of cultural consumption in the peculiar destination and ecosystem that Venice represents (responsible tourism, social cohesion). |
| REFERENCES | About the Project, F/ART website:<br>https://www.fart-neon.com/it/newsandpress/blog-pkv2/insigni---alto-artigianato-giovani-artisti-e-tecnologia-al-neon.html<br><br>Ca' Foscari website:<br>https://www.unive.it/data/16437/1/25697 |

| TITLE OF BEST PRACTICE | **Interactive paper surface** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Veneto area, Arbos s.r.l., Solagna (Vicenza), 2018 |
| GENERAL DESCRIPTION | Interactive paper surface is an interactive device created by artist Andrea Santini and represents an episode of collaborative encounter between an artist and an SME generating a product innovation. Andrea Santini is an Italian multimedia artist and sound designer, and the SME is Arbos, an eco-stationery that produce with environmentally friendly and innovative techniques, by recycling paper and other materials. The device is actually based on a paper-made map and uses capacitive sensors to make the surface of the paper interactive. Touching on the locations shown on the map, a narrator tells the story of the processing of paper and printing along the Brenta river, from Castel Tesino to Venice, passing through Valbrenta, where Arbos – Italian eco design is based. The course of the river also follows an ideal historical line that takes us from the prints of the Remondini publishing firm to the original products in recycled paper and leather that characterize the production of Arbos.<br><br>The aim is to tell the story of paper and the paper mills in the area, with a focus on the tactile relationship with the material itself. The interactive tool is now used by Arbos as an innovative communication instrument, accessible within the company's showroom. |
| CONTEXT & MAIN GOALS | Context of the intervention was the project "MIMESIS. Trasmettere immagini artistiche di impresa" (MIMESIS. Transmitting the artistic images of a company) developed for the V.A.L.O.R.E. invitation to tender of the Veneto Region, and coordinated and curated by Ca' Foscari University Foundation. This art intervention was thus part of a more articulated project involving different manufacturing industries and artists based in Veneto. The general aim was that of innovate the business communication and storytelling practices by the introduction of curatorial interventions mediating managerial perspectives and artistic languages. |
| METHODOLOGICAL CRITERIA | In this case the artist had the opportunity to spend a long period within the company, Arbos, where he could make research in direct contact with entrepreneur and workers, by studying products, materials, machineries and then have a complete view of the company's culture, values and needs. On the other side, the constant presence of the artist was for the company an opportunity to reflect on what they everyday do and what they are, through artistic lenses. |
| CONTENT CRITERIA | |

| REFERENCES | Arbos website:<br>https://www.arbos.it/interactive-paper-surface-la-carta-territorio/?lang=en<br><br>About Mimesis Project, Ca' Foscari website:<br>https://www.unive.it/pag/29596/?L=1&tx_news_pi1%5Bnews%5D=4715&cHash=4a36ecccc20fbf4ec9865f60c2278ee4 |
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| TITLE OF BEST PRACTICE | **Rosengarten Residency** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Bozen, Trentino Alto Adige Region, Italy<br>4-7 May, 2014 |
| GENERAL DESCRIPTION | Rosengarten Residency was a **creative residency** program promoted by a creative enterprise (Franzmagazine, based in Bozen), during which a temporary creative collective was constituted 'to re-design, re-think and re-activate' the district of Rosengarten.<br>Artists, creative people, architects and a creative enterprise spent four intensive days for exchanging "ideas, thoughts, ambitions, dreams", ending up with "visionary" but at the same time "concrete" projects, addressed to the Rosengarten district in Bozen. |
| CONTEXT & MAIN GOALS | Context is the creative district of Dodiciville - Rosengarten in Bozen, where a group of creative collectives and organizations (franzlab but also other, such as Institute of Friends, design and architecture studios) are conducting a reflection on contemporary entrepreneurship in the sectors of communication, culture and creativity. In this specific case the residency program was aimed at re-designing, re-thinking and re-place the district as a creative cluster of Bozen. Ultimately, the aim was that of creating a new |

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| | image of the district, and to transform it in an attractive and exciting urban environment for both citizens and professionals – such as creative industries, young artisans, makers, entrepreneurs, business owners and innovators.<br>Through an open call, they were invited to participate: architects, graphic designers, artists, sound designers, performers, researchers, creative people that were strongly aimed at working to an urban and relational change, and at thinking how the new Rosengarten district will be. |
| METHODOLOGICAL CRITERIA | During the four days of residency, residents experimented a new way of working together, reflecting on forms of hosting and sharing. Residents met and talked with neighbours, citizens, politicians, other creative entrepreneurs, in order to understand their needs and necessities of living in that district. Residents had an **immersive experience** within the district and they lived yards, squares, neighbourhood, the city. They collected visions, internal and external inputs. **Brainstorming and design thinking sessions, working groups, study-visits were accompanied by pleasant moments**, in a friendly dimension, amusement and enjoyment were also essential tools of sharing the creation/creative process. |
| CONTENT CRITERIA | Urban regeneration, social cohesion and responsible tourism were intertwined topics of reflection during the residency. |
| REFERENCES | Franzlab website:<br><br>https://franzmagazine.com/2014/05/09/rosengarten-residency/<br><br>https://franzmagazine.com/2014/05/06/rosengarten-residency-chi-sono-nostri-residenti/<br><br>https://franzmagazine.com/2014/05/05/rosengarten-residency-1-collettivo-estemporaneo-1-quartiere-da-ripensare-4-giorni-per-lavorarci/ |

## 3.3 Agency for territorial Marketing LTD.

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| TITLE OF BEST PRACTICE | **"CREA.RE - Creative Regions"** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | Slovenia, East Slovenian Cohesion Region, Region of Podravje<br><br>January 2010 – March 2013 |
| GENERAL DESCRIPTION | The CREA.RE project (Interreg 4C) supported elaboration of activity plans by project partners with the contribution of state-of-the-art research, the practical input from representatives from the creative sector as well as several targeted interregional workshops for exchange of experience.<br>The project also comprised the transfer of a limited number of good practice projects between partners. Interregional creative economy events ensured the wider discussion and dissemination of the CREA.RE project results.<br>A further effect of the project was the practical guide for regions and cities how to best integrate the creative sector into the local and regional development.<br>The partnership consisted of 12 local and regional authorities from 10 EU states across the Europe, experienced partners, learning partners, all bound by the inter-regional spirit of sharing experience.<br>The knowledge acquired by the partners was "translated"into the potential regional measures and activities with the help of Local Working Groups set up by each partner and consisting of various stakeholders. A particular attention was given to the involvement of the regional managers of the Operational Programmes. |
| CONTEXT & MAIN GOALS | **CONTEXT:**<br>The project was introduced in order to better involve the creative sectors in the development of the European regions and cities. The emphasis was on rural regions and regional urban centres, which are often lacking to make full use of their creative potential.<br><br>**MAIN GOALS:**<br>1. To anchor the creative sector potential into the EU regional programmes<br>2. To learn from each other<br>3. To process the learning in the new structures<br>4. To share the knowledge with a broad audience<br><br>**CHALLENGES ADDRESSED:**<br>1. Rural regions and regional urban centres are often lacking full use of their creative potential.<br>2. Not adequate involvement of the creative sector into the regional and local development plans<br>3. Regions are facing problems when starting to integrate the creative sector into the EU regional programmes with several |

| | very advanced partners |
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| METHODOLOGICAL CRITERIA | The methodology and tools (Action plans, Guides etc) were elaborated and adopted especially for the regional and local authorities in order to stimulate the CCIs from the highest decision-making places of certain communities. |
| CONTENT CRITERIA | The strategic approach of the described project episode is, at its final stage, strongly oriented to the urban-environmental regeneration and reactivation of places, cities, neighbourhood as well as to the sustainable tourism. |
| REFERENCES | www.crea-re.eu |

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| TITLE OF BEST PRACTICE | **"Creative Cities" (Interreg - Central Europe)** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | Slovenia, West Slovenian Cohesion Region, Central Region<br><br>January 2010 – December 2012 |
| GENERAL DESCRIPTION | The "Creative Cities" project set the guidelines and conditions for the support of further development of creative industries on the local urban level and the merge of different creative industries into the creative clusters.<br>The partnership comprised 5 cities of which the only capital city was Ljubljana. Additionally, 6 further organisations were included as project partners.<br>The project activities were primarily concentrated on networking, education, knowledge transfer, establishment of appropriate infrastructure, promotion and financing.<br>The recommendations for the support of creative industries in form of concrete measures were elaborated and presented to the local authorities.<br>The results of the project, along with the network of creative clusters, were also the project common action plan for promotion of creative industries as well as the guidelines and manual for other European cities interested in applying the approach developed in this project. |
| CONTEXT & MAIN GOALS | **CONTEXT:**<br>The main purpose of the project was the use and promotion of the potentials of the creative industries of urban areas in order to raise the competitiveness and attractiveness of the cities. The creative clusters from each city were finally connected into the international network of creative clusters. The project experience and recommendations were offered to the other cities and to the EUROCITIES Association<br><br>**MAIN GOALS:** |

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1. to improve the framework conditions for the creative Industry and to create a cluster of creative industry,
2. stronger promotion of entrepreneurial knowledge and higher competitiveness of the local creative industry
3. setting up good conditions for attracting the potential investments and exchange of knowledge
4. to improve the image of the creative industry with the assistance of transnational marketing and networking
5. to use the potential of the creative industry for the regeneration of the abandoned city areas

**CHALLENGES ADDRESSED:**
Due to the fact that the city of Ljubljana, compared to the other Slovenian cities and regions as well as the national level, has the highest rate of employees in the creative sector and with respect to the relatively good support to the local creative industry the main challenge was how to improve the existing framework for development of the creative industries and thus reach a higher level of competitiveness which would enable the city to face the international competition on equal level. Primarily the existing partial networks established by the members themselves had to be clustered into the formal network in order to be prepared for an organised common approach to the international space.
</td></tr>
<tr><td>METHODOLOGICAL CRITERIA</td><td>The methodology used in this project was very precise and well calibrated for reaching a high level of goals and challenges for the city who has already developed good conditions for further growth of the local creative industry but strives for higher results and better recognition on the international level.</td></tr>
<tr><td>CONTENT CRITERIA</td><td>The described episode shows a sophisticated approach to urban-environmental regeneration oriented towards almost complete reactivation of the abandoned places and depressed quarters of the city</td></tr>
<tr><td>REFERENCES</td><td>www.creativecities.eu</td></tr>
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<table>
<tr><td>TITLE OF BEST PRACTICE</td><td>**PVSP (Entrepreneurly into the Business World)**</td></tr>
<tr><td>GEOGRAPHICAL COVERAGE & TIME FRAME</td><td>Slovenia, East Slovenian Cohesion Region, Region of Podravje

2016 – 2018</td></tr>
<tr><td>GENERAL DESCRIPTION</td><td>The PVSP project (Entering the World of Entrepreneurship), financed by the Slovene Ministry for Economic Development and Technology, was introduced in order to better involve new entrepreneurs in the development new business ideas and creation of new jobs. One of the main target groups were young</td></tr>
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| | entrepreneurs from the creative industries sector (film industry, design, advertising, fashion, publishing, software, art, craft…). Among the applicants, the coordinator - Maribor Development Agency- has selected 10 participants into each group, who were given the opportunity to develop their own entrepreneurial ideas in a time period of 4 months. Around 100 entrepreneurs were involved into the project.<br><br>The project comprised of development of portfolio of services, assistance of mentors and external experts, elaboration of business plans, development of promotional tools and materials, development and implementation of professional group and individual training courses, assistance in partner search activities, participation at regional and international B2B events… Design Thinking was also practised in the problem-solving activities of participants. The networking of art and creative industries participants with the industry was one of the most frequent activities.<br><br>After the conclusion of the programme the entrepreneurs were offered the individual support in the area of promotion and internationalisation (by the Enterprise Europe Network office and local one-stop shop info point -SPOT). |
| CONTEXT & MAIN GOALS | **CONTEXT:**<br>The PVSP project was introduced in order to transform business ideas info business opportunities and to better involve young entrepreneurs in the development of the regional business environment.<br>Regional urban centres are often still lacking to make full use of their creative potential; therefore, a special attention was given to involve entrepreneurs from the sector of art and creative industries. The implementation of activities also resulted into the strategical placement of tested services into the regional development strategy and its implementation plan.<br><br>**MAIN GOALS:**<br>1. To anchor the future entrepreneurs and start-ups potential into the regional development<br>2. To develop training programs for future entrepreneurs.<br>3. To create new jobs for young people<br><br>**CHALLENGES ADDRESSED:**<br>1. Regional urban centres are often lacking full use of their potential of future entrepreneurs with creative business ideas.<br>2. After completing the education, the vast majority of young people are looking for a job and do not develop their own business idea.<br>3. Not adequate involvement of supporting services to future entrepreneurs/start-ups into the regional and local development plans. |

| METHODOLOGICAL CRITERIA | The methodology and tools were elaborated and adopted especially for the regional and local start-ups in order to stimulate the entrepreneurs in their business development. It was also important to provide a methodology that can transform their business ideas into a real business proposal in a short time period of 4 months. |
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| CONTENT CRITERIA | The strategic approach concerning development and implementation of training seminars and coaching activities of networking of CCI sector with the industry can be treated as one of the best practice models for organisation of SMATH nest services towards CCI sector in Maribor/Slovenia. |
| REFERENCES | www.mra.si/pvsp-za-problemsko-obmo269je.html<br>(in Slovene language) |

## 3.4 Zagreb Innovation Centre

| TITLE OF BEST PRACTICE | **Project Ilica** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Zagreb<br><br>2014-2018 |
| GENERAL DESCRIPTION | The Ilica project is a multidisciplinary project whose purpose is the transformation of abandoned public spaces in the center of Zagreb, precisely its main street, Ilica, and to re-design the role of the main city street.<br>The Ilica 2018 project is a kind of continuation of the process that began 5 years ago, which has returned to life more vital than ever, as a five-year project aimed at actively promoting the cultural and artistic development of the city of Zagreb by developing a collective vision and corresponding models of participatory management of the neglected spaces, involving artists, civil society, education institutions, crafts and residents. The five-year framework is designed as an underdeveloped cultural infrastructure through research and practice based on which it will be develop strategic guidelines for further action and establishing appropriate models of sustainable use of empty urban spaces. |
| CONTEXT & MAIN GOALS | Ilica project through the gathering of artists, associations and trades brings culture back to the longest street in Zagreb, with the aim of replenish the closed premises with new contents of benefit to the whole community.<br>Project activities include various cultural art interventions and practices that have produced socially engaged forms of art in the community. From the local project, the international project Contemporary Community Network in other cities is being developed, as well as a series of other interventions with the same mission. |

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| | Stakeholders involved: Croatian Cluster of Competitiveness of Creative and Cultural Industries, the Academy of Fine Arts (ALU), the City of Zagreb, Ministry of Culture, University of Zagreb and the Zagreb Tourist Board. |
| METHODOLOGICAL CRITERIA | The Project consist of several phases with the formation of a "model of self-sustainable development of the local community with social design tools". The first phase, based on research work, includes mapping of local crafts and their specifications, through an interview with workers who are ready to share the experiences and secrets of their own trades. The resulted in an interactive Register of Knowledge Holders with a detailed description of qualifications, skills and type of products represented.<br>On the basis of the register, a collaborative educational program named "Old School Ilica" was formed, which, within the short or longer interactive workshops for interested citizenship with the assistance of designers, deals with the revival of craft technologies and their reconsideration within the contemporary society. The role of the school is the immediate promotion of the specific knowledge of the artisans from Ilica street, with the purpose of improving the stagnant local offer and attempting to revitalize it with a bottom-up approach.<br>The third phase of the project aims to present the material and non-material results of the workshops to the public through new quality products and story services, the common denominator Made in Ilica. The long-term goal of the project, the idea of designing the design process from idea to product sales and recreation of fragments of identity to the city district using only local and easily accessible material resources and knowledge of its inhabitants, is to create sustainable models that can be applied with modification to the neighborhood other cities of Croatia. |
| CONTENT CRITERIA | This project is an example of good practice at the local level as it combines design, traditional crafts and the local community to create a new value, equally recognizable in its cultural specificity and autonomous in terms of further development and connectivity with the city's inhabitants.<br>It is an integral vision of the project to initiate cultural-artistic production in interaction with the local community, which will communicate with society and the time it creates, and try to provide mechanisms that will be a driving force in the processes of spreading forgotten sociability and cultural in the community. |
| REFERENCES | http://projektilica.com/<br>http://dizajn.hr/blog/event/215/<br>https://www.zagrebonline.hr/projekt-ilica-qart-program/<br>https://www.facebook.com/projektilica/<br>https://bit.ly/2GImbZx<br>http://pogledaj.to/oblikovanje/udruzivanje-obrtnika-dizajnera-i-stanara-ilice/ |

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| TITLE OF BEST PRACTICE | |
| GEOGRAPHICAL COVERAGE & TIME FRAME | |
| GENERAL DESCRIPTION | |
| CONTEXT & MAIN GOALS | |
| MAIN CHALLENGES | |
| METHODOLOGICAL CRITERIA | |
| CONTENT CRITERIA | |
| REFERENCES | |

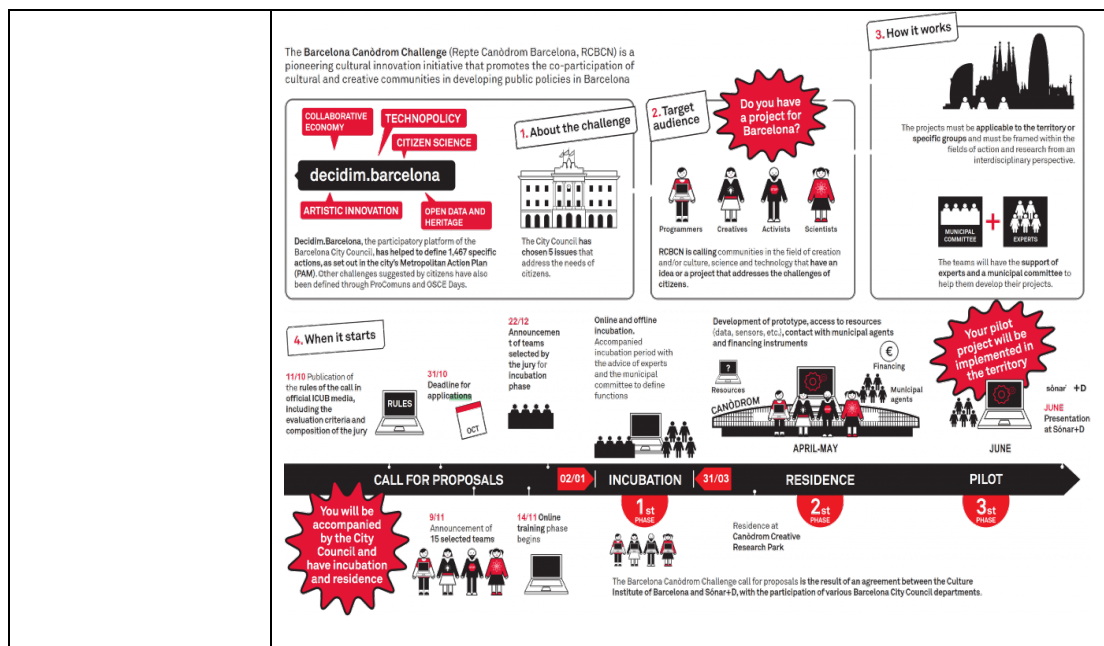| | |
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| TITLE OF BEST PRACTICE | |
| GEOGRAPHICAL COVERAGE & TIME FRAME | |
| GENERAL DESCRIPTION | |
| CONTEXT & MAIN GOALS | |
| MAIN CHALLENGES | |
| METHODOLOGICAL CRITERIA | |
| CONTENT CRITERIA | |
| REFERENCES | |

## 3.5 Barcelona Activa &

## 3.6 Institute of Culture of the Municipality of Barcelona

| TITLE OF BEST PRACTICE | **Canòdrom Challenge Barcelona** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Canòdrom, Creative Industries Research Park (Carrer de Concepción Arenal, 165, 08027 Barcelona)<br>June 2016 – December 2017 |
| GENERAL DESCRIPTION | The Canòdrom Challenge Barcelona is a call from the Institute of Culture of Barcelona, in order to promote the co-participation between the creative communities and the City Council of Barcelona in order to solve concrete challenges of the city. The Canòdrom Challenge Barcelona program proposes to host three open research and prototype residences aimed at the Canòdrom, Creative Research Park, for the implementation of public policy actions in the territory.<br><br>One of the main objectives of the residence program is to offer the possibility for social, cultural, scientific and creative communities to get involved in the generation and implementation of city projects. The projects will work on the research strategies - in the field of cultural innovation in cultural facilities, cultural festivals and cultural heritage, and cultural festivals - that characterize the call for residence, Challenge Canòdrom Barcelona.<br>There are five areas proposed of research and prototyping inside Canodrom Creative Research for the implementation of public policy actions in the territory. Then projects work with a focus on the areas of:<br>• **Collaborative Economy**<br>Circularity and sustainability; Local shops; Open source; online platforms<br>• **Technopolitics**<br>Empowerment; digital inclusion; distributed and direct democracy; sovereignty; Knowledge / body<br>• **Citizen science**<br>Economic inequality; social inclusion; Air quality; mobility; biodiversity; Climate change; Collective decision making<br>• **Open data and heritage**<br>Digital heritage; Territory and proximity; historical memory recovery; Advanced Visualization (Augmented and Virtual Reality); Open Data citizen; vs. qualitative data quantitative data<br>• **Artistic innovation**<br>New creative tools; Distribution models; Models of co-creation; Online platforms; transmedia experiences; apps<br><br>The Barcelona City Council, through its various areas, facilitates the implementation of the winning projects of the Canòdrom Challenge Barcelona through its own programs and projects. |

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| CONTEXT & CONTEXT & MAIN GOALS | The call Barcelona Canòdrom Challenge was the result of an agreement between the Institute of Culture of Barcelona and Sónar + D, and had the participation of various areas of the City of Barcelona which facilitated the implementation of the winning projects.<br><br>Barcelona Canòdrom Challenge offered the possibility to creatives and artists to become involved in the creation and implementation of city projects. By residence in the Canòdrom of selected projects multidisciplinary teams got a range of support actions that enabled them to design, implement and sustain their project.<br><br>The following projects were the winners of the contest:<br><br>**Can Guifi**, implementation of a complex IoT sensorization and monitoring system in two inhabited properties in Barcelona based on the guifi.net open, free and neutral citizen network.<br><br>**CerQana**, a project to foster autonomy and inclusion of old people, adapting technology to their specific needs, allowing their family to remotely communicate and look after their security.<br><br>**CoTerrats**, mapping of collective rooftops to transform them for their use in architecture projects, and residencies for artists, creatives and intellectuals of different environments.<br><br>**Juegos del Común**, research project to generate mechanisms to transform open data in not only clear and accessible information, but to transform this information in an interactive experience that integrates game dynamics to impulse citizen participation.<br><br>**SUMMA**, online video archive to offer public access to the more than 1000 recordings made over 25 years by the Habitual Video Team association. The archive contains experimental music shows, sonic poetry, performing and visual arts. |
| METHODOLOGICAL CRITERIA | The Canòdrom Challenge represents an attempt to articulate collaboration processes within the creative industries and cultural sectors, with the goal of supporting innovations which tackle important urban challenges.<br><br>To this end, it devised and tested an integrated support package, with several activities regarding project development, networking, mentoring and dissemination, implemented by a range of public and private agents in the city of Barcelona. |
| CONTENT CRITERIA | The Canòdrom Challenge had a strong social innovation orientation, with requested projects having to demonstrate societal value generation in one or several of the identified priority areas (artistic innovation, techno-political, citizen science, collaborative economy and open data). |
| REFERENCES | https://canodrom.com/en/barcelona-canodrom-challenge/<br><br>https://sonarplusd.com/en/programs/barcelona-2017/areas/talks/repte-canodrom-presentations<br><br>https://peninsula.co/canodrom-barcelona-challenge-winners-impact-city-councils-public-policy/ |

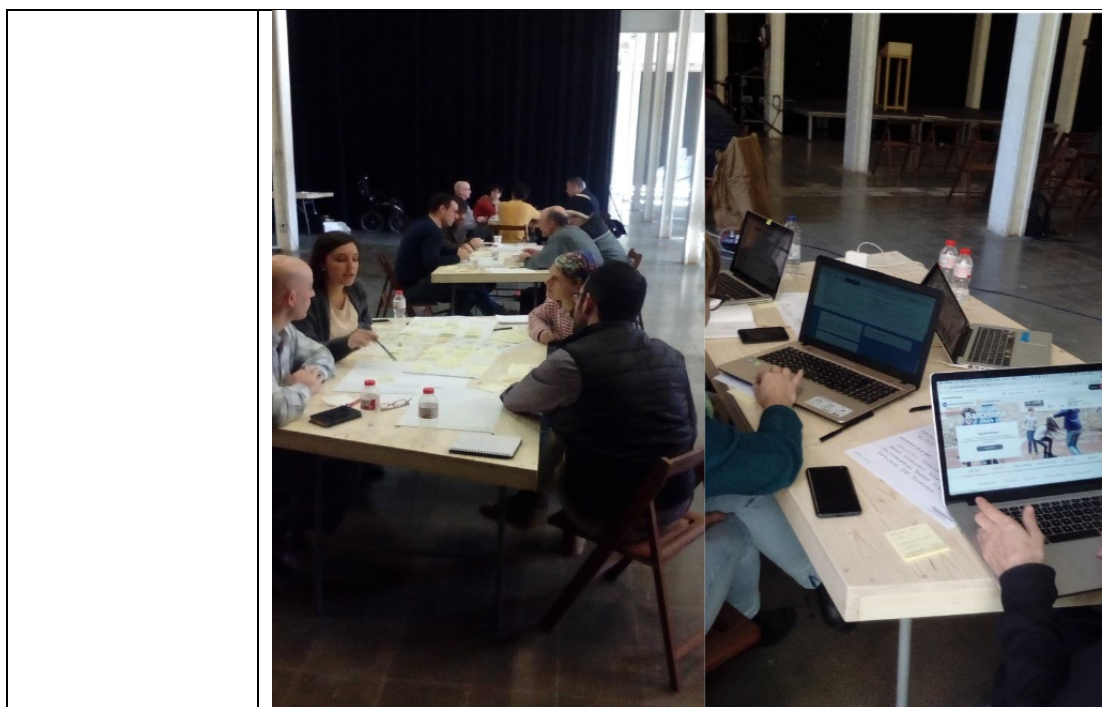| TITLE OF BEST PRACTICE | **Mur Sonor Gornal – Gornal Talking Wall** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | El Gornal Neighbourhood (Barcelona Metropolitan Area)<br><br>November 2017 |
| GENERAL DESCRIPTION | Murs Sonors (Talking Walls) - Gornal was a project born from the collaboration between Bit Lab Cultural, Fundació Arranz-Bravo, School Gornal Hospitalet and the Association of Women and the neighborhood of the Gornal in order to raise awareness of an existing problem in society: Gender violence.<br><br>The artistic-technological installation of the Talking Wall detects movement through a sensory system and reproduces the testimonies of the students. In this way, the wall speaks to pedestrians about the problem of gender violence from the point of view of the pupils of the school. The Mur Sonor del Gornal (Gornal Talking Wall) was inaugurated on the International Day against Gender Violence 2017 and is the first of a series of soundtrack installations that will give visibility and awareness to the community of various social problems and, at the same time, allow the community itself to be a creative and active part of its solution. |
| CONTEXT & CONTEXT & MAIN GOALS | The aim of this project consisted in following the slogan created by the collaborating parties ("Until the walls speak of this"), to design a sound installation that allowed the Gornal school wall to "talk" with the people that go through the street, giving visibility to the conflict and, at the same time, allowing the pupils of elementary school to participate in the artistic creation of the mural. |

|  | The messages that the wall launches are the result of recordings where school students and members of the Gypsy community of Gornal give their point of view about the gender violence that surrounds them in their day to day lives. The recordings were obtained by conducting dynamics in the classroom where different scenarios of gender violence were considered. |
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| METHODOLOGICAL CRITERIA | Murs Sonors (Talking Walls) – Gornal is a successful case of collaboration between a cultural institution (Fundació Arranz-Bravo) and a creative industries operator (Bit Lab), together with a publicly owned educational entity (Gornal Public School) and a grassroots community association (Association of Women of Gornal), which resulted in the implementation of an artistic-creative innovation with societal value. |
| CONTENT CRITERIA | Murs Sonors (Talking Walls) – Gornal has successfully raised awareness of a pressing societal problem, gender violence, in a challenging and underprivileged urban environment, thus making a contribution towards its amelioration and eventual solution. |
| REFERENCES | http://www.bitlab.cat/projectes/murs-sonors-gornal/ |
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| TITLE OF BEST PRACTICE | **Barcelona Urban Challenges Hack – establishing partnerships with creative communities to tackle urban challenges with innovative open data solutions** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Fabra i Coats (Carrer de Sant Adrià, 20, 08030 Barcelona) <br><br> 11-12 January 2018 |
| GENERAL DESCRIPTION | On the 11th January 2018, the Department of Innovation, Knowledge and Visual Arts of the Institute of Culture of Barcelona launched a series of calls for community grants for innovation projects, with the aim of promoting collaboration between the creative communities |

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| | and the City Council of Barcelona to utilize open data to solve the concrete challenges faced by the city residents.<br><br>The Open4Citizens project partnered with the City Council for this event, by offering on the 12th of January a project preparation workshop based on the O4C hackathon methodology, with the aim of co-creating open data-based proposals to these calls with community groups.<br><br>One of the main features of these programs was to offer the possibility for social, cultural, scientific and creative communities to participate in the generation and implementation of city projects. The resulting projects worked on the research strategies -in the field of innovation in creative companies in techno-politics, urban planning and community action, among others -that characterize the work of the Barcelona Laboratory.<br><br>The City Council of Barcelona, through its different areas, facilitated the implementation of the winning projects of these calls through programs of their own. Besides the economic contribution associated with the calls, a group of experts and mentors accompanied and advised the different projects in their implementation. |
| CONTEXT & MAIN GOALS | As defined in the several calls for innovation projects launched by the city council, there were several challenge tracks. Therefore, the proposals had to be submitted to one or more thematic vectors, where the transversality of the proposals was a valued factor to be assessed:<br><br>• **Techno-politics**: Empowerment, Digital Inclusion, Distributed and Direct Democracy, Sovereignty, Collective decision-making, among others.<br><br>• **Urbanism**: Mobility, Tourism, Gentrification, Air Quality, Climate Change, Management of Urban Empty Spaces, Community Management, Recycling, Circularity and Sustainability, among others.<br><br>• **Community Action**: Crowdsourcing Platforms (Time Banks, Resource Exchanges), Citizen Challenge Platforms, Networking Tools for Civil Society, P2P Training Platforms, Platforms to Dynamise Local Economy, among others.<br><br>• **Creative Industries**: Technology supporting the Performing Arts, Digital Cultural Heritage, Valorisation of Tangible and Intangible Cultural Heritage, Recovery of Historic Memory, Proposals deploying Design and the Arts for Social Good, Innovative Approaches to Education, among others.<br><br>The team projects were presented publicly at the end of the event, in an open session where each group disclosed a succinct abstract of their project idea, and how open data played a role in the solution. |

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| | Also, each group provided feedback to co-create the calls for projects –that is, to reflect on what they required from these calls from projects so that their projects could be accommodated.<br><br>These presentations yielded rich recommendations on the usage of open data and the scope and shape of the several calls for projects to be launched throughout 2018, thus allowing citizens to co-create not only the specific projects to be funded, but also the public policies supporting these calls for projects. |
| METHODOLOGICAL CRITERIA | Barcelona Urban Challenges Hack represents an explicit attempt to mobilise the innovative potential of the cultural and creative communities of Barcelona towards devising solutions to the day-today challenges of the citizens of Barcelona.<br><br>Additionally, it links the conceptualisation and development of the solutions to these problems to existing grants and calls for projects of the municipality, providing a methodology not just for the open co-creation of the solutions themselves, but also for the open co-creation of the features and requirements of the grants and calls for projects which can offer resources and public support to the innovative solutions – that is, it allows community participation in generating both specific social innovations and general public policy instruments to support these calls. |
| CONTENT CRITERIA | Barcelona Urban Challenges Hack targeted specifically members of the creative industries and cultural sectors of the city of Barcelona, engaging them in a process where they became involved in multidisciplinary teams including business analysts, digital technologists and domain experts. |
| REFERENCES | http://open4citizens.eu/wp-content/uploads/2016/01/O4C_D3.5_30.06.2018_Final_incl_annex.pdf<br><br>http://open4citizens.eu/pilots/barcelona/ |

## 3.7 Technopolis of the Municipality of Athens

| TITLE OF BEST PRACTICE | **The Meet Market** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Athens, Greece<br><br>2007 - present |
| GENERAL DESCRIPTION | A monthly celebration of the entrepreneurial spirit. A nomadic market place of local goods, fresh ideas and friendly folk. An audio-visual jigsaw of handmade & independently designed clothes, accessories, art, objects, organic body products, home ware, tasty food, vintage & retro collectables, records, interactive games, free prizes, dj sets and good vibes. |
| CONTEXT & MAIN GOALS | The Meet Market began as a tiny Christmas market, back in 2007, starting with just 20 vendors of like-minded designers, crafters, collectors and makers.  The idea was to explore a new type of market, something nomadic and fresh, with well-made products & concepts, and alternative promotion, in a fun, lively, musical setting, open to all.<br>And so it did just that, and began to grow, attracting more vendors and more visitors each time, establishing a monthly meeting point where creators and appreciators could get together and exchange, share their visions, test their ideas, sell their work, improve, evolve, and create yet another vessel for getting by in these challenging times. |

| METHODOLOGICAL CRITERIA | The meet market is a mix of business and cultural event occurring every month both in indoors and outdoors space combining a vibrant market place of new designers with gigs and performances. |
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| CONTENT CRITERIA | |
| REFERENCES | https://www.themeetmarket.gr/en/ |

| TITLE OF BEST PRACTICE | **This is Athens – "Shop in the Center"** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Athens, Greece<br><br>2018 - present |
| GENERAL DESCRIPTION | With the "SHOP IN THE CENTER" project, the program provides for the exploitation of abandoned shops in the center of Athens and aims to upgrade areas that have been "wounded" by the crisis. |
| CONTEXT & MAIN GOALS | This is an initiative of the Municipality of Athens. The objective of the intervention is to open up closed-door shopping centers located on specific streets of the center to accommodate some activity. The action will stimulate existing and new economic activity, contributing to the maintenance and sustainability of interventions of aesthetic upgrading of the image of areas that are important attraction for visitors and residents.<br>The closed stores that are going to open will not be individual but will be a part of a wider route in the center of Athens, creating thematic units of purchase either on the same street or in a very close distance. The area of implementation of the program is defined as the area in the wider "commercial triangle" between Omonia, Syntagma and Monastiraki.<br><br>Stakeholders:<br>Municipality of Athens, social enterprises, designers, shop owners |
| METHODOLOGICAL CRITERIA | |
| CONTENT CRITERIA | This is an example of urban regeneration, part of a series of actions aimed at promoting economic development and upgrading of areas in Athens that have been hit hard by the crisis. |
| REFERENCES | http://www.polis2.thisisathens.org/en/katastimata/ |

| TITLE OF BEST PRACTICE | |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | |
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| GENERAL DESCRIPTION | |
| CONTEXT & MAIN GOALS | |
| MAIN CHALLENGES | |
| METHODOLOGICAL CRITERIA | |
| CONTENT CRITERIA | |
| REFERENCES | |

## 3.8 Friuli Venezia Giulia Autonomous Region

| TITLE OF BEST PRACTICE | **International Talent Support (ITS)** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Trieste (participants all over the world)<br>once per year |
| GENERAL DESCRIPTION | International Talent Support (ITS) is a platform created to give support and visibility to young talents in the field of fashion design, design of accessories and jewellery. |
| CONTEXT & MAIN GOALS | Contestants are selected from more than 80 countries around the world. After this selection process, they are invited to Trieste to present their works and are evaluated by a special jury that awards the prizes in the competition.<br><br>ITS is not just a contest, it includes a Creative Archive showcasing projects of the past finalists: a collection of 16,000 portfolios, 220 dresses, 80 jewellery pieces and 120 accessories, and more than 700 digital photo projects. In addition, it produces a yearly trend report, "The Seismographer", and has built a wide network made up of designers, journalists, opinion leaders, design teachers, head hunters, heads of studio and more.<br><br>Past jurors included he performance artist Marina Abramovic, photographers Nick Knight, Ari Marcopoulos and Sarah Moon, the Editor in Chief of Vogue Italy Franca Sozzani, the founder of Business of Fashion Imran Amed, the former head curator of the Costume Institute at the Metropolitan Museum in New York Harold |

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| | Koda the singer-songwriter Mika and designers such as Raf Simons, Viktor & Rolf, Consuelo Castiglioni, Manish Arora as well as journalists like Hilary Alexander, Angelo Flaccavento and Cathy Horyn |
| METHODOLOGICAL CRITERIA | ITS started as an informal platform gathering creative people, based on an intuition of the founder, Barbara Franchin. The first edition of ITS was basically stemming from a small group of fashion makers - young (unknown) talents that grow up and developed specific skills thanks to a "smart atmosphere" |
| CONTENT CRITERIA | ITS is a best practice because it links the strong intercultural / international approach (contestants are selected from a very broad number of countries, including less developed areas or emerging markets and economies) and brought into a location Trieste that offers a social fabric recognized as historically as a melting pot and that tries to follow a development pattern that exploits its international assets (internationally recognized science institutions, language and religious minorities, etc.) |
| REFERENCES | https://www.elle.com/it/magazine/news/a1056374/barbara-franchin-its-international-talent-support-trieste-eve/ https://www.itsweb.org/jsp/en/index/index.jsp |

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| TITLE OF BEST PRACTICE | **Pordenone Design Week** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | Pordenone (participants all over the world) once per year |
| GENERAL DESCRIPTION | Pordenone Design Week is a festival focusing on social innovation and fostering linkages between Design, Art, Architecture to the regional economic fabric in general and to SMEs in particular, in order to enhance the added value and bring new inspiration to the entrepreneurship vision |
| CONTEXT & MAIN GOALS | It's a week-long event starting in 2012 supported by Pordenone University Consortium (Consorzio Universitario di Pordenone) and ISIA Design Rome. The festival is constantly growing, and it tackles the different challenges SMEs and Design stakeholders have to cope with in order to find a way to mutually cooperate. The event is implemented by various meetings: **The Corporate Workshops and ISIA Roma Design** During a week, a series of work groups on the design of products and industrial services are organized to feedback specific requests of the sponsor companies and to put closer Design and Art with traditional companies. Participants are assisted by company tutors and ISIA teachers for a very high-quality result. |

Often these workshops are flanked by themes of interest, developed exclusively as TRANSIZIONE CITTÀ, SPRECO ALIMENTARE and FATTORIA VERTICALE which are some of the themes of previous editions.

**Showcase Lessons**
During the week, next to workshops, conferences, projects and workshops are held with the support of various representative exhibition venues and shopkeepers of the historic center that offer their showcase / shops / showrooms. During these sessions ISIA professors, design professionals, business managers intervene to talk about experiences and growth projects.

**Internationalization**
International guests, foreign Universities take part in events and events during the Design Week in Pordenone. Strong of its vocation to Design and collaboration for students.

| METHODOLOGICAL CRITERIA | The added value here is that the event is taking place during a whole week-long term which offers enough time for making people knowing each other, setting up a generally relaxed atmosphere and offers a lot of opportunities for formal and less formal ways of interaction between the participants |
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| CONTENT CRITERIA | The content criteria are two-fold: on one hand there is a cross-cultural involvement of participants (students) therefore offering a high degree of social vocation, on the other hand, the issue of revitalization of historical centres of cities and towns by supporting local workshops of designers and art makers is also frequently tackled as point of discussion |
| REFERENCES | www.pordenonedesignweek.it |

| TITLE OF BEST PRACTICE | **Open Factory** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Friuli Venezia Giulia and Veneto (once per year). Since 2019, Italy |
| GENERAL DESCRIPTION | Open Factory is the most important opening of industrial and manufacturing culture: an initiative, now in its fourth edition, which aims to open up to a hundred businesses to the general public. After being experimented with great success for three years in the Triveneto test area, Open Factory becomes from this year a national event dedicated to "telling" Italian companies and manufacturing culture to the general public |

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| CONTEXT & MAIN GOALS | The practice was introduced in order to attain the interest of people toward the industrial and manufacturing excellences of the area. It has been then promoted to become a national event |
| METHODOLOGICAL CRITERIA | The added value of Openfactory is provided by the possibility for the participants to visit several manufacturers, pose questions, understand the processes in order to consider different ways of cooperation and exchange. It is potentially very helpful also for CCI to interlink with the "traditional" sector |
| CONTENT CRITERIA | Several factories involved in the opening are located to former industrial sites and urban areas, contributing to urban regeneration processes of several cities in Italy |
| REFERENCES | https://www.open-factory.it/open-factory/ |

## 3.9 The Culture and Heritage Cluster – Pole ICP

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| TITLE OF BEST PRACTICE | **Vol Sans Effraction** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | Museon Arlaten, Arles<br><br>May - October 2013 |
| GENERAL DESCRIPTION | The collaboration between various actors created an AR cultural serious game which allowed visitors to fly a drone in the inner courtyard of the museum and experience some of its artefacts during the closure for renovation. |
| CONTEXT & MAIN GOALS | The project was born thanks to the museum's need to find an alternative way to keep up its educational activity during the renovation. The realisation of the initiative was funded by the "Innovative Digital Cultural Services" program of the French Ministry of Culture and Communication, and coordinated by the Pole ICP, who was asked to identify and connect all the necessary professionals and, later on, to curate the relationship.<br>The list of involved actors includes the museum and the Ministry, but also a creative agency, two Universities, a communication agency, a manufacturing company, and an institution specialised in prototype testing |
| METHODOLOGICAL CRITERIA | The episode was an opportunity for actors of different and unconnected fields to get to know each other while working together. It also represented a challenge for the Pole, who had to act as a mediator and broker between the different needs, expectations and requests of each member of the network. |

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| CONTENT CRITERIA | Vol Sans Effraction is an example of how a nest can link together cultural engines such as a museum with CIs (the creative agency and the communication experts), production companies, research centres and other institutions to obtain a successful, innovative result. Each of the involved actors had the opportunity to get to know the others while working together, coming out of their comfort zone to do something unusual. |
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| TITLE OF BEST PRACTICE | **HORIZONS – Les Sentiers de l'Eau** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | Musée de la Camargue – Mas du pont de Rousty, Arles<br><br>19 February – 1 March 2013 |
| GENERAL DESCRIPTION | The project represented the first step of an artistic journey through the Rhône riverside, in the territory of the Camargue Regional Park, in order to discover its landscapes and richness.<br>After a series of workshops, conferences, debates and other shared moments with both the local community and arts and architecture students, the Japanese artist Tadashi Kawamata realised a work of art as a conclusion of the process. |
| CONTEXT & MAIN GOALS | The idea of creating an artistic route along the Rhône was born in 2010 from a group of local actors. In 2013, within the initiatives for Marseille's nomination as European Capital of Culture, the project was selected by the program "Nouveaux Commanditaires" of the Foundation de France, which aimss to bring together artists and projects developed by local communities.<br>In the end, the project was realised thanks to the collaboration between the Regional Nature Park, the Regional Council, the local organisation for the preservation of the coast, the Marseille-Provence 2013 committee, the Foundation de France, the municipality of Arles, the Camargue Museum, the artist, a mediator, the community and all the schools involved in the workshops. |
| METHODOLOGICAL CRITERIA | Workshops, debates, conferences and moments of reflection were organised to discuss the meaning of the Camargue environment for all the involved actors, and to understand how to best convey all that through the creation of a work of art.<br>The collective and open approach allowed the community and the local public bodies to be involved and focus on the value of an important natural resource, and possibly reflect on its future. |
| CONTENT CRITERIA | The project can be seen as an example of both social cohesion, as the collective moments gathered together the community to interact and reflect on a topic dear to their hearts, and responsible tourism, as it proposed a way to attract people to the less-known |

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| | attractions of the Region, while also developing a new, mindful way to tell the story of the life in Camargue through art. |
| REFERENCES | http://www.nouveauxcommanditaires.eu/en/25/120/ <br> http://www.bureaudescompetences.org/projets-2/les-sentiers-de-l-eau |

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| TITLE OF BEST PRACTICE | **Musambule** |
| GEOGRAPHICAL COVERAGE & TIME FRAME | Region PACA (Provence-Alpes-Côte d'Azur) and Languedoc-Roussillon <br><br> 2008 - Ongoing |
| GENERAL DESCRIPTION | A touristic app to enhance and facilitate the cultural experience in the Region. |
| CONTEXT & MAIN GOALS | In a Region, like Provence, strongly linked to seasonal tourism. Musambule tries to link the cultural experience to the local context, in order to encourage visitors to discover the museums and events in the area. <br><br> The App features content provided by the cultural institutions, but connects them to nearby establishments (restaurants, artisans' workshops, boutiques) in order to create a rich and complete experience. <br><br> By selecting itineraries and suggestions based on the user's preferences, the app allows visitors to have their tailor-made trip to the cities and villages of the Region. |
| METHODOLOGICAL CRITERIA | The project required the collaboration of experts from cultural institutions, who provided all the cultural content, and creatives from a company specialised in Open-data and app development, for the creation of both the app and the connected website. <br><br> A link to local commercial activities was also necessary to include them actively in the project. |
| CONTENT CRITERIA | The app offers a perspective on sustainable tourism, with an opportunity to actually link museum visits and cultural events to the local economy, generating a mutually beneficial relation. |
| REFERENCES | https://www.musambule.com/ <br><br> http://www.musees-mediterranee.org/portail/musambule/DOSSIER_DE_PRESSE.pdf <br><br> https://www.ooopener.com/musambule-application-musees-en-paca-languedoc-roussillon/ |

## 3.10 TVT Innovation

| TITLE OF BEST PRACTICE | **DESIGN THINKING (DT) LAB** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Region SUD - FRANCE |
| GENERAL DESCRIPTION | A dedicated place where SMEs can get access to training, expertise and expert database concerning DT. |
| CONTEXT & MAIN GOALS | Main Goal: To help foster the access and development of DT within SMEs With an online and off-line DT Lab<br><br>Activities:<br>Promotion of DT knowledge and practice<br>Training Session<br>Expert vouchers<br>Networking events |
| METHODOLOGICAL CRITERIA | This Lab is a BP because it created the missing link between Designer / DT and SMEs in favour of a better UX approach in innovation |
| CONTENT CRITERIA | Projects that were help have now a more human oriented / centred approach and integrate a more sustainable design and development strategy. |
| REFERENCES | https://www.designthinkinglab.eu/<br>https://www.alpine-space.eu/project-news-details/en/5644 |

| TITLE OF BEST PRACTICE | **CREATIVE CAMP** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | REGION SUD - FRANCE |
| GENERAL DESCRIPTION | A co-creation and co-design event during two days, the "Creative Camp" brings together and fosters a strong collaboration between SMEs and Creative Industries. |
| CONTEXT & MAIN GOALS | Foster a new way to make SMEs and Creative work together by addressing challenges with Co-Creation process and Tools.<br>The best selected Teams were then able to showcase their project at a European level during the Milan Design Week. |

| METHODOLOGICAL CRITERIA | A playful and competitive event to enable collaborative approach using DT and Co-Creation methods and tools. |
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| CONTENT CRITERIA | It was a great way to make SMEs and Creative meet and enable them to share their knowledge and point of view on common challenges. |
| REFERENCES | http://www.tvt.fr/Vous-informer/Actualites/Europe-et-International/CREATIVE-CAMP-retour-sur-un-evenement-creatif https://co-create.interreg-med.eu/ |

| TITLE OF BEST PRACTICE | **MUREX Festival Of Digital and Creative Cultures** |
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| GEOGRAPHICAL COVERAGE & TIME FRAME | Toulon, France |
| GENERAL DESCRIPTION | A festival with conferences, workshop and a market place dedicated to digital, innovation & creativity |
| CONTEXT & MAIN GOALS | A global and overall event to promote the added value of creativity and digital activities. |
| METHODOLOGICAL CRITERIA | Festive and promotion event for professional and the general public |
| CONTENT CRITERIA | A good way to enable to take part of urban regeneration since it was looked in the city center and new creative district. |
| REFERENCES | https://murex-festival.com/en/ |

## 4. Conclusions

1.