



smath

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

Deliverable 3.3.2

Definition of the Creative Nests' membership and operation



Project co-financed by the European
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Project information

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1. Introduction

3.3.2 contains an analysis of the local and/or regional context of the SMATH project Creative Nests, the selection of target groups, and the identification of their needs, as a preliminary step towards adjusting the concept of the Creative Nest set forth in 3.3.1 to each local reality. In this report, each area has identified the main sectors among CIs that are to be engaged in the Creative Nests (TV, Radio, Videogames, publishing, design, architecture, advertising, digital services) and combined with their cultural core (visual arts, cinematography, theatre, music, dance...), to create a critical mass or, in SMATH parlance, a smart atmosphere facilitating cultural and creative innovation towards societal impact.

To elicit the required social and economic data, each Creative Nest has undertaken a series of research activities. These have consisted of a tailored mix of survey, fieldwork and other qualitative and quantitative research methodologies, with the goal to collect information and needs from CIs entrepreneurs, cultural, creative and innovation stakeholders, private and public investors.

In this regard, the outreach exercise has attempted as well to delineate an engagement strategy for each of the cultural and creative entities that will interact within the Nest. It has also attempted to map out the motivations of entities to participate, the expected outcomes for the CN of their participation, and potential impact of the involvement of each entity.

2. Membership and operations for Veneto Region (Italy)

1. Name of Creative Nest

Veneto Region Creative Nest

2. Regional context of cultural landscape and creative industries

Veneto Region is characterized by the presence of small and medium enterprises specialized in different types of production. Some of them are organized in specialized districts, for instance the gold manufacturing in Vicenza area; the artistic pottery in Nove and Bassano del Grappa (Vicenza); the artistic glass in Venice; the sportssystem in the area of Asolo and Montebelluna (Treviso) and the eyewear industry in Cadore (Belluno). Furthermore, there are several clothing industries in the Region.

Veneto, Lazio and Lombardy are regions with an high concentration of Made in Italy excellences, especially in the design sector, and are among the 25 European regions leaders in the cultural and creative industries.

- Valentino P. A., Bacchini F., Valeri A., Vani M. (2014) *L'arte di produrre Arte. Imprese italiane del design a lavoro*,
- Büscher R. e Schierenbeck C. (2013) "The role of clusters to strengthen the transformative power of creative industries", *Economia della cultura*, 3, il Mulino, Bologna, pp.309-324 ,
- Veneto Clusters website: <https://www.venetoclusters.it/area-distretti-del-veneto>

In their research on system-wide cultural districts, Sacco & Ferilli (2009) mapped the whole regional territory identifying 'cultural containers' (2,042 in total):

- 86 industrial archeology items;
- 19 archeological items;
- 342 architectural items;

- 480 libraries and archives;
- 44 formation centers (universities excluded);
- 28 research centers;
- 131 cultural centers;
- 91 galleries;
- 9 innovative industries;
- 65 institutes of cultural representance;
- 347 museums;
- 139 exhibition venues;
- 211 theaters and cinemas;
- 50 universities;

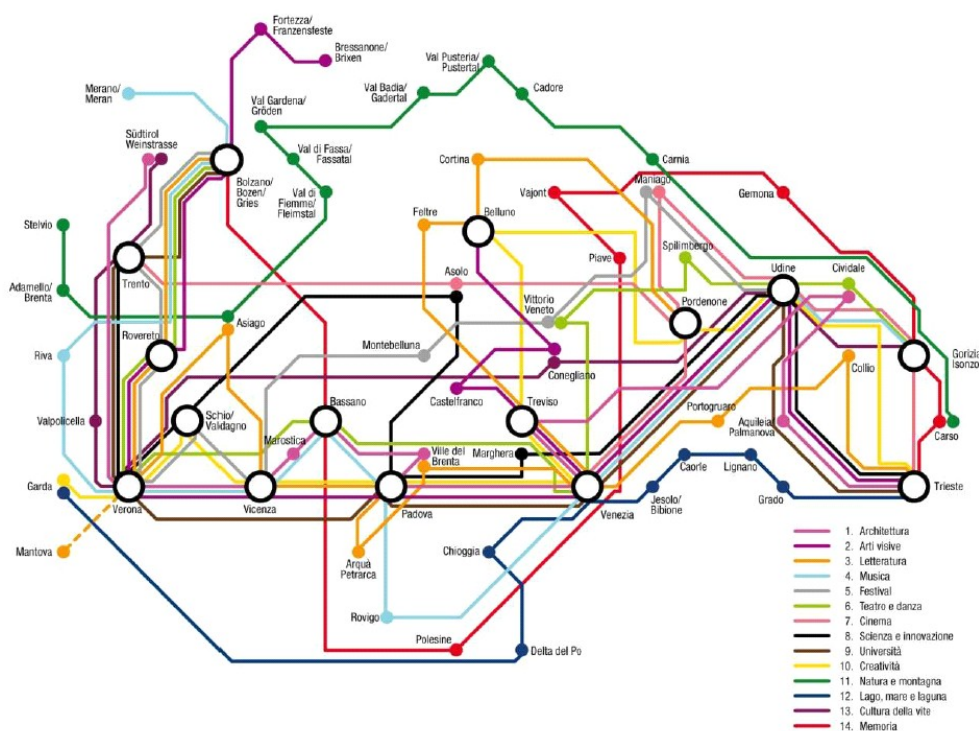
and 'cultural activities' (2,507 in total) such as performace and visual arts activities, craftmanship, design, documentation, publishing, films and videos, fashion, music (music production, rehearsal studios...), multimedia programs, advertising, events of sacred and laic traditions, TV and radio etc.

Analysing the distribution of cultural containers and cultural activities throughout the Veneto Region, Sacco & Ferilli identified 12 different system-wide cultural districts, with the District 1 "Padua Venice" the leading one in terms of density. This District corresponds to the most important economical and financial area of the Region, constituted my major urban centers with services (universities, financial infrastrucuters, political and administrative nodes), by an high level of wealth and by an elevated social, economical complexity. From the point of view of cultural offer, this area is characterized by a variety of activities and cultural containers: old and new international events such as Venice Biennale, Guggenheim Foundation, Pinault Collection, Fenice Foundation, etc. Both Padua and Venice present countless treasures of the artistic and historical heritage and elements of the contemporary culture, that make this area a leading cultural district in terms of exhibiting and showcasing arts - less in terms of producing arts - and a mass tourism destination. District one is followed by District 2 - Verona: the city is a geographical crucial node at the croassroads of different regions and routes. Some classical industrial districts are present in the area, such as shoe industry, furniture production, graphic and paper industries. Verona is well known for its important traditional institutions such as the Arena, the Roman heritage, the Castelvecchio Museum that every year bring to the city flows of touristm. Verona is getting known in the contemporary art scene as for the increasing importance of the Verona Art Fair, which is contributing

to affirm a contemporary art culture in this area.

- Sacco P. L. & Ferilli G. (2009) *Progetto DICE Distretto Culturale Evoluto della Regione Veneto, Rapporto finale per l'analisi e l'elaborazione di un sistema di distretti culturali nei territori veneto e sloveno.*

The North-East cities and towns as stations of the "metro of culture" and imagined as a network model:



Lines of the metro are: 1. Architecture; 2. Visual Arts; 3. Literature; 4. Music; 5. Festivals; 6. Theater and Dance; 7. Cinema; 8. Science and Innovation; 9. University; 10. Creativity; 11. Nature and Mountains; 12. Lake, sea and lagoon; 13. Wine cultivation; 14. Memory.

- *Idee e Progetti per il Nordest Capitale 2019*, curated by nordesteuropa.it (2011)
http://www.frontiereprogetti.com/download/documenti/news/31_1_PROPOSTE_DOSSIER_CANDIDATURA_2019_NORDESTEUROPA_1_ottobre_2011.pdf

Cultural and natural heritage inscribed in the UNESCO World Heritage List:

- Venice and its lagoon (since 1987) <http://whc.unesco.org/en/list/394>
- Botanical Garden in Padua (since 1997) <http://whc.unesco.org/en/list/824>
- City of Vicenza and the Palladian Villas of the Veneto (since 1994, 1996) <http://whc.unesco.org/en/list/712>
- City of Verona (since 2000) <http://whc.unesco.org/en/list/797>
- The Dolomites (since 2009) <http://whc.unesco.org/en/list/1237>
- Venetian Works of Defence between the 16th and 17th Centuries: Stato da Terra - Western Stato da Mar (since 2017) <http://whc.unesco.org/en/list/1533>
- Prehistoric Pile Dwellings around the Alps (since 2011) <http://whc.unesco.org/en/list/1363>
- The Prosecco hills of Conegliano and Valdobbiadene (2019) <http://whc.unesco.org/en/list/1571>

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

In order to collect information and needs from potential SMATH participants:

- we carried out research and desk research starting from the main outputs of previous art and business projects conducted by Ca' Foscari and supported by Veneto Region in the frame of European programs. We thus started by analysing reports and papers with the main results, i.e. "Art and Business. How Artistic Interventions within Organizations foster Innovation" - Research Report, January 2018; "Le azioni della Regione del Veneto a favore delle imprese culturali, creative e dello spettacolo Mappatura strategica delle industrie culturali e creative del Veneto nell'ambito della Programmazione POR FESR 2014-2020" (2018).
- we had informal meeting and phone callings, with former participants of past project in the domain of art and business, both with artists and enterprises.
- through the SMATH open call to artists and SMEs launched on the occasion of the Info Day (March 28, 2019) we asked to aspiring participants to fill in a Google Form. In the Form, we asked to motivate the interest towards SMATH Project (why are you interested in SMATH and on its proposal?), to mention previous collaborations or projects they took part in the field of art and business (have you ever

participate in collaborative projects between artists and enterprises? If yes, explain the what and the how of these processes), to indicate to us any additional suggestions.

4. Identified mainsectors among Cis and cultural cores

The cultural and artistic core of the Veneto Region Nest is formed by artists, creatives, designers, artisans, covering a wide range of artistic and creative languages. Among them: visual artists, performers and dancers, theater companies, video makers, digital artists, photographers, musicians, sound artists and sound designers, ceramists, wood craftsmen, street artists, film directors, urban and land artists.

Industries cover also a wide range of sectors, some of them are closer to the definition of creative industries as they realize products or services related to arts, design and handicraft (an art gallery, an artistic print house, a fashion industry, a goldsmith workshop, a porcelain factory, a graphic industry, an eco-stationery specialized in ecodesign products).

Other industries belong to other different sectors where art and creativity are not the core business, but they are characterized by a strong interest towards collaboration and contamination between arts and production, and they are committed to experiment innovation through arts in the frame of SMATH Project. This attitude can be motivated by their peculiar organizational culture, values or by their context:

- the product or the service they offer is connected to new materials and techniques frequently used in contemporary art practices (an engineering industry such as a leading company in the production of transformers for cold cathode lamps; a lighting engineering company; the virtual environment of a digital platform for tourism; a waste and recycling service company);
- SMEs with experience in arts promotion and sponsorship (a rental and assistance specialist for construction site vehicles with a consolidate experience in the promotion of street art projects);
- SMEs that are used to adopt artistic practices as instruments to achieve social impact (case of social enterprises).

5. Main takeouts to shape Creative Nest process

- Art residencies within enterprises as the core activity of the working nest and a powerful tool of hybridization: selected artists will spend a two-month period within an enterprise in order to design a new and innovative product or service. The residencies represent the goal of all the SMATH Project in the Veneto Region and the final step of the competitive path during which the creative nest originated and took shape. The collaborative projects must respect two criteria to be selected: artistic quality and sustainability.

- In order to facilitate the relationship and the collaborative opportunities between the world of cultural-artistic production and the world of industries, we created an intensive program of meetings, by concentrating all the study-visits and the working labs in the month of May, creating meeting occasions on a weekly basis (one appointment per week). During and after the meetings, SMATH research fellows are acting as mediators between the two parts. They are in constant contact with all SMATH participants (SMEs, artists, creatives) via mail and phone calls, they carry out semi-structured interviews to follow the projects' development (both via phone calls and in person); they assist artists and entrepreneurs during additional individual meetings (the meeting usually takes place at the company head office and includes also the visit to the premises or to the manufacturing plant); they generally encourage the dialogue when they see potential matchings.

- Expectations. What emerged from the different activities explained in point 3., the main and most common expectations of companies towards the artistic interventions can be divided in two main lines: a group of companies are eager to experiment artistic interventions as learning-based processes; this because they are facing huge and delicate organizational transformations and they believe that arts can have a positive effect at the organizational level. They expect that artists will work and experiment in direct contact with human resources such as employees, management, workers, and that his or her presence can foster team building and create a new, renovated working environment mediated by artistic languages. These types of collaborations can be less visible "from outside", but they have a strong potential "inside" the company. On the other side, other companies are looking for a more "visible" impact, and they expect that artistic languages can enhance their

brands, through innovative ways of communication of their identities.

- In order to clarify the SMATH process, the researchers drew up a "Vademecum for SMATH Participants", conceived as guidelines with all the information and useful suggestions to artists and enterprises. In this document, all those perplexities and doubts emerged on the occasion of SMATH meetings and events were collected and clarified. A document with the biography of every artist and the description of every SME was also shared with all participants as an additional instrument to facilitate mutual knowledge.

- one of the risks that can jeopardize the process of hybridization at the very core of the nest is when the collaborative project developed would result in a product already existing in the creative market. This is the case for instance when designers, videomakers, photographers propose to companies a new communication campaign, or a photographic calendar etc. These collaborations artists/enterprises is already consolidated in the market and easy to reach for both the sides; in order to create a true hybridization artists, designers and enterprises must think beyond this traditional type of offer.

3. Membership and operations for Friuli Venezia Giulia Region (Italy)

1. Name of Creative Nest

Friuli Venezia Giulia Creative Nest (FVG Creative Nest)

2. Regional context of cultural landscape and creative industries

Cultural and creative enterprises are SMEs with a high rate of innovation and contribute significantly to strengthening competitiveness and employment in the territories in which they operate and represent a driving force of the economy, both national and regional. Friuli Venezia Giulia Autonomous Region boasts numerous cultural and creative enterprises, and they represent a strategic sector of development, as highlighted in the regional documents on Intelligent Specialization Strategies (S3), in which the CCIs constitute one of the five areas of specialization.

The Cultural and Creative Production System of Friuli-Venezia Giulia* produced in 2017 just under 1.8 billion euro of added value and engaged more than 33 thousand employees. These figures represent respectively 5.3% and 6.2% of regional economy. In terms of added value, among the sub-sectors that make up the supply chain, there is the second place of the performing arts and the third place in the music sector in the regional ranking for sub-sectors.

55% of the added value by the Cultural and Creative Production System is indeed provided by the core of the system (architecture and design, communication, cinema, radio and TV, videogames and software, music, publishing and printing, performing arts, historical and artistic heritage), while 45% is provided by the creativity-driven production of goods and services, to underline the role of design (and not only) in the regional manufacturing sector. Almost the same proportions, 56% and 44%, are found with regard to employment.

Table 1. Distribution of companies in Friuli Venezia by subsectors

Sub-sectors	Distribution of companies	Percentage Distribution
Architecture and Design	1.584	30,7%
Communication	651	12,6%
Cinema, Radio and TV	185	3,6%
Videogames and Software	743	14,4%
Music	88	1,7%
Publishing and Printing	1.672	32,4%
Performing Arts	218	4,2%
Historical and Artistic Heritage	15	0,3%

Source: “Io sono Cultura -2018”, Quaderni Symbola, 2018.

On a provincial scale, Trieste has assumed the leadership for several years, ranking sixth (7,4%) at national level in terms of incidence of CCI sector on employment and twelfth (6,2%) in terms of added value in the local economy.

Friuli-Venezia Giulia AR has two territories among the top 20 Italian provinces by incidence of CCIs on the total of provincial enterprises. Precisely, Trieste ranks fourth with 6.2% of the ICCs on the total enterprise system, while Udine ranks 18th with 4.8%.

Trieste province position is due to the performance in the performing arts (first), in the audio-visual (fifth) and in software and video games (sixth). Large urban areas show a strong inclination towards creative activities, especially in the advanced tertiary sector. In a context like Trieste, cultural activities are intertwined with the touristic activities linked to the enhancement of historical heritage and artistic representations. In the last years, Trieste has become the new hot-spot of Cinema and Audio-visual, with 4 sets open simultaneously in the city and province, producing a turnover of 6-8 million annually with considerable repercussions, including employment, as on average in each production one third of the workers is hired locally.

In FVG AR, culture has different effects on other sectors of the economy: for example, more than 856 million euros of tourism expenditure are activated by culture. A value that accounts for more

than 51.8% of the total tourism expenditure recorded in the regional territory and that sees Pordenone placing itself in the first position in the particular ranking on a provincial basis, thanks to an 82% share.¹

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

Information and needs from CCIs as preliminaries towards preparing the World Café have been collected thanks to the synergy of SMATH project with two other European projects in which the FVG AR participates as a Project Partner (CRE: HUB) and as Lead Partner (ChIMERA). Through the CRE:HUB project, FVG AR started the analysis of the state of the art of the regional cultural and creative industry, including a SWOT analysis of the sector, which led to the identification of the main barriers to the growth of CCIs, for the overcoming of which regional stakeholders have identified possible solutions.

A roadmap was then prepared with the contribution of the Regional Stakeholders' Working Group, containing a range of possible regional actions to be implemented in favour of the cultural and creative sectors. Thanks to ChIMERA project, FVG AR had the possibility to carry out some activities involving the participation of regional stakeholders in the audiovisual sector, a pillar in the regional economy. Through these activities, an analysis of the state of the art of CCIs of the regional reality, which has never been conducted by any policy maker so far, has been produced. Subsequently, a SWOT analysis highlighting the strengths and weaknesses of the regional business fabric of this sector was developed.

Moreover, in ChIMERA project has been developed, as a pilot action, the LIVING LAB, which consists of a participatory laboratory that provides for the organization of three collective moments led by external experts. Thanks to the results collected during the LIVING LAB of ChIMERA project, FVG AR has identified an active and interested group of stakeholders composed by members from the culture and creative sectors and local institutions which has been

¹

* Source: data are taken from the annual study "Io sono cultura - 2018" elaborated by Symbola and Unioncamere in 2018.

invited to participate to the SMATH World Cafè event, with the intent of creating a group of work to engage into a Creative Nest process.

The FVG AR has taken the advantage of these results in order to identify possible stakeholders to involve in the SMATH World Cafè event with the aim to create a working group to engage into a Creative Nest process, that could represent all the sectors of excellence in the regional territory and could create a complete cultural ecosystem.

4. Identified main sectors among CIs and cultural cores

The ecosystem presented by the NEST in Friuli Venezia Giulia AR is based on a richness of cultural heritage and cultural and creative industries: there are three fundamental sectors/pillars that have to be taken into account.

The first sector identified, refers to the richness of cultural heritage linked to the origins, whose example is represented by Fondazione Aquileia. The path that led to the Foundation for the archaeological enhancement of the Aquileia site began with the approval of regional law n.18/2006, which provided for a legal entity participated by the Ministry of Cultural Heritage and Activities, by the Friuli Region Venezia Giulia, from the Municipality of Aquileia, the Province of Udine and the Archdiocese of Gorizia. The preliminary agreement between the State and the Region has outlined the Foundation as a tool to prepare strategic plans, encourage the development of cultural tourism, co-finance interventions, indirectly manage the development activity, carry out research, conservation and restoration interventions for the assets granted in use. This foundation has already had some interactions with CCIs that FVG AR would like to increase and develop.

The second sector identified, is the audio-visual sector which appears to be the one more ready, as emerged during the SWOT analysis of the CHIMERA project, the audio-visual sector has enough mass to trigger a process of integration and structuring towards the establishment of a cluster that will be a part of the local NEST. This sector is in perfect synergy with the development of the CCIs in the

Region and is reinforced through the presence of internationally recognized festivals in the region: from the TRIESTE FILM FESTIVAL that is organized by the Alpe Adria Cinema Association, has been held in Trieste since 1989 and rewards the best feature films, documentaries and short films chosen by the public, to the FAR EAST FILM FESTIVAL, an event organised each year in Udine and dedicated to Asian cinema which has been defined as "the richest film festival in the Far East in Europe", throughout THE INTERNATIONAL AWARD FOR BEST SCREENPLAY "SERGIO AMIDEI" that is held in Gorizia and that offers a unique and articulated path around cinema writing.

In this sector, the Region recognizes also national and international awards aimed at the enhancement of cinematographic art, as manifestations of overriding interest in cultural life and in promoting the social, economic and tourist growth of Friuli Venezia Giulia and the audio-visual sector.

The third sector, focuses on the development and enhancement of figurative arts. A good example of it is the PAFF! - Building of Arts and Comics hosted in Pordenone at Villa Galvani, recognised as the first international cultural site in Italy hosting a permanent exhibition dedicated to comics. In this context, figurative arts are considered as an important tool to dialogue with all other forms of art. The PAFF! promotes temporary exhibitions of important international authors, but also niche exhibitions, local or experimental, which become authentic and engaging experiences in art.

5. Main takeouts to shape Creative Nest process

As mentioned in several documents a creative nest is an approach rather than a physical place. It's a toolbox of services developed for the enhancement and strengthening of the cultural and creative SMEs throughout a better understanding of the needs and challenges of the traditional entrepreneurial fabric of the Region and its actors and - vice versa - a way to promote the added value of the CCI sector to cooperate with the "traditional" sectors of the regional economy, making them more competitive in the national, European and global markets.

Interactions between CCIs and traditional sectors in Friuli Venezia Giulia have been observed as exploiters of the local available assets, that can be identified in the transnationality (based on the competitive advantage offered by the geographical location of the region, bridge between Western and Eastern cultures and societies, the proximity to Austria and Slovenia as a gate to Central Europe and Western Balkans, which has historically played and still plays a role in shaping people and entrepreneurs behaviour and attitudes. This is true also in the CCI sector where the central European influence is strong and visible and stakeholders are naturally involved in broad international networks), the natural resources and a pretty preserved landscape (that is available for leisure and “spiritual healing” for the people of the main four cities of the Region and their surroundings. The general dimension and quality of living are important factors for attracting ideas and businesses and do support the setting up of new entrepreneurial initiatives) and the scientific poles (the Region can boast a number of technological and scientific parks in different sectors, various top level academia and institutions and do offer good framework conditions for boosting cooperation between entrepreneurs and CCI sector).

In particular, FVG AR is creating in 2019 the regional Cluster of culture and creativity, which is seen an important catalyst for all the forces in the field in the whole regional territory. The Cluster, will provide services to CCIs and will improve the visibility and attractiveness of the regional ecosystem in the cultural and creative sector, through the identification, selection and promotion of value chains, based on market demand. The activities and services of the Cluster will strengthen the capacity to absorb innovation, so as to create a structural relationship with the "FVG system", adding attractiveness to the regional ecosystem in the cultural and creative sector.

The above described assets constitute the fundamental elements of cultural engines (the cultural core of heritage, values, traditions and cultural processes) and the value enhancing services (incubators, financial services, territorial services and public policies) that by their interaction support the enhancement of business oriented and product oriented creative industries. In Friuli Venezia Giulia, the regional administration leads an informal platform promoting interactions of ideas and projects in several fields of culture and creativity.

SMATH strategy however has selected three dimensions of social innovations (responsible tourism, social cohesion and urban regeneration) that narrow down the scope of the “creative nests”.

Within the “nest”, interactions between the CCI domain and “traditional” SMEs can support the setting up of development models and patterns that support responsible tourism by exploiting local assets and potentials (especially in those areas and sectors less known and (ab)used) as well as introducing forms of virtual tourism reducing travels and their impacts by mean of new technological solutions; they can support social cohesion by the development of new - and better tailored to the local needs - educational schemes, by promoting the inclusion of people with different abilities and vulnerable groups and/or by introducing creative approaches and components to the traditional productive processes.

Additionally, in the growing competition between areas and urban transformation actors and in order to improve quality of city life, interactions between ICC sector and “traditional” SMEs can contribute to the achievements of a defined number of strategic objectives, such as innovation in the design of services, qualification of development models and attention in the relation with territory, the promotion and support of contemporary art for investigating cities in order to understand their problems and seek appropriate solutions, to facilitate the reconsideration of use of identified spaces to promote art and culture.

Activities carried out so far culminated in the “World Café” held in March in Pordenone, have positively demonstrated that the methodology proposed by SMATH is effective. The first ideas identified need now to be better developed and tailored to the needs of the most appropriate partnerships.

4. Membership and operations for Zagreb Metropolitan Area (Croatia)

1. Name of Creative Nest

Zagreb Creative Nest

2. Regional context of cultural landscape and creative industries

The City of Zagreb has significant value competitive advantage in creating cultural products by cultural / creative industries with the fact that the greatest concentration of cultural and creative resources is exactly in the City of Zagreb. According to the value of the total public cultural editions, Zagreb is among the top counties, partly due to the fact that it is the seat of most national cultural institutions and key cultural organizations.

Some of the cultural / creative industries with significant potential are architecture, design, music, dance, etc. which proves a number of international awards (especially for design and architecture). However, the result of the Study - "Zagreb as a cultural product" show that the development of cultural / creative industries in Zagreb is fragmentary, dispersive and in poor contact with public administration. Insufficient understanding of the concept of cultural / creative industries is also evident in some professional associations, public administration and key stakeholders.

At the Croatian level, the Croatian Cluster of Creative and Cultural Industries (HKKKI) has been set up, whose mission is to "establish communication and cooperation among the sectors and networking of industry representatives, state and academic-scientific institutions". The HKKKI is divided into 12 sectors, from architecture, heritage, audiovisual art, media, performing and applied art, computer games to music and design.

With the HKKKI, which is very important for day-to-day practice and networking of the Croatian creative and cultural sector, it is important to emphasize the 2015 "Mapping of the Creative and Cultural Industries in the Republic of Croatia"², which was proved by the Zagreb Institute of Economics.

The study has shown that the creative and cultural industries are very stable in a turbulent economic time and crisis situation, while the annual significant value of our country, precisely- 2.3% of GDP annually. In the creative and cultural industries in Croatia, there were

²

Mapping of the Creative and Cultural Industries in the Republic of Croatia, July 2015, Institute of Economics, Zagreb (<http://hkckki.eu/dokumenti/mapiranje.pdf>)

over 3% of the total number of employed persons in the country (about 42,000 employees), and today this figure has surely grown.

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

Zagreb Innovation Centre is a cluster member of a Creative and Cultural industry. As a member of a network of a CC industry, we are involved in community initiatives and activities and familiar with their needs. The cluster is structured according to the Quadruple Helix principle - economy, public administration, science and research and civil sector. It is horizontally linked to all sectors and clusters, so our membership allows direct contacts with them.

In addition, as an innovation center, we provide a working environment for companies whose business is related to the creative industries. Through the past initiatives we have achieved through EU projects, we have had the opportunity to be the co-creators of the cooperation of this sector with the entrepreneurial population and to testify to the needs, problems and challenges that they face in their work.

Also, through the implementation of other projects, we have successfully used match-making methods of CIS, CC and entrepreneurs through the implementation of pilot activities, facilitated joint development of projects between CCIs and innovative SMEs using the design-thinking methods, provided project and products development support and support in promotion of products to investors, and provided intellectual property protection consultations.

4. Identified main sectors among Cis and cultural cores

- Museums, libraries and heritage
- (Visual) Art
- Music and Performing Arts
- Design
- Movie
- Photography

- Crafts - Traditional and Artistic Crafts
- Architecture
- Computer programs,
- computer games and new media
- Electronic media
- publishing
- Advertising and market communication

5. Main takeouts to shape Creative Nest process

Many of potential stakeholders from the creative sector and SMEs want to achieve something concrete with their ideas. Also, they want concrete information about project activities and what they will get from these activities. What is their interest to be involved in the Nest and project activities?

ZICER will engage and hold stakeholders in Nest by hiring experts who help the creative sector to develop their ideas into a sustainable business. ZICER will create an educational program for participants and prizes for winners.

A potential risk could be cooperation between the creative sector and SMEs on development project ideas. That will be challenging for all partners.

5. Membership and operations for Maribor (Slovenia)

1. Name of Creative Nest

Slovenia Creative Nest

2. Regional context of cultural landscape and creative industries

The Slovene Ministry of Culture uses the definition of the CCI given by major European studies of this sector. It includes the following core areas of the CCI:

1. Architecture,
2. Advertising,
3. Design and visual arts,
4. Cultural heritage, archival activity and library activity,
5. The book,
6. Cultural-art education,
7. Music arts,
8. Performing and intermedia arts,
9. Media,
10. Software and games,
11. Film and audiovisual activities,
12. Cultural tourism and tourism
13. Other artistic creation.

The majority of economic operators in CCI are engaged in architectural activities, although in construction, which in the past 10 years of developing very rapidly, said the signs of the crisis. It was negligible the number of registered companies and sole proprietors in the field of cultural heritage protection, museums, archives and libraries. In Slovenia, these areas are covered by legal entities governed by public law. The designation of other cultural activities includes bookings and other travel related activities, accompanying activities for performing

arts, operation of facilities for cultural events, botanical and zoos, protection of valuable natural features, amusement parks and other unclassified leisure activities.

Like many other countries, Slovenia also faces the problem of lack of CCI data. The Statistical Office of the Republic of Slovenia has not yet monitored the creative industries as a separate category, which makes it difficult for a more detailed analysis, as well as an international comparison of data. Slovenian CCI sector is organized primarily as small and micro enterprises. The vast majority of them work locally. In addition, Slovenia has also developed a CCI public sector. Taking into account the somewhat narrow set of industries, in 2011, 9.156 enterprises, 7.4% of the total economy and 18.299 total employees, or 3.4% of employees in the total economy, worked in creative industries in the Republic of Slovenia. This share has steadily increased over the past years. It covers persons in employment in companies, public and private institutions, societies and institutions and the self-employed. CCI was the most active in architecture, as 38% of all CCI employees are in this field. The share of employees in architecture varies from year to year. The second place went to the publishing sector with 15.6 percent, despite the fact that the number of employees in the past years fell by almost 4 percentage points. The share of radio and television employees also decreased slightly, while the number of persons in employment in the fields of design, artistic creation and film grew. If we look at the statistics for companies and sole proprietors registered for CCI activities, they accounted for 7.4% of all economic operators and employed 3.4% of all persons in employment in all economic entities.

The Slovenian National Culture Programme follows the goals of the Slovenian Smart Specialization Strategy (S4). The field of creative industries offers an opportunity to go beyond deficient and unsuccessful policies in this field, non-interconnection of programs and strategies, and fragmented work by institutions (agencies, education systems, institutes,...).

The national Centre for Creativity focuses on architecture, design, art, heritage and other areas of CCS and promotes cross-sectoral cooperation. It encourages integration between CCS, companies and other sectors – cooperation between private, government and non-government sectors, science, education, tourism and different creative groups and individuals.

The city of Maribor is an important player in culture and creativity. Compared to other cities of similar size and share of GDP per capita at European level, Maribor has a better result, as the C3 index has a score of 25, which places it in the same class as Gothenburg (25.4) and Turin (24.3), which are richer and larger cities. At the national level, Maribor is the most important cultural center in Eastern Slovenia and guests of prestigious institutions such as the Slovenian National theatre and internationally renowned Puppet Theatre, the Lent Festival, one of the biggest music and cultural festivals in southern Central Europe. In 2012 Maribor acted as the European Capital of Culture.

CCI organizations are entrepreneurially oriented, which means that they are not primarily cultural institutions, in the traditional sense of the word. According to the available data, the total income generated by CCI in Maribor is EUR 208 million, with an average of EUR 273.200 per organization (national average EUR 428.800). 70% of the income comes from the field of architecture and IT. In Maribor more than 3,000 people are employed in the CCI sector, with an average of 3 people per organization (national average: 4,6). Total number of organisations in CCI sector is 1.022. 63% of companies come from architecture and computer programming sector.

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

The following activities have been undertaken as preliminaries towards preparing the World Café and the broader local/regional Creative Nest:

Method	Overall Purpose	Advantages
questionnaire, checklist	to quickly and easily get information from people in a non-threatening way	-inexpensive to administer -easy to compare and analyse -can get lots of data
interviews	to fully understand target group's impressions/ experiences, to learn more about their answers to questionnaires, to understand stakeholders experience and	-get full range and depth of information -develops relationship with client -can be flexible with client

	expectations	
documenta tion review	To collect information on operation of other (already implemented) projects;	-to obtain comprehensive and historical information -information already exists
focus groups	explore a topic in depth through group discussion, e.g., about reactions to an experience or suggestion, understanding common complaints, etc.; useful in evaluation and marketing	-quickly and reliably common impressions -efficient way to get much range and depth of information in short time -convey key information about programs
case studies	to understand target group's experiences in project activities, to conduct comprehensive examination through cross comparison of cases	-fully depicts client's experience in program input, process and results -powerful means to portray program to outsiders

Concerning the engagement of target groups in starting the Creative Nest activities the interviews turned out to be very effective method. The method is supposed to be used regularly in order to provide feedback information in the monitoring part of the project..

4. Identified main sectors among Cis and cultural cores

The following sectors have been selected as target group for SMATH project activities towards creation of Creative Nests.

- ✓ Architecture,
- ✓ Advertising,
- ✓ Design and visual arts,
- ✓ Cultural heritage / handicraft,
- ✓ Intermedia arts,
- ✓ Film and audiovisual activities,
- ✓ Cultural tourism / responsible tourism,
- ✓ Other artistic creation.

In the selection process the Agency for Territorial Marketing has selected those sectors that involve micro companies and start-ups who

are usually very open towards cooperation and whose needs are above the average of CCI sector. Within the selected sectors a special attention is given to young CCI entrepreneurs (not excluding the others). Due to open call for participation we expect that artists and entrepreneurs from other sectors will join the regional Creative Nest and will become an important part of it.

Some of regional CCI sectors show quite high level of experience and know-how in networking as well as in high level of commercialisation (radio, TV, theatre, music...). The Agency for Territorial Marketing didn't receive a lot of feedback from them and it is also hard to develop target oriented services for them.

5. Main takeouts to shape Creative Nest process

- What are the expectations of local cultural and creative stakeholders about Creative Nests? What value do we have to consistently create for them throughout the whole Creative Nest process to sustain their interest and avoid dropouts?

- From their expectations it is evident that appropriate regional/local support strategy and action plan in the field of CCI are missing. They expect appropriate strategies and also the authorities to start implementing those strategies.
- During interviews and workshops the artists and SMEs from CCI sector pointed out that there is a lack of networking mechanism on local and regional level.
- During the interviews with national institutions and the city municipality it was pointed out that was also evident that a Creative Nest offering CCI networking services and marketing support would be very welcomed. Marketing support to CCI actors is one of key actions that will be also supported by national funding.
- The City municipality of Maribor (project office) has offered their support and cooperation in planned project activities. They expect development of target oriented services for CCI sectors and active participation of project in development of municipal actions.
- Improvement of networking of the local creatives among

themselves and with potential international partners has been considered as important. Small CCI actors often lack skills in their internationalization.

- CCI also expect common actions concerning available and appropriate premises
- Different needs evolve around funding. There are needs for small resources to enable a normal work-process flow (basic equipment,...) and also needs/desires for substantial funding that would allow implementation of projects. Information flow and advices from Creative Nest staff on financing opportunities would be very welcomed for implementation of common projects.
- According to the interviews low cooperation presents a problem in different areas. The CCIs exposed the need for better cooperation between culture and economy.
- Some of the surveyed also expressed their needs with regard to premises (appropriate & affordable) and target oriented training (management skills, marketing,...).

- In practical terms, how should the local Creative Nest process be structured to promote maximum engagement of stakeholders? How much weekly/monthly time can we reasonably demand from busy local cultural and creative operators?

- The participants of workshops and interviews feel that there is not enough appreciation for their work and for the importance of CCI. This problem reflects also in the market, as there are few clients who understand and value the creative work.
- The awareness raising about the CCI and their potential should be aimed at different target groups: general public, policymakers, other industries. Different tools should be used in order to achieve this objective: digital promotion, events, personal communication,...
- Concerning the improvement of communication between the creatives and policymakers the Creative Nest could act as an intermediary in this communication (preparation and presentation of different documents, personal communication).
- Implementation of CCI is supposed to be an activity of the Creative Nest in cooperation with all other supporting institutions.
- Creative Nest should provide a contact person to be available as first stop shop of nests services, providing first information

towards members and external stakeholders. Experts can be involved on part time basis due to available financing or on the basis of members helping other members..

- Which kinds of hybridisation mechanisms do we foresee as potentially useful? Before, during and after the World Café, have we identified any specific formats, procedures, methods which in our particular context may hold special promise?

- Using personal interviews before the involvement of target groups in the Creative Nest is an important tool in order to know their needs and expectations and to discuss potential services they can receive with participation in the nest. The person implementing the interview should be enough experienced in marketing and knowing the regional CCI sectors and industry. The first coaching process starts with animation of potential members, providing them useful hints.
- Following working labs are supposed to be organised in smaller groups which would already involve complementary partners who will be in the position to discuss ideas and to define potential partnerships.
- Individual coaching and advisory services are needed in the stage of defining the offer of artists towards the SMEs. In many cases their offer is not attracting enough and the risk of failing with presentation is quite high.
- Partner search services should follow a short evaluation of offer by a Creative Nest expert. Direct contacts with selected (target) companies are recommended in order to present them opportunities for cooperation.
- Regional events of partner institutions (chambers, technology parks, business incubators,..) should be used for the promotion of cultural engines towards the industry.
- Best case examples are supposed to be promoted in media in order to raise the attractiveness of cooperation / hybridisation and to raise the demand for it..

- Can we identify already any potential risk for our envisioned Creative Nest? What are the factors that can jeopardise cultural and creative hybridisation within the Nests? For example, can language become a barrier for a successful collaboration (using terms that are too "businessy" may demotivate artists, using a discourse which is too "artsy" may make the Nest approach lose credibility vis a vis SMEs)

- Slovene economy and specifically the regional one is considered to be a small one. The problem is representing a risk for growth of cultural and creative hybridisation projects but on the other side also a opportunity to go international.
- The language has not been identified as a problem, Majority of contacted artists and entrepreneurs from the CCI sectors use foreign languages in their daily operations. The language skills are considered to be above the average of industry and more an icebreaker in the internationalisation process.
- The main problem are intercultural differences between artists and entrepreneurs in SMEs (evident from the discussion on the WordCafe workshop as well as during individual interviews). The values of artists are more oriented towards implementation of their ideas and ambitions, where the commercial effects are of secondary importance. On the other side entrepreneurs in CCI expect more business oriented approach and more engagement from their partners. Learning process with using Design Thinking method will be one of important methods in creation of partnerships within the Creative Nest.

6. Membership and operations for Barcelona Metropolitan Area (Spain)

1. Name of Creative Nest

Barcelona Creative Nest

2. Regional context of cultural landscape and creative industries

Barcelona, city of culture, knowledge, creativity, innovation and wellbeing, is a pioneer in the global quest of becoming a Smart city reference. With the aim of improving public services for local citizens while boosting business competitiveness, innovation and job creation, the Barcelona City Council is deploying smart city projects promoting public-private partnerships in fields such as transport, shopping, street lighting and environmental monitoring. The city has become a true urban lab for pilot services and real projects that translate into tangible benefits in the everyday life of citizens, making Barcelona more open, efficient and friendly.

Barcelona, with more than 1.600.000 inhabitants, is the largest business city on the Mediterranean coast and the core of a metropolitan area that leads one of the longest industrial traditions in continental Europe. The city is among the top positions in the most prestigious international rankings that, in the recent years, have located it within the first five cities in such different areas as quality of life, commercial attractiveness, social and cultural dimension, urban development, fashion, tourism destination, etc. Moreover, Barcelona has been awarded by numerous titles such as the European Capital of Volunteering, or the European Capital of Innovation, in 2014.

With its 9 highly prestigious universities (4 of them positioned as International campus of excellence) and 2 of the best European business schools (ranking 2013), Barcelona enjoys a well-trained human capital that promotes innovation and creativity in domains

such as information and communication technology (ICT), media, biotechnology and life sciences, energy, design, sustainable mobility, aeronautics and agro-food. The Barcelona City Council encourages strategic initiatives that generate international collaboration and promote a global and forward-looking vision to businesses and public bodies, as well as scientific and technological facilities and centres. In this sense, Barcelona, that leads European rankings of Smartphone penetration among mobile phone users, currently hosts the annual Mobile World Congress, an appointment that has stimulated numerous public and private initiatives for mobile technology development and has turned Barcelona into a real Mobile World Hub.

There were close to 130,000 jobs in creative activities in Barcelona in 2017. This represented 12 % of people employed in the city and half (49.6 %) of all creative-sector employment in Catalonia. There are nearly 9,000 companies with employees in this sector registered in the city, with employment in creative activities in Barcelona increasing by 13 % compared to 2008. A more favourable development than the one for the city's overall economy. Note the dynamic performance of non-traditional creative sectors (such as video games and e-publishing), where employment has grown by 45.7 % since 2008, at the expense of the traditional creative industries. Under this development, non-traditional creative sectors generated more employment in Barcelona in 2017 than the traditional ones did. The sector displays a significant prominence of self-employment: the creative sectors present a higher percentage of self-employed workers than the overall economy of Barcelona, accounting for 18.2 % and 11.1% of all jobs, respectively, in the fourth quarter of 2017. This phenomenon is particularly present in the traditional creative sectors, where it represents over one fourth of all employment.³

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

To generate information from potential program participants, cultural and creative ecosystem agents and other relevant stakeholders, a multi-method mixed approach was followed by the Barcelona Creative

³

https://www.barcelonactiva.cat/barcelonactiva/images/en/WEB-Sectors-Estrategics-2018-EN_tcm103-48984.pdf

Nest coordination team. Quantitative data was collected and analysed via desk research of secondary documents and official statistics, as well as dedicated pre- and post-event feedback questionnaires sent to the attendees of the info day and the world café. Qualitative data was obtained via key informant interviews, informal contacts with a larger crowd of cultural and creative ecosystem contacts, and participant observation.

For the latter effort, sampling of informants was undertaken in two steps: first, a list of key people in the local ecosystem was compiled; second, based on the outputs of the interviews performed or informal contacts made, the list was enlarged with other potentially interesting people and organizations that were suggested by the first-level informants.

The timing of the deployment of the research methods was multi-stage. A first set of methods (desk research, analysis of statistics, key informant interviews, informal contacts) were conducted before the rollout of the first Creative Nest activities, at a time where there was still time to modify our planning to react to ecosystem feedback. A second set of methods was employed during the rollout of the Creative Nest, namely the info day, Med conference and world café (participant feedback questionnaires, more informal contacts and participant observation during Creative Nest events).

4. Identified main sectors among Cis and cultural cores

- Literature
- Music
- Performing arts (theater, dance, circus)
- Visual arts (drawing, painting, sculpture)
- Audiovisual
- Museums, galleries, libraries, archives
- Photography
- Advertising / marketing
- Architecture / urbanism
- Design (graphics, furniture, visuals)
- Digital technology (manufacturers, software)
- Games (video games, board games)
- Fashion (clothing, jewelry)

5. Main takeouts to shape Creative Nest process

- **Flexibility:** A flexible approach to implementation will be important, to adjust optimally the deployed activities to both emerging opportunities, and to the work flows and agendas of the participating professionals.
- **Time-for-money:** For cultural and creative ecosystem agents to take part in the Creative Nest process of hybridisation, the cost-benefit analysis carried out in the minds of each prospective participant must be positive. That is, we must strive to lower the costs of participation, and increase the potential benefits.
- **Focus on expanding markets, providing leads and generating social capital:** An overwhelming proportion of potential participants defined their expectations of the Creative Nest as a process by which they may get a better financial ground for their projects – this translates into opening up unexpected markets, connecting with potential business partners (suppliers, associates or customers).
- **Balance the short-term value with the long-term value:** With a process like the Creative Nest, there is the risk that there is a decalage or mismatch between the time investment placed in the short term by each participating team, and the realisation of the return to this investment in the longer term. This can lead to frustration, and even dropout from the programme – where participants do not stay long enough to recoup their investment. To ease this concern, it will be important to provide longer-term value for participants, but also strive to get some short-term ‘goodies’ or immediate, easy-to-recognise value out of programme participation. A low-hanging fruit for Barcelona Creative Nest is to provide free access for programme participants to high-level international trade fairs such as Smart City Expo, BizBarcelona, or Sónar+D.

7. Membership and operations for Athens Metropolitan Area (Greece)

1. Name of Creative Nest

Athens Creative Nest

2. Regional context of cultural landscape and creative industries

The overall outlook of the cultural and creative industries in Greece shows that despite the enormous downfall they have experienced since 2008, in 2014 they recorded signs of recovery for the first time after six years. It should be noted that the adverse change (2008-2014) in most figures was much more intense than the recession in the Greek economy as a whole. That is to say, CCIs were affected by the recession more intensely than the Greek economy.

On the other hand, it appears that for some CCIs growth also seems to increase intensely. There is an upward trend in the sectors of software publishing, specialized design, architecture, and libraries-museums. A stabilizing trend is evident now for the sectors of advertising, printing-manufacturing-handcrafts, arts and audiovisual, while it appears that publishing, radio and TV enter another downturn of low intensity. The study also deals with regional disparities in the cultural and creative production. The unbalance in terms of distribution of cultural and creative production is more than obvious.

The distribution of cultural and creative production, employment, and number of enterprises, in the 13 Regions of the country, proves to be particularly unbalanced, with most of the production to be congregated in the capital. The Region of Attica produces 75.5% of the Gross Value Added of the CCIs in Greece, with 57.3% of creative enterprises, which employ 60.8% of employees as a whole.

In Greece, 2.4 employees are employed on average in a creative

enterprise, while the respective average in EU-28 is 3.4 (2014). With regard to the Region of Attica that is the biggest cultural producer, the cultural and creative industries play an important role in the regional economy, as they employ 2.1% of employees in the region and contribute a 5% to the regional GDP, while in the other regions of Greece employment fluctuates between 1.4% and 2.3% and the contribution to the regional GDP varies between 0.4% and 1%.

Source: Mapping the Cultural and Creative Industries in Greece, Study carried out by the Regional Development Institute of Panteion University on behalf of the Hellenic Republic – Ministry of Culture and Sport).

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

- Information collected from the existing networks and collaborations of Technopolis.
- Desktop research to national regional and EU reports
- Direct communication with stakeholders
- Presentation or mention of smath to Info days and other events relevant to the CCIS carried out by Innovathens and Technopolis
- Informal meetings with the startups of the business accelerator of Innovathens to identify their needs
- Follow up reports collecting feedback from participants
- Interviews in person with representatives of the artistic scene

4. Identified main sectors among Cis and cultural cores

In order to effectively narrow down the main cultural cores and creative industries that will be mostly addressed on our Nest, we took into account three parameters.

That is, the number of cultural producers and creative industries in Attica region, the main sectors that we have identified among the years of our working in the Business Accelerator for Creative and Cultural Industries, the sectors that could work together and hybridize

better and the balance among those two groups in order to the projects.

In that sense, it was agreed to include:

- Startups that have already participated in the Business Accelerator program of Innovathens. From more than 100 startups that have successfully completed the program, there is an equal number of those coming from the CCIs (such as design, gaming, architecture, advertising, art promotion, gastronomy, cinema and performing arts) and those coming from more technical or business oriented industries
- Other organizations with whom Innovathens and Technopolis has close cooperation including museums, universities focused on art and culture, other cultural sites

After the first events, that will focus on creating awareness about the project, there will be an open call to facilitate the selection process.

5. Main takeouts to shape Creative Nest process

The major expectation of local and creative stakeholders about the Creative Nest is for them to take part in a process that is concrete, stable and can offer actual opportunities for real projects. We need to offer them a service that monitors the whole process, provides support and solutions and facilitates access and connections. That could be achieved more effectively, if any group can rely on a mentor that will know their needs, monitor their progress, provide feedback and help in the business development part (business plan, partners, marketing, funding opportunities). Especially the latter is one thing that is usually challenging in incubation processes addressed to CCIs, mostly due to the fact that business issues usually intimidate young entrepreneurs and in particular those coming from non business sectors.

The Creative Nest process is going to be implemented through regular meetings, one service/meeting every two weeks, in order to keep the stakeholders engaged but with a flexible approach, allowing them to combine their personal commitments with the participation to the

activities. In this way we want to decrease the risk of the abandonment of the project. We want the participants to have the perception that is an opportunity to add value to their work, not the feeling that it's an obstacle to their current occupations.

Taking into account the past experience and the identity of Innovathens, we will implement the Smath services as a whole acceleration programme with specific timeplan, outputs and benefits for participants. An effective communication through emails and direct phone calls will keep informed the stakeholders about the services and the follow-up steps.

The aim of the World Cafè is to trigger creative thinking and foster first hypothesis of collaboration. We pursue this aim by organising a workshop where the participants work in groups for finding an innovative project idea based on imaginary problematic scenarios, inspired by real situations.

After the summer a specific call for the acceleration program will be released and after the selection process there will start a series of study visits, seminars and workshops that will help participants to establish collaborations.

Considering the backgrounds, needs and objectives (collected and analyzed with questionnaires and interviews before and after the World Cafè) we will support them to find the right collaboration, without any coercive influence, following instead their indications of preferred collaborations to let them flourish as naturally as possible.

The main factor that can jeopardise the hybridisation is not only the different language (artsy vs businessy) but the general approach to project design and implementation of startups and SMEs which are business oriented, confronting creative and open attitude of artists and perhaps their hesitation to deal with the development of a marketing strategy and a business plan.

Vice-versa the artistic contribution is a powerful but challenging resource for more structured companies, because it might bring them out of their comfort zone, breaking their established rules.

This is the reason why is fundamental to have the presence of a mentor in order to mediate and facilitate the understanding and collaboration between actors with heterogeneous backgrounds towards a common goal and a successful result.

8. Membership and operations for PACA Region (Provence-Alpes-Cote d'Azur) - Arles

1. Name of Creative Nest

PACA Region (Pays d'Arles) Creative Nest

2. Regional context of cultural landscape and creative industries

South Region (Région Sud Provence-Alpes-Côte d'Azur), formerly known simply as the Provence Alpes Côte d'Azur region, is located in the South of France. It shares borders with Italy and also with the French regions of Auvergne Rhône-Alpes and Occitanie. The regional capital is Marseille.

This Region has a unique position in France for this sector: it is on average, the third largest region in terms of employment, of numbers of students, of establishments and of visitors.

The various branches of the Cultural Economy / CCI's represent around 70,000 jobs, of which nearly 10,000 are in the public sector (excluding education); to these can be added about 6,000 who do not work full-time. The three major components are crafts, the performing arts including street theatre and historic heritage. Crafts are the major cultural employer in the region. This can no doubt be explained by the great attraction exercised by the region's history, countryside and climate.

Some historic buildings serve as a backdrop for artistic events, the more prestigious of which are internationally renowned; others attract traditional cultural tourism, both from France and abroad. This combination of history with many forms of art (the performing arts, music, books, etc.) is a key feature of the region. The major festivals are the leading lights of the international influence of the region, far more than other sectors of the economy!

Several major companies such as Harmonia Mundi (Arles) Actes Sud

(Arles), the LUMA Foundation (founded in 2014 and currently developing an experimental cultural centre in the Parc des Ateliers in the city of Arles) and the 20,000 small businesses that surround them, are evidence of the key contribution to the cultural economy made by the private sector.

In addition to artistic creation, the PACA region has adopted the digital arts and developed research platforms, with training and education facilities that are essential to the *cultural economy*.

Particularly in ARLES, CCI's represent around 5.5% of jobs against the 2.2% national. Local authorities are committed in pursue a strategy to promote this territory and unlock the potential of creative and cultural industries to create job and economic growth due to their significant impact in areas such as new business models, creativity and innovation, digitisation and skills building; as valley for CCI. One of the measures that has been taken is the rehabilitation of an industrial brownfield within an industrial wasteland of more than 12ha, which will be dedicated to developing cultural and Creative Industries on the horizon 2025. In the vicinity of the Rhône and Arles (UNESCO world heritage site), the creation of this 'new district', offers a unique opportunity to new people, attract youngsters to heritage / cultural and creative jobs; attract investors and companies to this territory.

This initiative is led by the ACCM (local public authority) and the POLE ICP is in charge of the project's promotion, with the coordination of a network of ambassadors of the territory: The Pole ICP is also the contact point for those who want to invest, relocate and be a part of the this 'new' ambitious silicon valley for cultural operators and creative industries' projects.

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

Due to the relatively contained extension of the territory of the city of Arles, the first step of the set-up process has been carried out mainly through informal meetings with key local stakeholders that might not only offer their support to the projects, but most importantly link as many local actors as possible to *smath*, acting as intermediaries to actors that the POLE ICP would have hardly reached otherwise.

This informal activity based on personal networks built by the Pole over the years has been coupled with the presence of *smath* at various, more formal events, where the project has been presented and promoted to an interested and specialized audience. Apart from the official Info Days organized by the Pole itself, a brief presentation of *smath* has been inserted in a pitching event organized by the local Chamber of Commerce, opening the participation to all kind of local entrepreneurs, and in the activities of the *Luma Days* at the *LUMA Foundation*, an event dedicated to experts of Cultural Heritage.

The feedback from all these encounters has been collected through an extensive ensemble of emails, phone calls and follow-up meetings, steering the next steps and helping shape up the list of actors involved in the project, while also bringing to light the local expectations about the potential of *smath*, and hence defining the trajectory towards the creation of the Nest and the profiles of its inhabitants.

4. Identified main sectors among Cis and cultural cores

- Artists networks and independent artists, mainly in the fields of traditional visual arts and music, with a special attention to the local tradition of Flamenco and Provençal music;
- Local public authorities and business support organisation, not just for economic or managerial support, as that aspect will be explored further down the road, but to act as intermediaries and share the idea of *smath* with their members, bringing them onboard;
- CIs, mostly in the multimedia sector and digital tech, and in the more traditional field of Cultural Heritage management and preservation;
- SMEs and micro-companies from fields not related to cultural and creative sectors, but significant for the territory, like the strong agriculture sector, with members coming from all the Camargue area.

5. Main takeouts to shape Creative Nest process

- So far, there has been a huge interest at local level, as the project is seen as a real opportunity for local development, provided that its reach doesn't stop at the preservation and protection of cultural heritage, exiting from the comfort zone of the Pole, involving other important actors of the territory, and valorising other significant aspects of the Camargue area;
- The project has received a huge amount of interest from sectors totally unrelated to CIs, but intrigued by the potential of collaborating with them. This validates the idea of the necessity of opening up the network of CIs to a wider number of actors, but also heightens the importance and the challenge of understanding how to balance the different worlds and personalities involved;
- Many actors joined the nest with a project already defined in their minds, expecting to find a suitable partner or an opportunity to solve what they feel is a necessity for their territory.
Given the already semi-defined state of the ideas presented, the project should not remain in the general phase for much longer. Starting from the first opportunity for interaction, the members will start adapting the methodology to the discussion of their ideas, beginning with the evaluation of the feasibility of their projects, and subsequently working on their re-definition or delving into the more specific details;
- So far, a few participants have expressed their concerns about the amount of time required to participate in the programme. A weekly commitment might hence prove to be excessive. A monthly encounter to keep track of the progress of the relationship, combined with an "at-a-distance" approach to keep monitoring the situation and solve any conflict or questions, might be preferable. Additionally, artists are noticeably unavailable during the summer months. Therefore, after the initial definition of the project ideas, further activities will have to wait until September to formally continue;

- Even though many participants have already applied with their own project idea, they might be in need of some time to reflect on certain aspects of the project and adapt them to both the requirements of the programme and the reality of the local territory and market. In this first part of the Nest set-up, therefore, they will probably require the interaction with a facilitator with a strong knowledge of the local reality and a perspective sufficient to stir them in the right direction. A further moment of reflection might also be necessary to realise what complementary abilities, and hence actors, are needed to turn their ideas into realities, thus allowing the Nest to match them up with suitable partners;
- The use of an excessively technical language would indeed be an obstacle to the cooperation of the different personalities inside the Nest. As such, the people in charge of helping the communication between the two worlds should ensure a smooth translation of the concept into forms and terms all members are comfortable with. The concept of Nest itself, while instrumental to the understanding of the aim of the project, should be introduced gradually, and broken down to real life examples, once its activities start to actually take shape in the local context;
- The project holders of the more defined ideas might see all the preparatory steps as not really necessary, and this might drive them to abandon the project in search of more direct and “quick” forms of funding. It is therefore crucial to convince them of the importance and potential of the Nest, and to keep in mind their needs and expectations when planning out the activities and interactions to be carried out.

9. Membership and operations for PACA Region (Provence-Alpes-Cote d'Azur) - Toulon

1. Name of Creative Nest

Toulon Var Creative Nest

2. Regional context of cultural landscape and creative industries

The local area (the [Var area](#) with its metropolitan center Toulon Provence Méditerranée) is supporting the structuration of the cultural and creative industries with targeted actions:

- strong public cultural engines : [Théâtre National Liberté](#), [Villa Tamaris](#) Centre d'Art, [Villa Noailles](#), [Hôtel des Arts](#), contemporary and modern art center [Artothèque](#) ...and private exhibition places like the [Peyrrasol Wynyard](#), art galleries...
- new cultural engines like the new private cultural Foundation Carmignac, a new digital museum concept [Micro-folies](#), ...;
- the implementation of a cultural incubator [Le Port des Créateurs](#) ;
- the creation of an Economic Development Agency for the metropolitan area;
- the conception of a specialized "[Art street](#)" in the old city center to enhance urban regeneration;
- the enhancement of creative activities (art, exhibition, training, CCI ...) and the implementation of a specific network in the field of Visual Arts;
- the support to youth and students in the field of creativity;
- the establishment of a [urban creative district](#) in Toulon;
- the national French Tech Label to promote digital innovation;
- the design of creative and innovative festivals like the [Design Parade](#), the Creative & Digital [Murex Festival](#), ...
- (...)

Specific [European projects](#) have helped promote cross innovation and fertilization between SMEs, innovation and support the cultural and creative industries (CCI): Cluster2020, Co-Create, Desalps and SMATH.

There is now a need for a more overall strategy to support the visual art

development, and the Creative Nest will be able to foster a common strategy and new services.

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

To identify the needs and engage the different stakeholders (artists, creatives, SMEs, Startups, digital, clusters, public – private...) into the Creative Nest process we used desk research and interviews. The World Café was also used as a focus group to get feedbacks on the needs of the participants.

4. Identified main sectors among Cis and cultural cores

We identified the visual arts as the main sectors among Cis to be combined with their cultural core while engaging public and private stakeholders and cross fertilizing activities with creative, digital and innovative SMEs.

5. Main takeouts to shape Creative Nest process

- We identified the expectations of local cultural and creative stakeholders
- We started engaging the different public and private stakeholders;
- We created synergies in the field of visual art both for and between public and private stakeholders;
- We worked on finding out the local Creative Nest process and how it could be structured;
- We defined the Creative Starter Programme within the Creative Nest...

10. Conclusions and next steps

This report has documented the outcome of the preliminary research and analysis process of each Creative Nest, prior to the rollout of the first activities. To ensure a proper grounding of the SMATH actions on each of the local contexts' realities, all Nests have investigated their cultural landscape and creative industries, mapped out the key sectors and areas within these creative industries and cultural cores that will be instrumental to the project's success, and synthesized a number of critically important insights that will shape the deployment and execution of the SMATH pilots.

This information provides a solid basis for each project pilot to proceed with the implementation of the Creative Nest activities, with a high chance of alignment with the needs, expectations and interests of their community of creative and cultural operators.

11. Annex. Template and instructions to collect contributions from partners

Template 3.3.2 - Definition of the Creative Nests' membership and operation

Purpose and scope of document (as stated in AF)

“Each Area will identify priorities, main sectors among CIs to be combined with their cultural core to create critical mass. A mix of survey-based methods will collect information and needs from CIs, CC and innovation stakeholders and investors”

Usefulness of this document for you (in plain language)

3.3.2 gives you an outlet to report all that you’ve learned in the preparation phase of your World Café.

You should not undertake any additional research activity for the specific purpose of this deliverable – please do things that make sense to you in the context of preparing the rollout of your Creative Nest, and only those things. You have probably been talking to people about the Creative Nest, arranged meetings with several stakeholders to get feedback on the project’s concepts and proposed trajectory of activities, researched best practices and interesting examples of hybridization, etc...

In this template, you will report on what you did, and what you learned which is of relevance for SMATH. Having the “homework” to report it will make you think harder on insights and, and hopefully give you a more enlightened perspective to address the next months of activities ;)

Instructions to fill in the template – please read carefully before producing contents

1. Name of Creative Nest

Just state the name of your geographical context as in the AP (i.e. Veneto Region Creative Nest, Athens Creative Nest)

Indicative length: 1 line

2. Regional context of cultural landscape and creative industries

Provide a description of your regional or local cultural landscape and creative industries. The section is here to provide context, so please do not spend much time creating contents – it is ok if you combine already existing texts to give a good overview (remember to cite references as footnotes).

Indicative length: 1 page

3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors

Provide a short text describing the set of activities you have been undertaking as preliminaries towards preparing the World Café and the broader local/regional Creative Nest trajectory of activities to hybridise the cultural/artistic and creative/business communities. You may have done desk research, interviews (formal or informal) with local key informants, focus groups, surveys. A one-size-fits-all approach is not likely to work across all sites: you know your context and your communities, and you know what may work best to engage them into a Creative Nest process which is both tailored to their specificities and requirements and effective in hybridising their unique perspectives.

Indicative length: 1/2 page

4. Identified main sectors among Cis and cultural cores

Identified main sectors among Cis and cultural cores. Taking into account the broad range of Cis and cultural cores in your region, narrow down your priorities to the few which you will target most assiduously. Remember hybridisation is the key of the CN approach, so aiming for both cultural and creative sectors in a balanced manner is important.

Indicative length: 1/2 page

5. Main takeouts to shape Creative Nest process

Add bullet points with your key takeouts. You've met people, you've talked with artists, you've read research reports... what did you take out of that,

which you regard as relevant to shape your Creative Nest process? As a set of indicative and non-exhaustive guidelines, you may want to consider the following questions (among others):

- What are the expectations of local cultural and creative stakeholders about Creative Nests? What value do we have to consistently create for them throughout the whole Creative Nest process to sustain their interest and avoid dropouts?
- In practical terms, how should the local Creative Nest process be structured to promote maximum engagement of stakeholders? How much weekly/monthly time can we reasonably demand from busy local cultural and creative operators?
- Which kinds of hybridisation mechanisms do we foresee as potentially useful? Before, during and after the World Café, have we identified any specific formats, procedures, methods which in our particular context may hold special promise?
- Can we identify already any potential risk for our envisioned Creative Nest? What are the factors that can jeopardise cultural and creative hybridisation within the Nests? For example, can language become a barrier for a successful collaboration (using terms that are too “businessy” may demotivate artists, using a discourse which is too “artsy” may make the Nest approach lose credibility vis a vis SMEs)

Indicative length: 1 page (or more if you feel important insights would be left out)

1. Name of Creative Nest
2. Regional context of cultural landscape and creative industries
3. Methods used to collect information and needs from Cis, CC and innovation stakeholders and investors
4. Identified main sectors among Cis and cultural cores
5. Main takeouts to shape Creative Nest process