



## PRACTICAL MEASURES FOR ESTABLISHING CCI IN INDUSTRIAL REGIONS AND LINKING “NEW”+ “OLD” ECONOMIES



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Transnational compilation of existing good practices



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## 1. ABSTRACT

The EU project InduCCI investigates Cultural and Creative Industries as a social change agent in transforming industrial societies. This transnational compilation presents 16 existing good practices collected by the partnership concerning the two following topics:

- “Attraction, establishment and promotion of CCI and CCI clusters in industrial regions”
- “Fostering cooperation between CCI and companies from other sectors”

Major success factors are identified and written down as key learnings.

## 2. INTRODUCTION

The Central Europe project InduCCI<sup>1</sup> focuses in its 2<sup>nd</sup> practical work package on practical measures for establishing CCI in industrial regions and linking “new” + “old” economies. It addresses the economic relevance and the role of Cultural and Creative Industries (CCI) for industrial regions.

Locating CCI companies in industrial regions would not only allow the economic structure to diversify and new regional value chains to develop. The dimension of (non-technological) innovation that CCI adds to the existing economic and R&D industrial situation is also relevant.

In a first thematic sub-strand, partners look into, develop and test approaches on how to establish and promote CCI as an economic branch itself in industrial regions. Practical measures include support mechanisms for CCI, promotional and cluster activities.

In a second thematic sub-strand, partners foster cross-innovation between CCI and industrial companies. Besides obvious offers like product design and (web) marketing, CCI can bring in unconventional approaches also in management organization, digitalization of business processes, developing new business segments, labour organization (workplace design, gamification, team building, etc.). Here, different cross-linkage formats are tested.

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<sup>1</sup> InduCCI (“Industrial Regions <> Culture Creativity Industries”) is a Central European project funded by the European Union. For more information: <https://www.interreg-central.eu>

### 3. OBJECTIVE

Purpose of this compilation is to generate a well-structured overview of existing examples in reach of the partnership on the topic “economic relevance and role of CCI for industrial regions”.

It is supposed to help the partnership internally to define a common baseline, understand each other better and to learn from each other.

As well, it is to inspire other transforming industrial regions - therefore, this compilation will be published on the project’s website so that stakeholders outside the partnership can make best use of it.

### 4. APPLIED APPROACH

In a first step, we created a template that partners used to analyze and describe their good practice examples in more detail and an identical structure.

Secondly, all filled-in templates were cross-checked.

Finally, all refined examples were combined in a transnational compilation of good practices. Additionally, they were compared regarding similarities, common success or critical factors as well as other crucial insights and learnings.

### 5. RESULTS & LEARNINGS

Here follow two tables which help the reader to get a quick overview over the provided examples. The good practices are clustered according to the two sub-strands, i.e.:

- *“Attraction, establishment and promotion of CCI and CCI clusters in industrial regions”*

*“Fostering cooperation between CCI and companies from other sectors”*

Full descriptions of each example can be found in chapters 6 and 7.

Overview of existing measures for “Attraction, establishment and promotion of CCI and CCI clusters in industrial regions”.

(for detailed descriptions: see chapter 6)

Measure Name	Short-text of Measure	Region	Website
KRACH	KRACH as an acronym means Creative Space Chemnitz and is a program inspired by the Incrediboli project in Bologna. The aim is to attract young founders and companies from the cultural and creative industries by using vacant commercial and retail space. In cooperation with the Cultural and Creative Industries Associations of Saxony and Chemnitz, a competition was held for this purpose together with the responsible persons from the city administration, the urban development department and the owners and landlords of the corresponding areas. In the event of a win, the submitting founders will receive support in the form of cold rent-free use of the spaces for three years, initial financial support of up to EUR 5,000 as well as advice on all aspects of setting up and developing companies from the region's network.	Chemnitz, various locations, Germany	<a href="https://krach-chemnitz.eu/en/">https://krach-chemnitz.eu/en/</a>
Testing the city	The project starts from the availability of unused spaces in towns with an old industrial tradition, like Görlitz. With the project “Testing the City” people can try out a residential and working location for four weeks in Görlitz, Saxony. “Testing the City” is part of the project “Living and Working in Görlitz”. That implies an apartment and co-working space at free disposal.	Görlitz, Saxony - Germany	<a href="http://stadt-auf-probe.ioer.eu/english/">http://stadt-auf-probe.ioer.eu/english/</a>
CREATIVE REGION Linz & Upper Austria	CREATIVE REGION (CR) Linz & Upper Austria positions and establishes Linz and Upper Austria since 2010 as a location for the creative industries. As a central network node, they maintain, service and tune the creative innovation engine. CR advises and supports local actors from the creative industries. CR is a network for people, companies and projects. They provide advice, coaching and further training, organize	Linz&Upper Austria - Germany	<a href="https://creativeregion.org/">https://creativeregion.org/</a>

	networking initiatives and actively work to raise the profile of Linz and Upper Austria as a location for excellent creative businesses.		
Depo2015	DEPO2015 is multicultural space where business meets culture. Moreover DEPO2015 serves as creative incubator. DEPO2015 primarily supports textile, machine-building and food industry. At the former bus depot, they built co-working space for businessmen, Market place (place for pioneers), start-up for young people, interactive exhibitions space, a coffee room, a community garden, offices for rent, art studios, a space for artistic residencies, hall for concerts, conferences and theatre performances.	Pilsen, Czech Republic	<a href="https://www.depo2015.cz/">https://www.depo2015.cz/</a>
“oBBraz Miasta” - Image of the City, Murals of Bielsko-Biała	Murals of Bielsko-Biała is a collection of art in the public space which is growing year by year, available for everyone. A walk along the trail of large size murals encourages one to discover a new, artistic face of the city, a moment of reflection and a stop in the rush of everyday life. The collection of murals already consists of 24 works, mostly located in the city centre, on the walls of historic tenement houses, building facades, old industrial spaces and other architectural objects. The first street art projects in the form of murals and graffiti appeared in the city in the 1990s - thanks to them, a cult place filled with graffiti art was created under the viaduct on PCK Street.	Bielsko-Biała, Southern Subregion of Silesia Voivodeship	<a href="http://galeriabielska.pl/projekt-artystyczny/murale-bielsko-biala">http://galeriabielska.pl/projekt-artystyczny/murale-bielsko-biala</a>
Fabcube. A cluster of Fablabs in the Veneto region	FabCUBE offers support to creative entrepreneurs in domains such as ceramics, woodwork, fashion, and jewellery in the creation or growth of their start-up, providing space, skills and resources. Advanced technological equipment for rapid prototyping of aesthetic and functional objects are indeed crucial for product development in other creative industries. For instance, in the last couple of years, the FabCUBE node in Venice generated collaborations between young designers and traditional Murano glass artisans based on the 3D prototyping of radically new objects to be then eventually replicated with the techniques of traditional	Veneto Region, Italy	<a href="https://www.fabcube.it/">https://www.fabcube.it/</a>

	glass blowing.		
ROGLAB Kranj	ROGLAB is conceived as production, educational and presentation space in a 30-sqm shipping container situated between the Ljubljanica river and the former bicycle factory Rog established for transforming an industrial heritage, empowering agents in the fields of culture, creativity and education, encouraging creative interdisciplinary collaboration, with sharing economies and knowledge transfer taking centre stage. An integral part of RogLab is the fabrication laboratory (fab lab), with 3D printing, computer-controlled milling and laser cutting equipment and services for rapid prototyping.	Ljubljana, Slovenia	<a href="http://roglab.si/en">http://roglab.si/en</a>
'Dépot des arts	Dépot des arts is a unique business centre manned by a cluster of CCI's (architects, designers (service-, interior- and product), 3D-lab,...), media & arts). It offers CCI services to traditional companies (cross-innovation) and as a business centre it establishes and promotes CCI as an economic branch in industrial regions. It is located in Maasmechelen, a former mining municipality. Over the past few years it initiated many projects (amongst others for industrial companies), building on a crosspollination between all present CCI services. Depot des Arts has also attracted CCI active in metropolitan areas to choose the business centre as their working place	Maasmechelen, Limburg, Belgium	<a href="http://www.depotdesarts.be/">http://www.depotdesarts.be/</a>

Overview of existing measures for “Fostering cooperation between CCI and companies from other sectors”.

(for detailed descriptions: see chapter 7)

Measure Name	Short-text of Measure	Region	Website
C-TOWN 360°	The Days of Industrial Culture 2018 invited for the first time to a convention as a mixture of conference, startup meetup and industry-linking workshops. The format was aligned to a key industry of the Chemnitz region: 2018 automotive engineering, 2019 microsystems technology and sensor technology. The aim was to compare the strengths and developments of existing industries with the challenges of digitization, automation, new work techniques and job opportunities as well as cultural challenges of a modern work and knowledge society by means of a theme room.	various locations (Hartmann Factory 2018, Wirkbau 2019)	c-town360.com
PRIME - platform for cross sector cooperation	PRIME stands for processes and tools of the CCI for resource-efficient innovation in small and medium-sized companies (SME). It builds bridges between CCI, material scientists at the Technical University of Dresden and SMEs. PRIME is the first nationwide platform for intersectoral innovation of the CCI.	Dresden - Germany	<a href="https://www.PRIMEprojekt.de">https://www.PRIMEprojekt.de</a>
Industry meets makers	Industry meets makers is an open innovation community building format that aims to initiate new collaboration models between the top industry and the creative, young maker scene in order to make the resulting innovation and business potential fruitful for both sides	Austria	<a href="https://www.industrymeetsmakers.com">https://www.industrymeetsmakers.com</a>
Cluster Mechatronika	Cluster MECHATRONIKA is the platform which will encourage the cooperation of all relevant bodies and allow the optimal use of all resources in the region. It involves the cooperation between designers, students of creative and technical branches and companies which are cross fertilized. They organize common meetings and projects. The cluster is focused on the following types of traditional industries: metal, machine-building and engineering.	Dobřany - Czech Republic	<a href="https://www.klastrmechatronika.cz/">https://www.klastrmechatronika.cz/</a> (languages: CZ, ENG, DE)

Cieszyn castle - home of design in the region	The Silesian Castle of Arts and Enterprise has been operating in the small city of Cieszyn since 2005. According to designers and journalists, this is the most interesting institution promoting design in Poland. Cieszyn Castle has a wide field of activity, from design promotion, supporting the development of innovative enterprises to protecting vanishing professions and is operating throughout the whole year.	Cieszyn, Southern Subregion of Silesia Voivodeship, Poland	<a href="http://www.zamekciieszyn.pl/pl/artykul/slaska-rzecz-1137">http://www.zamekciieszyn.pl/pl/artykul/slaska-rzecz-1137</a>
Cultural alchemies. New synergies between business and the arts	Cultural alchemies is a project that aims at generating new opportunities of interaction between business, culture, art and territory. It starts by the belief that art and creativity can represent a powerful enhancement factor for manufacturing, but actual collaborations are difficult to create and develop.	Veneto Region - Italy	<a href="http://alchimieculaturali.it">http://alchimieculaturali.it</a>
Designed aprons used as a unique souvenir	Creation of aprons was implemented within the InduCult2.0 project with the main aim to improve tourist cooperation between museums, schools and industrial companies in the future. The results came up with collaboration between Tržič museum, Odeja factory in Škofja Loka and students of Slovenian design faculty.	The region of Gorenjska - Tržič, Škofja Loka - Slovenia	na
Humanovation	Humanovation is a no-profit organization which developed projects to foster cooperation between CCI and local producing companies. Experiences carried out: A) In 'My Precious' a co-creation between CCIs and companies was stimulated. B) 'Humin' consisted of coaching trajectories for companies in order to invest in and centralize people-centred design; c) The project '5X5' matched companies and designer in their quest to develop new products	Province of Limburg, Belgium	na

### Learning #1

Networking activities as crucial success factor to build trust for the establishment of CCI in industrial regions: major effort required because CCI are often quite “new”, don’t belong to relevant networks, don’t belong to the “entrepreneurship” of the area, mostly linked to Industry.

### Learning #2

Politics and stakeholders need to be aware of the importance of the measure and the projects needs their support and budget allocation

### Learning #3

Size is a matter: CCIs are mainly of very small size that are positive from one side (flexibility) and negative from the other (no critical mass); size is important even talking about the location of CCIs: CCIs located into small town can better connect and create proactive environment.

### Learning #4

Innovativeness of the solution, good position and good marketing and promotion are success factors

### Learning #5

Wide and good social media coverage required

### Learning #6

An anarchist desire to challenge the established order and explore improvements that are supposed to open the path to financial funds is a drive to attract attention of public authorities and other creative firms.

### Learning #7

Bridge the gap between talking and doing

### Learning #8

The openness of companies: they should be willing to think out- of-the-box and welcome CCI in their innovation processes

### Learning #9

individual advice required on questions of creative businesses which is crucial for the success of many CCI in the region and to shift the region from industrial to creative

## 6. SET 1 OF GOOD PRACTICE EXAMPLES “ATTRACTION, ESTABLISHMENT AND PROMOTION OF CCI AND CCI CLUSTERS IN INDUSTRIAL REGIONS”

### 6.1 KRACH - CREATIVE SPACE CHEMNITZ (CHEMNITZ, GERMANY)



Picture 1: KRACH office credit Ernest Uhlmann

Title of measure:	KRACH
Ref. to project partner:	PP1- CWE
Location:	Chemnitz, various locations
Website:	<a href="https://krach-chemnitz.eu/en/">https://krach-chemnitz.eu/en/</a> (English & German)

KRACH as an acronym means Creative Space Chemnitz and is a program inspired by the Incrediboli project in Bologna. The aim is to attract young founders and companies from the cultural and creative industries by using vacant commercial and retail space. In cooperation with the Cultural and Creative Industries Associations of Saxony and Chemnitz, a competition was held for this purpose together with the responsible persons from the city administration, the urban development department and the owners and landlords of the corresponding areas. In the event of a win, the submitting founders will receive support in the form of cold rent-free use of the spaces for three years, initial financial support of up to EUR 5,000 as well as advice on all aspects of setting up and developing companies from the region's network.

## ANALYSIS

Initiator:	City of Chemnitz, Chemnitz Economic Development Corporation (CWE), Kreatives Chemnitz (Creative Chemnitz Association), Kreatives Sachsen (Regional Association CCI)
Carrying structure:	City of Chemnitz, Chemnitz Economic Development Corporation (CWE), Kreatives Chemnitz (Creative Chemnitz Association), Kreatives Sachsen (Regional Association CCI)
Stakeholders:	Above + Commercial and public property owners
Target group:	CCI companies/entrepreneurs
Reach:	Project offer, 1 x annually (application phase, jury phase, implementation phase + continuous support until opening / moving in and beyond)
Timeframe:	1 <sup>st</sup> round 2017 - 2018, 2 <sup>nd</sup> round 2019
Frequency / duration:	Permanent / regular for up to 6 months in the application & jury phase + ongoing support for up to three years
Preceding background:	KRACH was inspired by the Incrediboli Project from Bologna (ITA)
Methodological approaches:	Result-oriented application and evaluation process in several stages to enable the right mix between creativity and serious business planning, multi-layered and demand-oriented support from legal issues to marketing and sales
Critical factors:	-
Success factors:	The decisive factors were both the space gained from landlords through trust work in the networks and the intercommunal cooperation with the building department / the urban development department as well as with the networks of the cultural and creative industries. This was the only way to develop attractive areas that met the needs of future users and could be used as integrative development areas in the course of neighbourhood development.
Costs:	EUR 50K for the financial awarding of the winners as well as material assets, such as rent freedom and consultancy services amounting to several tens of thousands of euros. Publically and privately financed; approx. ratio 50:50

## CONCLUSION

KRACH has already proven its relevance for Chemnitz in the short time of its implementation. The applications of the first round have now led to a noticeable and qualitative upgrading of two quarters. The applications of the second round, which was completed only recently, led to the development and support of new creative quarters. From 2021 it will be possible to measure the first long-term effects in terms of increasing the economic performance of the individual founders / companies and their impact in terms of inspiration from other applicants for KRACH and their impact on the direct environment in the neighbourhoods.

## 6.2 TESTING THE CITY (SAXONY, GERMANY)



Picture 2: Pano Paul Glaser IOER Media, Co-working space in Görlitz

Title of measure:	“Testing the City”/ “Stadt auf Probe”
Ref. to project partner:	PP2 - SACCI
Location:	Görlitz, Saxony, Germany
Website:	<a href="http://stadt-auf-probe.ioer.eu/english/">http://stadt-auf-probe.ioer.eu/english/</a> (English& German)

The consequences of demographic and economic structural change are evident in Görlitz, Saxony. It is foremost noticeable by unused space and ageing residents. With the project “Testing the City” people can try out a residential and working location for four weeks. That implies an apartment and a co-working space at free disposal. A well-connected person supports the residents with establishing contacts in Görlitz. At the start of the project a free trial period is offered. In an accompanying scientific study participants reported needs and requirements for residence and workplace. The project aimed at self-employed people from CCI branches and freelancers from CCI respectively location-independent workers.

The project is part of national urban development strategy. Project coordinators wish to attract solo persons and families with CCI background and work groups with CCI business background. This would align with the strategy of settlement of new businesses in the industrial region of Saxony recommended in the innovation strategy paper of the Free State of Saxony.

### ANALYSIS

Initiator:	Interdisciplinary Centre for Ecological and Revitalizing Urban Transformation (Interdisziplinäre Zentrum für ökologischen und revitalisierenden Stadtumbau (IZS)). Body running the project is Leibniz Institute of Ecological Urban and Regional Development (IOER).
Carrying structure:	City of Görlitz Three registered associations, who provide workspaces in different forms: Neun Görlitz → provides studio and display window

	KoLABORacja → provides “classical” office Kühlhaus → provides co-working spaces
<b>Stakeholders:</b>	The City of Görlitz who wants to attract CCI entrepreneurs and creatives to live and work in Görlitz permanently. The Interdisciplinary Centre for Ecological and Revitalizing Urban Transformation, who started the measure. Leibniz Institute of Ecological Urban and Regional Development (IOER) - who is the body running the project. Resident culture associations, who offer rooms for CCI, such as co-working spaces and who would like to push the cultural work in Görlitz. Existing CCI entrepreneurs profit from moving in/establishing from creatives and CCI businesses CCI entrepreneurs from beyond Görlitz profit from greater network Artists profit from networking with people from CCIs, who are starting to establish themselves in Görlitz.
<b>Target group:</b>	Self-employed and freelancers from CCI respectively location-independent workers who can easier realize a four-week stay in Görlitz. Also CCI working collectives and families with creative or cultural work background.
<b>Reach:</b>	More than 54 people were testing the city until now (September 2019), 149 applied until now. Through media coverage a German-wide audience was reached. Plus some people moved already to Görlitz.
<b>Timeframe:</b>	July 2018 (Project scheduling) Residential time: January 2019 - June 2020. In six month after ending of project the scientific evaluation will take place.
<b>Frequency / duration:</b>	Permanent (“Living and working in Görlitz”) and one-off (“Testing the City”) Participants can live and work for four weeks in Görlitz. Overall project duration: two years.
<b>Preceding background:</b>	There have been several networking activities for promoting CCI in the region and a special contact person for CCI in the business development of Görlitz.
<b>Methodological approaches:</b>	Inquiry form when applying on website. In depth research and questionnaire for participants Interviews with participants for accompanying academic survey of the project.
<b>Critical factors:</b>	Great time and effort for coordination Openness of the city
<b>Success factors:</b>	Small city, easy to connect Early collaboration with local clubs Wide and good social media coverage Popularity of Görlitz nationwide and internationally Between shady image (border city) and positive image (“Görliwood”) City of Görlitz located very well: Berlin only two hours and close to airport of Dresden
<b>Costs:</b>	Total cost of the measure: 300.000 €, funded: 150.000 - 180.000 The project is funded by the Federal Ministry of the Interior, Building and Community (BMI) / Federal Institute for Research on Building, Urban Affairs and Spatial Development (BBSR) as part of their National Urban Development Policy. The Leibniz Institute of

	<p>Ecological Urban and Regional Development (IOER), represented by the Görlitz-based Interdisciplinary Centre for Ecological and Revitalising Urban Transformation (IZS), is implementing the project together with its partners KommWohnen Service GmbH, the Office for Urban Development of the City of Görlitz and the local initiatives KoLABORacja e. V., Kühlhaus e. V. and Wildwuchs e. V. The project is also supported by other local initiatives and networks</p> <p>Ratio is: 50 % funded / 50% private</p> <p>Plus, the associations provide working rooms for free.</p> <p>The KommWohnen Service GmbH provides accommodation</p>
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## CONCLUSIONS

The project is still running and very well accepted by participants. People with working background in CCI's applied most, especially from large cities like Berlin. The integration of participants with CCI background in the city has been successful: some of them already moved to Görlitz and started to work here. The measure will be continued. One idea is not only to settle solo people and families in Görlitz but to establish work groups and (CCI) businesses in Görlitz.

It is important to clarify how the city of Görlitz can be developed in order to provide the accurate structures for CCI, CCIs can stay permanently in Görlitz. The aim is to establish a longer running project where working groups and CCI businesses can be established in Görlitz.

An absolute positive factor is the size of the city. The project has shown that the participants with background in CCI can better connect in a small city with relevant actors from CCI.

## 6.3 CREATIVE REGION LINZ & UPPER AUSTRIA (LINZ, AUSTRIA)



Picture 3: CREATIVE REGION Networking event credit Florian Voggeneder

Title of measure:	CREATIVE REGION Linz & Upper Austria
Ref. to project partner:	PP3 - CREARE
Location:	Linz & Upper Austria
Website:	<a href="https://creativeregion.org/">https://creativeregion.org/</a> (only available in German)

The CREATIVE REGION (CR) Linz & Upper Austria positions and establishes Linz and Upper Austria since 2010 as a location for the creative industries. As a central network node, they maintain, service and tune the creative innovation engine. CR advises and supports local actors from the creative industries, networks people, companies and projects. They provide advice, coaching and further training, organize networking initiatives and actively work to raise the profile of Linz and Upper Austria as a location for excellent creative businesses. CR focuses on transforming traditional industries through CCI through the following projects:

- Interreg Central Europe project COCO4CCI which enhances the collaboration between CCI and Advanced Manufacturing
- Re-FREAM project which intends to disrupt fashion industry through Art/ Tech Co.Research
- Training formats transferring creative driven innovation skills into traditional industries

The measure is aligned with the Austrian strategy for creative industries and the innovation strategy of the government of Upper Austria and the City of Linz.

### ANALYSIS

Initiator:	CR is owned 50% by the City of Linz and 50% by the Regional Government of Upper Austria and was founded in 2010
Carrying structure:	CR is publicly financed and run by the City of Linz and the Regional Government of Upper Austria. The company itself is managed by a managing director supported by a team of 4 people
Stakeholders:	City of Linz, Regional Government of Upper Austria, IVOÖ, members board, Tabakfabrik Linz (tobacco factory Linz)
Target group:	The target group is every person who is working in the creative industries in Upper Austria or who wants to found a creative company in Upper Austria. Creative Industries include design, multimedia, architecture, advertising industry, graphic design, music industry, publishing, games industry, film industry, arts and crafts or Internet business - creative industries are industries at the interface between art, culture, science and business that create outstanding products and services through creativity and innovation.
Reach:	CR hosts each year many different events, workshops and networking measures where between 15 and 700 creatives are attending. Over the years it is estimated that approximately 20.000 people have benefited from CR.
Timeframe:	CR is owned 50% by the City of Linz and 50% by the Regional Government of Upper Austria and was founded in 2010
Frequency / duration:	There are many different formats over the year, but normally every 4-6 weeks some CCI event/measure/workshop is organized or takes place. The measure (= the organization CREATIVE REGION) itself is permanent.  The measure will be regularly evaluated after 5 years. The positive evaluation by the City of Linz and the Regional Government of Upper Austria enables the continuation of the measure for another 5-year period.
Preceding background:	There is no preceding measure, just the lack of measures to support CCI and make the region attractive to settle down for CCI.
Methodological approaches:	The measure was developed and designed on the basis of a potential analysis of CCI in Upper Austria

<p>Critical factors:</p>	<p>A major problem was to reach the target groups and the different people who could/would benefit from the measure, because CCI are not belonging to any kind of network and often they don't think they are CCI or are part of the creative industries.</p> <p>Further, it was quite a challenge to explain the services of the CREATIVE REGION to people, who didn't know anything about it - especially people from traditional industries.</p> <p>CR advises and supports local actors from the creative industries. Network people, companies and projects. They provide advice, coaching and further training, organize networking initiatives and actively work to raise the profile of Linz and Upper Austria as a location for excellent creative businesses.</p>
<p>Success factors:</p>	<p>Essential for the success of CR was the need of the region for CCI supporters and developers. Further, the City of Linz and the Regional Government were aware of the lack of measures for CCI and the high potential in this field/branch and founded the CR - so the political support and budget was also a crucial success factor for the measure.</p>
<p>Costs:</p>	<p>CR is jointly funded by the City of Linz and the Province of Upper Austria, each with 50 per cent, and is based at the tobacco factory in Linz.</p> <p>It functions as a non-profit organisation and receives a yearly funding of EUR 550.000, - from the city and the province.</p> <p>Further, the organization can earn money through cooperation and selling tickets for skill developing events f.e. workshops.</p>

**CONCLUSION**

CR positions Linz & Upper Austria as an innovative creative business location. With Linz's inclusion in the UNESCO Creative Cities Network as UNESCO City of Media Arts on 1 December 2014, the most important milestone of this leading project for local, regional and international awareness raising was reached. Linz's excellent position in the "Cultural and Creative Cities Monitor" is primarily due to the positioning work of the CR. The Programme in the positioning business segment is also carried out under the umbrella brand Linz - UNESCO Creative City.

Further, CR organizes the central consulting, coaching and further education program for the creative industries in Linz and Upper Austria. In addition to the yearly service program, CR staff provides comprehensive individual advice on questions of creative businesses which is crucial for the success of many CCI in the region and to shift the region from industrial to creative.

## 6.4 DEPO 2015 (PILSEN, CZECH REPUBLIC)



Picture 4: DEPO 2015 credit © DEPO2015

Title of measure:	DEPO2015
Ref. to project partner:	PP4 - MSV
Location:	Pilsen, Czech Republic
Website:	<a href="https://www.depo2015.cz/">https://www.depo2015.cz/</a> (Czech, English, German)

DEPO2015 is very important for attracting people to CCI and promoting of CCI. Thanks to the DEPO2015 and its cultural events and CCI workshops inhabitants increased their awareness about CCI. The city of Pilsen decided for creation of the multifunctional creative space. They chose the brownfield building of former depot for tram. On the one hand they filled up the empty space in the city centre and on the other hand they started to support CCI. DEPO2015 is multicultural space where business meets culture. Moreover DEPO2015 serves as creative incubator. Pilsen is an industrial city which has long industrial history (for example machine-building industry - Škoda). The stimulus for creation of the DEPO2015 was project called “Pilsen - European Capital of Culture”. The aim of representatives from town council was to open Pilsen to the public from abroad and DEPO2015 should serve as a place where CCI community meets. DEPO2015 primarily supports textile, machine-building and food industry. At the former bus depot, they built co-working space for businessmen, Market place (place for pioneers), start-up for young people, interactive exhibitions space, a coffee room, a community garden, offices for rent, art studios, a space for artistic residencies, hall for concerts, conferences and theatre performances. Market place is supporting CCI pioneers, they have a space for selling of their own products (design shop, village house - regional craftsmen products, garden in bowl - plants in small boxes). DEPO2015 is supporting primarily designers, theatre artists, craftsmen (joiners, blacksmiths, technical fields - 3D print, textile manufacturers etc.), photographers and modellers.

### ANALYSIS

Initiator:	The city Pilsen (Plzeň)
Carrying structure:	Its own carrying structure - Director, Chief Operating Officer, Sales and Event Specialist, Programme director, Marketing Manager, Communication Specialist, Manager for Creative Industries (financial support from the City of Pilsen, Pilsen Region, and Ministry of Culture etc.)
Stakeholders:	<ul style="list-style-type: none"> <li>- Representatives of the city of Pilsen,</li> <li>- Industrial companies (Prazdroj - producer of beer, Hannah - textile company, Bohemia Sekt, ČEZ - producer of energy etc.),</li> <li>- Students of University of West Bohemia - primarily design and art faculty</li> <li>- Pilsen Region,</li> <li>- Ministry of Culture and</li> <li>- Chamber of Commerce of Pilsen Region</li> </ul>
Target group:	<ul style="list-style-type: none"> <li>- Public,</li> <li>- CCIs,</li> <li>- Tourists,</li> <li>- Starting entrepreneurs,</li> <li>- Pioneers and</li> <li>- Students of University of West Bohemia - design and art faculty.</li> </ul>
Reach:	<p>2017 - Around 100 000 visitors in creative zone within one year + around 30 000 visitors of exhibitions + at least 200 000 visitors of festivals and events</p> <p>2018 - Around 150 000 visitors in creative zone within one year.</p> <p>Creative zone contains co-working space for businessmen, Market Place (place for creatives), start-ups for young people, art studios and space for artistic residencies.</p>
Timeframe:	Established in 2015
Frequency / duration:	<p>Permanent</p> <ul style="list-style-type: none"> <li>- Market Place - space for creating, experiments - single admission 4 EUR, annual admission 36 EUR, students of university - free admission,</li> <li>- Start-ups - 12 involved companies,</li> <li>- Co-working office (24 EUR for month),</li> <li>- Creative Incubator - educational courses, coaching, evaluation and improvement of the business plan,</li> <li>- Exhibitions,</li> <li>- Market place - 6 permanent shops with local producers, modern design and small companies,</li> <li>- Cultural events.</li> </ul>
Preceding background:	The DEPO2015 was created on the base of the project Pilsen - European City of Culture 2015. The main aim of the project was the development of the city with creativity. On the base of project were created new job opportunities in CCI (co-working space, creative incubator etc.).

Methodological approaches:	Representatives of city Pilsen created the DEPO2015 on the base of Focus Groups with public.
Critical factors:	Critical factor could be sustainability of activities. It needs a lot of staff and finance. The space of DEPO2015 was partly reconstructed but in the future it will need full reconstruction. It will be very expensive (several hundred million crowns). DEPO2015 have high expenditure for management because of the building's condition. The process of reconstruction has to be thoroughly planned with respect to annual events and activities.
Success factors:	Innovativeness of the solution, versatility of the space, large interest of target groups, good position of the DEPO2015 - in the city centre, rich cultural program, good marketing and promotion, own staff, assumption of long-term functioning and future self-sufficiency of the place.
Costs:	The city of Pilsen paid two million crowns (80 000 EUR) for reconstruction of sewerage and heat distribution and several million crowns in other basic reconstruction. They didn't make large investments. Future investments will be paid from EU funds and budget of the city in 2021.

**CONCLUSION**

DEPO2015 is a very good example of practice from neighbour region which is focused on CCI, support of creative people and their new business. Since 2015 DEPO2015 expanded its activities (examples of activities can be found above) and became the centre for creativity. Input costs for the reconstruction were relatively low but the building will need follow up reconstruction which will need large budget. The city of Pilsen has a plan to use EU funds for the reconstruction in 2021. The city of Pilsen expects self-sufficiency and long-term functioning of DEPO2015 in the future. The measure is an example of good practice for Karlovy Vary Region which has similar plans for the creation of a creative centre. It is good inspiration for project partners which plan to prepare creative spaces.

## 6.5 OBBRAZ MIASTSA -IMAGE OF THE CITY (BIELSKO-BIALA, POLAND)



Picture 5: Credit, Jaroslaw Zieba/Kurrier BB

Title of measure:	“oBBraz Miasta” - Image of the City Murals of Bielsko-Biała
Ref. to project partner:	PP5
Location:	Bielsko-Biała, Southern Subregion of Silesia Voivodeship
Website: (if existing)	<a href="http://galeriabielska.pl/projekt-artystyczny/murale-bielsko-biala">http://galeriabielska.pl/projekt-artystyczny/murale-bielsko-biala</a>

Murals of Bielsko-Biała is a collection of art in the public space which is growing year by year, available for everyone.

A walk along the trail of large size murals encourages one to discover a new, artistic face of the city, a moment of reflection and a stop in the rush of everyday life.

The collection of murals already consists of 24 works, mostly located in the city centre, on the walls of historic tenement houses, building facades, old industrial spaces and other architectural objects.

The first street art projects in the form of murals and graffiti appeared in the city in the 1990s - thanks to them, a cult place filled with graffiti art was created under the viaduct on PCK Street.

The first painting in this place was the no longer existing mural "Primavera" by Dariusz Gierdal (1996). Unfortunately, other important painting projects disappeared from the urban landscape of Bielsko-Biała, such as the "Mouse" mural by Wilhelm Sasnal painted on the western facade of the BWA Bielska Gallery (2000-2001) and Leon Tarasewicz on the wall of Gemini Park (2009-2012).

Since 2008, Galeria Bielska BWA has been actively supporting the realization of murals in the city space - three murals were the first to be created: "Windows" by Karolina Zdunek and "It's a crowd" by

the Twożywo group on the gallery's facade and "The Big Blue" by Joanna Stańko on a tenement house at 10 Sikorskiego Street.

Since 2014, the gallery, together with the Bielska Gallery Foundation, has been carrying out the "oBBraz miasta" project, thanks to which more murals have been created in the city by leading street art artists from Poland and abroad.

The route of Bielski murals also includes other projects created thanks to the Historical Museum in Bielsko-Biała, the Bielski Tram Society, the Wiktoria Kubisz Culture House and the Beskidy Region Foundation.

It is a unique collection of art, whose collectors are the inhabitants of the city themselves.

The performance art has been promoted and their representatives were involved for the purpose of changing the image of industrial city.

In terms of the implementation of S3 strategies, emerging industries are indicated in the Smart Specialisation Strategy of Silesia Vodivodeship. Creative industries are mentioned as one of those considered as emerging which are new or existing economic sectors and value chains that are developing into new industries, future-oriented for the development of the region. Emerging industries are created and strengthened by means of cross sector technologies, innovative, creative services and social changes resulting from ecological and resource-efficient solutions.

## ANALYSIS

Initiator:	Galeria Bielska BWA
Carrying structure:	Galeria Bielska BWA, Bielska Gallery Foundation
Stakeholders:	City of Bielsko-Biała
Target group:	Community, local authorities, companies, NGOs
Reach:	24 murals in the city were created during 4 editions of the measure. There are guided tours organised in the city along the route of the murals
Timeframe:	Since 1996 - the first mural in the city was created. Since 2014 the "oBBraz miasta" project is conducted
Frequency/duration:	Permanent
Preceding background:	none
Methodological approaches:	The project was the idea of the city art gallery - with the project they want to link old and new industries, promote the industrial history of the city in the modern way and give to the community
Critical factors:	<ul style="list-style-type: none"> <li>- Possible lack of interest</li> <li>- Cooperation with world-wide known artists - as the project was really connected locally, they have to fit to the vision of the project</li> <li>- Fugacity of mural arts - for example in terms of renovation of historic tenement houses and buildings on which they are located</li> </ul>
Success factors:	<ul style="list-style-type: none"> <li>- Project was conducted on the wave of the global/national trend in terms of painting murals</li> <li>- Putting the murals in relation with the history and tradition of the city - both cultural heritage as well as industrial aspects - f. ex. The mural, commissioned by the Historical Museum, refers to the rich traditions of the town's textile industry, in which a cloth and wool goods factory, founded by the Bielsko draper Karol Büttner, operated since the 19th century. The central part of the mural</li> </ul>

	<p>resembles strands of cotton stretched on looms, although it may also be associated with a semi-abstract landscape. And on the outskirts the murals seem to spin the machine modes, today's antique exhibits in the museum</p> <p>- Providing the guided tour so everyone can see these creative works - bringing the light onto CCI in the city - all murals are in walking distance one from another say they can easily reach in 2-3 hours of walk</p>
Costs:	As this is a measure of separate institution, we don't have this information.

**CONCLUSION**

“oBBraz miasta” project and is a very good example of establishing CCI and bringing creativity to the city. With this kind of art we are making a connection between industrial heritage with the ongoing transformation into creative, modern city.

Very important aspect of the project is this reference to the traditions of the city - especially in terms of textile industry which was the core branch in the past.

The project can be easily transferable to other regions, as in every city, in particular industrial, there are buildings that need to be renovated and murals are the great opportunity to do that in more creative way than just to put new paint and plaster.

The project will be continued, guided tours are constantly organised.

## 6.6 FABCUBE A CLUSTER OF FABLABS IN THE VENETO REGION (VENETO REGION, ITALY)



Picture 6: FabCube Hackathon 24-26 May 2019, credits Fabcube

Title of measure:	FabCube. A cluster of FabLabs in the Veneto Region
Ref. to project partner:	PP6 -Padova Chamber of Commerce, Industry, Crafts and Agriculture (Veneto, Italy)
Location:	Veneto Region
Website:	<a href="https://www.fabcube.it/">https://www.fabcube.it/</a> (only available in Italian)

The Veneto Region was the first in Italy to recognize the potential of “FabLabs” as a branch of the CCI sector and promote them as a specific economic entity within the regional industrial environment. The CCI’s that have been specifically involved/promoted are therefore the FabLab themselves based on the explicit inclusion (suggested by several scholars and endorsed by the regional government) of the “maker’s movement” in the creative economy.

The constitution of a “FabLab Cluster” was explicitly presented as a way of making this branch of the CCI a more recognizable and stabilized economic actor. FabLabs were indeed blossoming across the region but were also deeply embedded in place-specific dynamics and lacking a view of their strategic role as ambassadors of CCIs. Public intervention was therefore intended as a way to affirm “digital manufacturing” and the “making” philosophy as the creative way to lead transformation into the whole manufacturing sector.

The measure was implemented in 2015 with a public call addressed to existing FabLabs, but also to firms, associations, and schools, interested in starting up a new one. The call for bids was highly successful: 61 projects were examined, 25 proposals accepted and 18 projects funded. After these first measures and a further selection of the most promising FabLabs, the cluster effect was amplified in 2017 with the establishment of the regional cluster “FabCUBE”. The cluster stems from the desire of 6 among the best performing FabLabs (Vittorio Veneto, Verona, Portogruaro, Padua, Cassola and Schio) to network their technical and managerial skills. Such an evolution responded to the original aim of affirming the maker’s movement and “digital manufacturing” as particular branch of the CCI.

The project is in line with the objectives of the Smart Specializations regional strategy that connects creativity with scientific and technological innovation. In fact, the availability of digital technologies

(3D printing, laser cutting, programming, microcontrollers, etc.) and presence of creative professionals is also made available to other creative industries.

FabCUBE now offers support to creative entrepreneurs in domains such as ceramics, woodwork, fashion, and jewellery in the creation or growth of their start-up, providing space, skills and resources. Advanced technological equipment for rapid prototyping of aesthetic and functional objects are indeed crucial for product development in other creative industries. For instance, in the last couple of years, the FabCUBE node in Venice generated collaborations between young designers and traditional Murano glass artisans based on the 3D prototyping of radically new objects to be then eventually replicated with the techniques of traditional glass blowing.

## ANALYSIS

Initiator:	Veneto Regional Government
Carrying structure:	FabCube is organised as an association of FabLabs distributed across the regional territory that give shape to a new cluster. The association is managed by a board with equal representation from each FabLAB and publicly represented by the Vittorio Veneto FabLab.
Stakeholders:	The immediate stakeholders are the “FabLabs” themselves, as a branch of the CCI sector. Progressively, interest and expectations has been attracted from other creative industries, creative professionals and SMEs in more traditional domains. More generally technical school, universities, local government and entrepreneurial associations are keen promoters of the initiatives.
Target group:	Young creative professionals, makers, digital innovators and small and medium enterprises, especially in other creative industries.
Reach:	Around 30 start-up, 700 individuals and 180 SMEs since 2015.
Timeframe:	Established in 2015 and still in operation
Frequency / duration:	The initial public grant activated a network that has achieved a significant level of sustainability and now appears to be stable and permanent.
Preceding background:	The project was activated within the innovation and digital transformation strategy of the Veneto Region
Methodological approaches:	The Region regional government adopted a perspective of dialogue, collaboration and sharing, overcoming the old schemes of the Public Administration which is limited to a mere controller of the expenses made to provide the loans, and instead put at disposal its own competences to support the FabLabs with information, training and coaching programs on digital fabrication issues, and generally promoting them in national and international contexts through effective institutional communication activities.
Critical factors:	There are still several vulnerabilities in the attempt to promote the clustering of FabLabs. First, their creative environment is still projecting an image of playfulness and experimentation which promises more than it actually delivers. Consequently, FabLabs need to be very strongly rooted locally, and actively

	work to be locally relevant like other creative firms. A third critical area is the lack of global networking to build upon experiments and designs from elsewhere to create local impact.
Success factors:	Much of the current success of the measure is due to the image of creativity and innovation of FabCube. Networks effect and the actual impact of clustering are not yet measurable but what still attracts the attention of public authorities and other creative firms is the passion for understanding the rules behind objects and processes, an anarchist desire to challenge the established order and explore improvements that are supposed to open the path to financial funds. The idea that makers manipulate, combine, remix shapes and materials in order to create new ideas of products is still very catchy and constitutes the major factors of success.
Costs:	The measure was implemented with a non-repayable tender for 2 million euro (issued by the Regional Government with own funds) to finance the development and growth of 18 FabLabs within the regional territory (up to 100k € for each FabLab for an 80% coverage of costs).

**CONCLUSION**

In the Veneto region, the political choice to support the clustering of FabLabs is crucial because it intends to “make creativity practical”. By converting free experimentation, playfulness and a certain dose of anarchy into digitally inspired solutions and prototypes the measure achieves two results: 1) it provides boundaries (and therefore identity) to new forms of creative entrepreneurship and gives a full endorsement to “FabLabs” as a branch of the CCI sector 2) it signals to other creative firms, especially traditional creative handcraft and small scale artisan production, that digital manufacturing can be a direction to follow for other creative industries as well.

The practice is a good one because it met the challenge of exploiting digital technologies to bridge the gap between technological innovation and traditional creative productions. Outstanding quality and high customization which are typical, to name a few, of the fashion, jewellery and pottery industries can be enhanced by partnerships with creative professionals that inhabit the FabLabs.

What other regions learn from the experience of FabCube is that in industrial regions “integrated incubators” are needed and they should follow the logic of the network to respond effectively to the real needs of local creative economy.

At present there are positive signals for a continuation of the measure according to the initial plans, i.e. to make FabLabs as independent as possible from public funding. Indeed, monitoring conducted in 2019 by the Veneto Region already shows that around 70% of the FabCube nodes have achieved their economic sustainability.

## 6.7 “ROGLAB” (KRANJ, SLOVENIA)



Picture 7: ROGLAB, credit Manca Juvan

Title of measure:	ROGLAB
Ref. to project partner:	PP7 - BSC Kranj
Location:	Ljubljana - Petkovškovo nabrežje 67, Slovenia
Website:	<a href="http://roglab.si/en">http://roglab.si/en</a> (Slovenian, English)

Ljubljana is revitalising its industrial heritage by pioneering an innovative interdisciplinary production space and cooperation platform. It is conceived as production, educational and presentation space in a 30-m<sup>2</sup> shipping container situated between the Ljubljanica river and the former bicycle factory Rog. The main goal is to answer the question “how should modern production space of architecture, design and visual art look like?”. At the same time, it was related to the development and test of the content and programme for the future Center Rog in the factory. Museum and Galleries of Ljubljana (MGML) together with City of Ljubljana established it for transforming an industrial heritage, empowering agents in the fields of culture, creativity and education, encouraging creative interdisciplinary collaboration, with sharing economies and knowledge transfer taking centre stage.

An integral part of RogLab is fabrication laboratory (fab lab), with 3D printing, computer-controlled milling and laser cutting equipment and services for rapid prototyping. Wrapped around these facilities are programmes designed to stimulate the use of 3D technologies, enable interdisciplinary innovation-oriented creativity and bolster connections between creative activities and business. In terms of the projects it wants to support, RogLab's focus is on those addressing urban architectural and design challenges with an emphasis on social and environmental responsibility.

It is aligned with the Sustainable Urban Strategy of the City of Ljubljana 2014-2020 connected to the revitalisation of former bicycle factory Rog. In the fourth chapter (4.2.5.), it is highlighted that Ljubljana focuses on culture, spatial culture and heritage. Policy guidelines: Effective use of space in urban

areas for cultural purposes and heritage protection. The main measure is to upgrade the infrastructural networks with the cultural programme offer (e.g. Rog center as a place of visual art). The Regional development plan for urban region of Ljubljana 2014-2020 - Measure 3.4.1: Improvement of conditions and promotion of the development of cultural creation and the protection of the cultural heritage of the local environment - Culture and creativity represent important elements of local and regional development and can contribute significantly to the quality of life in the local environment.

## ANALYSIS

Initiator:	Municipality of Ljubljana and Museum and Galleries of Ljubljana
Carrying structure:	Museum and Galleries of Ljubljana. It is trialling a non-hierarchical style of management unusual in Slovenia to encourage the desired informal, welcoming and open environment. An interdisciplinary team of three manages the hub's everyday operation, and freelancers with relevant skills are brought in to work as mentors on specific projects.
Stakeholders:	At the moment, there are typically 15 local and international partners involved at any one time, from NGOs to tech companies, and public cultural institutions to university faculties. <ul style="list-style-type: none"> <li>- Aereform - research and development company,</li> <li>- Centre for Spatial Sociology, Faculty of Social Sciences,</li> <li>- Culturemaker Institute</li> <li>- Department of Textiles, Faculty of Natural Sciences and Engineering</li> <li>- IB-CADDY -private company specialized in solutions for the graphic engineering area</li> <li>- International Centre of Graphic Arts (MGLC)</li> <li>- Ljubljana Cycling Network</li> <li>- Museum of Architecture and Design (MAO)</li> <li>- RAMPA - creative lab for hacking science, art and society</li> <li>- Regional Centre for Creative Economy (RCKE)</li> <li>- RPS - a company specialising in 3D modelling, scanning, printing, quick prototyping</li> <li>- Trivia Art Association</li> <li>- Stripburger/Forum Ljubljana - for organising workshops, exhibitions, lectures and similar projects</li> <li>- School of Arts, University of Nova Gorica</li> <li>- The Elephant - Association for film education</li> </ul>
Target group:	Make lab is opened to the public: individual users - kids and adults, companies and institutions (creatives) and groups (pupils, students...)
Reach:	The measure has reached 4500 individuals in 6 years, 70% of women, 200 kids involved in educational programmes each year
Timeframe:	It was established in the year 2012 as a pilot investment for the future Rog Centre and it was developed within EU project Second Chance.
Frequency / duration:	Roglab is opened all year long every working day from 12.00 - 20.00
Preceding background:	RogLab was established as pilot project for future Rog centre that is in the revitalisation process of the building. The production space and cooperation platform works as a testing measure of the programme, which will be part of the revitalized centre.
Methodological approaches:	Hands on approach was followed during development of the RogLab model. The main goal was to provide users with access to various technologies and train them in the use of such technologies, while it also organises workshops for kids and adults alike.
Critical factors:	The City of Ljubljana already had a revitalisation plan for former Rog factory development to be a Centre of Contemporary Art but with an investigation of the EU project Second Chance, they identified the best way forward in the emerging era of decentralised, digital industrial production. It decided to create a fresh organisational model bringing

	<p>together different sectors and stakeholders in a jointly-used manufacturing space to share knowledge and ideas and create novel products. The city reformulated its vision for the vast Rog factory, placing greater emphasis on shared space and technologies and new forms of management.</p> <p>The challenge was also to get interest from the main professional stakeholders to help providing the right programme. The challenge was to design a project which would be feasible economically and embedded in the local community, and therefore sustainable. The conventional top-down approach to cultural and urban planning aimed at boosting economic development of the city through cultural tourism and support for creative industries proved incompatible with local needs and circumstances.</p>
Success factors:	The crucial moment of the measure was the total support and interest of the Ljubljana Municipality for the pilot project. They even created a new organisational model for old Rog factory promoting interdisciplinary working and the sharing of knowledge and resources.
Costs:	<p>RogLab was launched in 2012, co-financed from EU project Second Chance: 80.000 EUR</p> <p>Municipality of Ljubljana co-finances: 50.000 EUR per year</p> <p>Membership fees and education courses after 6 years of work earn: 4.000 EUR</p>

## CONCLUSION

The place is presented as good practice because it offers encouraging environment with access to the digital production technologies and appropriate knowledge. It supports local creativity and innovation of the creatives, designers, engineers and architects as well as students, children and individual masters. RogLab responds to the challenges of today's society and the urban environment by producing creative projects. It is Slovenia's first public maker lab, gives creatives of all ages access to production tools and encourages the innovative use of maker technologies. In 2018, after 6 years of work, it received the prestigious Eurocities Innovation award.

The other regions can learn from this pilot project that a strong cooperation with all involved stakeholders, which are dealing with the topic of creativity, as much as listening to the community and their needs, can bring a great result. The local people feel the environment as a generator of connections, support for new entrepreneurship, meeting point of creative community and production space. It is vivid and open to everyone. There are many local and international partners involved at any one time, from NGOs to tech companies, and public cultural institutions to university faculties. Together they enable this small lab to support a large number of workshops, projects, open days, art installations, workshops, competitions, education programmes, exhibitions and seminars for its 300 paying members and other users such as students, creative hobbyists and residents.

Originally meant to be a pilot project, RogLab has taken on a life of its own. In its six years, it has established a decentralised small factory fit for the challenges of our time, connected partners who would never otherwise have come together for creative innovation and reached thousands of users. Most of the activities initiated at RogLab can be scaled-up to become part of the future Rog Centre and have the potential to be adapted to other contexts.

## 6.8 'DÉPOT DES ARTS (LIMBURG, BELGIUM)



Picture 8: Dépot des Arts credit © Dépot des arts

Title of measure:	Dépot des Arts
Ref. to project partner:	PP8 -STEBO
Ref. to thematic cluster:	T2.3
Location:	Maasmechelen, Limburg, Belgium
Website: (if existing)	<a href="http://www.depotdesarts.be/">http://www.depotdesarts.be/</a> (Dutch only)

Dépot des arts is a unique business centre manned by a cluster of CCI's (architects, designers (service-, interior- and product), 3D-lab,...), media & arts). It is a good practice because it offers CCI services to traditional companies (cross-innovation) and because as a business centre it establishes and promotes CCI as an economic branch in industrial regions.

Indeed, it is located in Maasmechelen, a former mining municipality. Maasmechelen, as other peri-urban municipalities, suffers from brain-drain, also reflected in CCI moving to metropolitan areas. Despite this fact, the founders and co-workers - mainly locals - have deliberately chosen to set-up this cluster here in order to promote it as a thriving and attractive place for innovation.

Over the past few years they have initiated many projects (amongst others for industrial companies), building on a crosspollination between all present CCI services. Depot des Arts has also attracted CCI active in metropolitan areas to choose the business centre as their working place.

It is a private initiative not directly linked to a specific local/national strategy.

### ANALYSIS

Initiator:	Dépot des Arts is founded by Frank Jaspers, an architect who lives in Maasmechelen.
Carrying structure:	It is a private initiative.

Stakeholders:	In each of the projects developed, the CCI working for Dépot des Arts reach out to supporting stakeholders. Also they develop innovative offers themselves, with the support of other partners (e.g. social economy, entrepreneurs, local starters,...).
Target group:	Limburg private enterprises and companies (e.g. brick company Nelissen; Sur&Plus furniture)  CCIs (e.g. architects, designers, 3D-printing technologists,...)  Limburg municipalities (e.g. Maasmechelen, Genk, Maaseik, As,...) - but especially active in former mining municipalities.  Limburg tourism organization. This is the overarching provincial tourism organization, so not connected to a specific municipality. It keeps the overview of all tourism offices, provides subsidies and offers marketing services
Reach:	No data available. It is a private initiative. Due to GDPR policies we do not have access to their data. There are no annual reports available as open source data..
Timeframe:	Established in 2001, and still operating.
Frequency / duration:	It is a permanent offer.
Preceding background:	The Dépot des Arts was established as a response to brain-drain in the former mining municipality where it is situated.
Methodological approaches:	The business centre's keywords are creativity, technological knowhow and personal service. They go for a holistic approach with cross-pollination between all CCIs (multidisciplinary). Many projects are the result of a co-creation taking place in the local cluster.
Critical factors:	The business centre is located in a peri-urban region. It is not even situated in the centre of the municipality but in a rather rural hamlet of it. This is quite a risk to take because it is situated far from other CCI clusters and target groups networks.
Success factors:	Dépot des Arts is manned by enthusiastic, local CCIs who have deliberately chosen not to move to the metropolises. It is a multidisciplinary business centre, which is a strong USP. In this respect they have built on a large network of stakeholders and project partners.
Costs:	Exact budget is unknown. It is a full private initiative.

## CONCLUSION

Dépot des Arts has taken taken major steps in establishing and promoting CCI as an economic branch itself in an industrial region. The business centre has achieved in setting up a cluster of local CCI's working for a diverse range of target groups in the public and private sector.

Other regions can learn from this best practice in the fact that is possible to tackle the challenge of attracting CCI even in peri-urban areas - by centralizing co-creation (multidisciplinary approach) and spotting opportunities in partner networks.

Dépot des Arts is a private initiative with a permanent offer.

## 7 SET 2 OF GOOD PRACTICE EXAMPLES “FOSTERING COOPERATION BETWEEN CCI AND COMPANIES FROM OTHER SECTORS”

### 7.1 C-TOWN 360° - VARIOUS LOCATIONS, GERMANY



Picture 9: Ernesto Uhlmann, CWE

Title of measure:	C-TOWN 360°
Ref. to project partner:	PP 1 - CWE
Location:	various locations (Hartmann Factory 2018, Wirkbau 2019)
Website:	c-town360.com [German]

We had noticed that most b2b events are very topic-specific, both for traditional industries and partly for the CCI, and that the large picture or meta themes are often not presentable. We identified this as a gap for a new event format.

For this reason, the Days of Industrial Culture 2018 invited for the first time to a convention as a mixture of conference, startup meetup and industry-linking workshops. The format was aligned to a key industry of the Chemnitz region: 2018 automotive engineering, 2019 microsystems technology and sensor technology. The aim was to compare the strengths and developments of existing industries with the challenges of digitization, automation, new work techniques and job opportunities as well as cultural challenges of a modern work and knowledge society by means of a theme room.

In particular, the exchange of established industrial companies with the actors of startups from the technology sector and from software development was promoted. In addition to an exchange at conference level, so-called deep dives were integrated into the daily routine as longer workshops with an in-depth effect. In addition, the event was combined with the awarding of the Startup Package, a prize for young entrepreneurs, in order to achieve the desired link between young and established companies directly at the event.

#### ANALYSIS

Initiator:	CWE mbH
Carrying structure:	CWE mbH
Stakeholders:	Fraunhofer Institutes (IWU, ENAS), Technologie Centrum Chemnitz (TCC)
Target group:	traditional industrial companies, startups, stakeholders in supportive organisations, media
Reach:	150 p.a.
Timeframe:	September 2018/ September 2019
Frequency/duration:	Regular annual
Preceding background:	none
Methodological approaches:	_____
Critical factors:	Convincing the members of the target group that a new event feature would be beneficial to join in
Success factors:	To incorporate the premiere into the established format of Days of Industrial Heritage and to include single but known format as the startup prize into the event.
Costs:	2018: total costs 16K EUR, budget: sponsoring 15K EUR, ticketing 1K EUR 2019: total costs 20K EUR, budget: sponsoring 3K EUR, ticketing 1K EUR, b2b service income 8K EUR.

#### CONCLUSION

The assumption that new meeting places and opportunities would lead to new cooperation and more intensive exchange was obvious but not self-fulfilling. However, initial evaluations of surveys among the event participants have shown that these formats have exactly the right objectives in mind. The companies of the established industries have above all taken along learning effects for the arrangement of presentations as well as of events of this kind themselves. For the startups, it was a welcome opportunity, in exchange with company representatives from established industries, to gain more knowledge and experience about challenging economic conditions as well as to directly initiate new cooperations and to expand and strengthen networks.

## 7.2 PRIME - PLATFORM FOR CROSS SECTOR COOPERATION (SAXONY, GERMANY)



Picture 10: "WALL" PRIME + Neongrau credit PRIME

Title of measure:	"PRIME" - processes and tools of the CCI for resource-efficient innovation in small and medium-sized companies (SME)
Ref. to project partner:	PP2 - SACCI
Location:	Dresden, Germany
Website:	<a href="https://www.wir-gestalten-dresden.de/projekt/PRIME/">https://www.wir-gestalten-dresden.de/projekt/PRIME/</a> <a href="https://www.PRIMEprojekt.de">https://www.PRIMEprojekt.de</a> (both in German)

In the PRIME project CCIs were addressed to engage in research and development. This involvement fulfilled recommended actions from the first and second report on CCI in Dresden.<sup>2</sup>

PRIME stands for processes and tools of the CCI for resource-efficient innovation in small and medium-sized companies (SME). It is a project of our member network *We design Dresden*. It

builds bridges between CCI, material scientists at the Technical University of Dresden and SMEs. PRIME is the first nationwide platform for intersectoral innovation of the CCI. Supported by grants from BMBF (Federal Ministry of Education and Research in Germany) and Wirtschaftsförderung Dresden (Department Of Economic Development Dresden), six pilot projects with focus on products, processes, productivity and placement and with focus on innovation could be realized by PRIME. It is the aim of PRIME to make research accessible and applicable and it is the aim to establish new areas of innovation among SMEs. With this project frame CCIs can build bridges, translate, think outside the box and get active on work processes and accompany the innovation process constructively. The project enables an encounter between creatives and industry on the same level. Following branches of CCI have been involved: crafts, design, marketing. Traditional industries that have been involved are metal-structure and steel manufacture.

The starting point of the project is Dresden and its expertise in the field of materials research, the well-established contacts to the Technical University of Dresden, especially to the assistant professor position for Technical Design, and the broadly based CCI sector in Dresden. Moreover the federal funding was a great appeal to start PRIME.

The connection of SMEs and creatives was achieved by methods of cultural studies, networking and exploratory discussions. Respective requirements were clustered and interested stakeholders connected. Moreover PRIME used the form of public announcement to inspire additional potential stakeholders.

The later teams were accompanied by the PRIME project management, *We design Dresden* colleagues and PRIME partner. In workshops the teams started to work together ('match making'). Methods used in the workshops were market analysis, expert dialogue, feedback dialogue and knowledge deepening.

Equally important was the RRIME innovation conference 2017, which was a conference taking place at the "Werkstoffwoche 2017" in Dresden where successful cooperations between CCIs, materials research and entrepreneurial reality were presented and actors of all sectors connected.

#### ANALYSIS

Initiator:	Wir gestalten Dresden - We design Dresden
Carrying structure:	Wir gestalten Dresden - We design Dresden
Stakeholders:	<ul style="list-style-type: none"> <li>- We design Dresden - Wir gestalten Dresden</li> <li>- Materials researcher</li> <li>- CCIs</li> <li>- City of Dresden</li> <li>- Department for Economic Development Dresden</li> </ul>
Target group:	<ul style="list-style-type: none"> <li>- Materials researcher</li> <li>- CCIs</li> </ul>
Reach:	<ul style="list-style-type: none"> <li>- 50 people who worked in PRIME "Cases" (workshops)</li> <li>- 150 and more on PRIME conference</li> </ul>

	<ul style="list-style-type: none"> <li>- More than 200 people on fair (“Werkstoffwoche Dresden, 2017”)</li> </ul>
Timeframe:	<p>March 2007 - today.</p> <p>Two PRIME implementations - first phase funded by BMBF, second and current phase funded by Department for Economic Development Dresden.</p>
Frequency / duration:	Permanent and regular
Preceding background:	<ul style="list-style-type: none"> <li>- High demand for SME, researchers and CCI to work together</li> <li>- Interest in exploration of the role of CCI in innovation processes</li> </ul>
Methodological approaches:	<ul style="list-style-type: none"> <li>- Match Making</li> <li>- Modeling Canvas</li> <li>- Future Index</li> <li>- Knowledge Matrix, Identity Analysis, SWOT</li> <li>- Backcasting &amp; Escalator</li> <li>- Business Modelling &amp; Design</li> <li>- Strategy Cubes</li> <li>- Tech Roadmaps</li> <li>- Single talks</li> <li>- Feedback talks</li> </ul>
Critical factors:	<ul style="list-style-type: none"> <li>- CEOs and employees of SMEs often have no time for working with this new approach, since they have a permanent position.</li> <li>- No financial and human resources, e.g, for long-term steering of the project teams (what would be highly important for joint application for grants)</li> <li>- Only little interest by researchers in bringing research into practice</li> </ul>
Success factors:	<ul style="list-style-type: none"> <li>- High open-mindedness of actors of CCI</li> <li>- Need for a cross sector collaboration</li> <li>- That CCI’s were paid fair for innovation service</li> </ul>
Costs:	<ul style="list-style-type: none"> <li>- Approx. 120.000 € funding for the whole project</li> <li>- First funding period: 100.000 € (from BMBF - Federal Ministry of Education and Research)</li> <li>- + 20.000 € from Economic Development Office Dresden</li> <li>- + staff service costs that are not covered by funding</li> <li>- From beginning of 2019 there is no direct funding anymore and the project remains in the hands of <i>We design Dresden</i>.</li> </ul>

## CONCLUSION

By connecting CCIs with researchers and SMEs new formats can be adapted for interdisciplinary innovation processes. These processes can then be transferred from research into SMEs in order to get innovative knowledge. The early integration of protagonists of CCIs into the research and development processes provides an overview of the whole innovation process (end product, client choices, design, market acceptance).

With the help of up-to-date 'match-making' and workshop formats it is possible to solve upcoming problems early and to build up branding- and product identity. Moreover, appropriate business and service models are initiated.

CCIs are essential innovation and solution partners in the course of transfer from research to marketable products. For the role of innovation partners, CCIs have to be paid beneath their "classical" services. PRIME lead to a visible acceptance of CCI achievements.

This method has been crucial since there was a high demand and involvement of participants from all three sectors.

### 7.3 “INDUSTRY MEETS MAKERS” (LINZ, AUSTRIA)



Picture 11: IMM credits IMM

Title of measure:	Industry meets Makers
Ref. to project partner:	PP3 - CREARE
Location:	Austria
Website:	<a href="https://www.industrymeetmakers.com">https://www.industrymeetmakers.com</a> (only available in German)

“Industry meets Makers” is an open innovation community building format that aims to initiate new collaboration models between the top industry and the creative, young maker scene in order to make the resulting innovation and business potential fruitful for both sides. The current core concept essentially consists of the fact that top industrial companies invite briefings in future technology areas such as robotics, AI, 3D printing, industry 4.0, IoT, Big Data or Blockchain and innovative “makers” - startups, SMEs, freelance developers, designers, pupils, students and hobbyists - to solve these together with them within the framework of an approximately six-month period of getting to know each other and co-creation in such a way that, ideally, a successful, joint follow-up project based on this can then be launched.

The implementation of the measure was as follows:

Search for early adopters and multipliers on the maker side as well as innovators on the industry side > personal approach > personal 1:1 meetings > a few group meetings with industry partners > definition of briefing drafts > a first briefing check meeting with approx 60-79 representative makers > integration of inputs > promo activities > official start of the programme.

The following conventional industries were involved:

telecommunication, transport & logistics, manufacturer, research institutions, energy providers, software and future tech providers.

Industry meets Makers is program partner of DigitalCity.Wien, an open initiative of the City of Vienna and a big group of IT companies without a classical legal structure aiming at the strengthening of the visibility and creative power of the digital hotspot Vienna. In the first year IMM got funding from the Vienna business agency (funding programme: communication).

ANALYSIS

<p>Initiator:</p>	<p>In2Make Industry meets Makers GmbH is led by Sandra Stromberger the initiator fo IMM.</p> <p>Industry meets Makers was initiated by Sandra Stromberger already in 2015 on the basis of the findings of a comprehensive industrial market research and will now continue to be led and promoted by her. The pilot project, which was launched in 2016 between April and October, was part of the official program of DigitalCity. Vienna and Smart City Vienna, was sponsored by the Vienna Business Agency and actively supported by the Smart City Vienna Agency Urban Innovation Vienna and a rapidly growing network of experts and partners. Because of the great success of IMM the measure will expand to Upper Austria and to other districts in Austria - but it will take time.</p>
<p>Carrying structure:</p>	<p>In2Make Industry meets Makers GmbH led by Sandra Stromberger</p> <p>At the kick-off events at the beginning of the process, the initial briefings are personally presented by the industry partners in the form of short pitches and the generated results are presented together by the involved company representatives and teams at the end of the approx. 6-month core running time at the Best of Industry meets Makersevent.</p> <p>During the event, brainstorming and development will take place in a pre-defined form at the industrial companies or in labs and spaces and the ongoing exchange will be organized via a dedicated digital Industry meets Makers platform.</p> <p>Independent of the current briefing topics, Industry meets Makers also organizes additional special event formats every now and then on top, such as expert talks, speed dates, bar camps, boot camps, tours, etc., in order to further boost the community building around particularly exciting new special topics. In cooperation with representatives from our network, we are also trying to gradually build up further new additional offers, which can be helpful on the basis of our collected experience, in the course of the handling of IMM collaboration processes as well as the setup of successful follow-up activities/projects.</p>

Stakeholders:	You find the latest list of all partners here: <a href="https://www.industrymeetmakers.com/netzwerk">https://www.industrymeetmakers.com/netzwerk</a>
Target group:	<p>Experts: Expertise in the fields of robotics/KI, 3D printing, industry 4.0, IoT and Smart/Digital City as well as other special areas that open up interesting perspectives on these topics.</p> <p>Multiplier: Opinion leaders, networkers and media who focus on target groups and topics of the challenge.</p> <p>Industry: Top companies that stand out as drivers, pioneers and pioneers in the area of development, manufacture or innovative application of products and solutions in the IMM main topics and interest in new forms of collaboration with the creative “maker scene” as well as in a common one Have a discussion and initiate a media discourse on exciting questions related to these topics.</p> <p>Makers: Everyone (private individuals of all ages, EPU, pupils, apprentices, students, etc.) as well as every small team of freelance developers to startups and established SMEs that are intensively involved in the development of products, prototypes, business ideas, problem solutions and new ones Exploring applications related to the IMM main topics.</p> <p>Maker coaches: Know-how transfer in the field of the development of products, solutions and business models as well as the use of tools, materials and components</p> <p>Equipment &amp; tool supplier: Manufacturers and distributors of necessary machines, tools (hardware and software), materials and components</p> <p>Educational and research institution: AHS, BHS, BS, FHs, research institutes, free education initiatives and further training establishment and training mechanisms</p>
	Other stakeholders: Experts, maker trainers, location, equipment and tool providers, multipliers, media and networks, educational and research institutions as well as NGOs, cities, municipalities and public authorities.
Reach:	About 200 people. People come and go during the process, more and more partners and teams organize meetings, workshops, etc. without informing us in detail about it and the long-term network effects in general are completely out of control. Not even the final presentation is a clear parameter. A few people don't want to present their projects/new business ideas in the public and many teams send representatives for the final presentation (e.g. a representative for a whole course of study or international dispersed teams, etc.).

Timeframe:	The format was conceived in 2014, prepared in 2015 and successfully implemented in the core Vienna area for three consecutive years from 2016 to 2018 by Sandra Stromberger. During this time, the interdisciplinary co-creation processes resulted in an incredible number of great prototypes, products and concepts, ranging from innovative drone projects to complete eFactory models and smart water treatment plants that are currently being rolled out in Africa. That's why the decision to expand Industry meets Makers 2019 and to implement it in other regions of Austria for the first time under the motto #IMMgoesWEST was easy.
Frequency / duration:	The IMM events take place on a yearly base and last about 6 months, depending on the format. The measure will be expanded to other regions - so there will be more events during the year. One core program of the IMM is the hackathon which will take place from 30 <sup>rd</sup> of June to 03 <sup>rd</sup> of July 2020.
Preceding background:	Yes - industry market research and business development activities but no explicit measure.
Methodological approaches:	IMM followed an open innovation approach
Critical factors:	<p>What were the critical factors and pitfalls during the transformation process?</p> <p>Different cultures and speeds, unspoken expectations, unclear goal definition, the lack of the on boarding of important units, contact persons and decision makers at the right time, change of personnel and/or corporate restructuring during the programme, summer / holiday time, unsuccessful follow-up activities, lack of personal sympathy, communication (too much, too less, too quick, too slow, too cryptic, preference for different channels, etc.).</p>
Success factors:	<p>What were the crucial factors for the success of the measure?</p> <ul style="list-style-type: none"> <li>- The support of the right people at the beginning</li> <li>- The desire to experiment plus no fear to fail</li> <li>- The public funding and support</li> <li>- A rough plan and idea but no strict rules and contracts</li> <li>- The trust, that everyone will be fair and cooperative on a hand-shake-basis plus the fortune that it worked well.</li> </ul>

<p>Costs:</p>	<p>What was the total cost of the measure? Who paid?  Was it publicly financed or private? If both: In which ratio?</p> <ul style="list-style-type: none"> <li>- First year (focus: Vienna): Public funding</li> <li>- Second and third year (focus Vienna): Mini-sponsoring for event catering, photos, videos and award printing, etc. from DigitalCity.Wien and the Vienna business agency plus further small in-kind supports from network and industry partners (locations, tools, etc.). The core team invested a huge amount of time without counting any hour.</li> <li>- Fourth year (with much more activities in different regions of Austria): Participation fees from industry partners, sponsoring and in-kind support from local and technology partners, DigitalCity.Wien and the Vienna business agency (Catering, locations, photos, videos, award and promo material printing, travel costs, future tech tools/solutions, coaches/experts, etc.).</li> </ul>
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CONCLUSION

The Open Innovation Community Building Format "Industry meets Makers" was initiated in 2015 by entrepreneur Sandra Stromberger. It is part of the DigitalCity.Wien initiative and is therefore supported by Urban Innovation Vienna, coordination office of the initiative and companies of Wien Holding, among others. From 2016 to 2018, it has already been successfully implemented three times in the core area of Vienna, and now, under the motto #IMMgoesWEST and #IMMgoesSOUTH, it will also be active in other Austrian provinces for the first time.

In the past years, "Industry meets Makers" has resulted in an incredible number of exciting cooperations, prototypes, follow-up projects and jobs. The spectrum ranges from smart raised beds with which the entire roof terrace of T-Mobile was greened, drones, solar power islands, IoT prototypes, Smart City apps, blockchain and Smart Factory concepts to smart water treatment plants, which are currently being rolled out in Africa.

This year's agenda again includes particularly interesting questions in the field of future technologies such as IoT, robotics, AI, 3D printing and blockchain. For example, new ideas for the use of light in the age of autonomous driving, sustainable secondary use concepts for the recycling of car parts, innovative and safe IoT prototypes in the area of industrial and private applications as well as unprecedented digital concepts for apartment buildings and warehouses will be sought - and this is only the beginning: until the official start date, a number of further topics will be announced step by step, the solution to which can be worked on together in the six months to come.

Pupils, students, hobbyists, freelance developers, start-ups and SMEs who would like to participate in this manoeuvre in cooperation with industry experts and the further support of local partners, such as the teams of the Zukunftsakademie Mostviertel, the LEADER Region Tourismusverband Moststraße (Project Vision 2030) and the University of Applied Sciences St. Gallen, are invited to participate. Pölsen in Lower Austria, Business Upper Austria in Upper Austria, Salzburg Research in Salzburg, Urban Innovation Vienna and the Vienna Business Agency in Vienna as well as Silicon Alps, Joanneum Research and Photonics Austria in Styria are cordially invited to try them out.

The measure is crucial for industrial regions because it connects big industrial players with young, creative people and they work together on innovative ideas and solutions for concrete problem situations. Further, the methodology of the maker scene is a totally new way of thinking and solution finding for traditional industrial companies.

Furthermore, through the expansion of the measure to other industrial regions in Austria it's easy to show the approach / measure to new target groups and regions / companies with similar problems and needs. It's also an important experience for industrial companies to become open minded and try out new ways of thinking and unconventional solution finding approaches.

The measure IMM will definitely be continued, further, it will be expanded to other regions.

## 7.4 CLUSTER MECHATRONIC (MICROREGION SOKOLOV-EAST, CZECH REPUBLIC)



Picture 12: Fair of cluster in Hannover credit Clastr Mechatronika

Title of measure:	Cluster Mechatronic
Ref. to project partner:	PP4 - MSV
Location:	Průmyslová 1298, 334 41 Dobřany
Website:	<a href="https://www.klastromechatronika.cz/">https://www.klastromechatronika.cz/</a> (languages: Czech, English, German)

The Pilsen Region has a long industrial tradition, high level of vocational education and an excellent connection to neighbouring Bavaria. The development of Mechatronics was a logical way to build up on traditional disciplines, adapt them to modern trends and facilitate in increasing work productivity (included CCI). These changes have to be foreseen by companies, the educational system and the society as a whole. Cluster MECHATRONIKA is the platform which will encourage the cooperation of all relevant bodies and allow the optimal use of all resources in the region. From CCI is involved the cooperation between designers, students of creative and technical branches and companies which are cross fertilized. They organize common meetings and projects. The cluster is focused on these types of traditional industry: metal, machine-building and engineering. The project is aligned with Regional Innovation Strategy of Pilsen Region.

## ANALYSIS

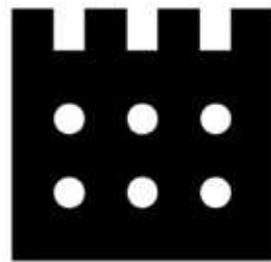
Initiator:	Company COMTES FHT a.s. - private research organization
Carrying structure:	The cluster contents: <ul style="list-style-type: none"> <li>• CAMEX spol. s r. o. - metallurgical Industry,</li> <li>• University of West Bohemia (included CCIs),</li> <li>• RAPTECH, s.r.o. - machine - building industry,</li> <li>• REALISTIC, a.s. - production of industrial furnaces,</li> <li>• Air Supply Solutions s.r.o. - production of compressors for railways,</li> <li>• Murrelektronik CZ, spol. s r. o. - systems solution,</li> <li>• COMTES FHT a.s. - research institution,</li> <li>• Blumenbecker Prag s.r.o. - Automatisation,</li> <li>• LINTECH, spol. s r.o. - industrial branding,</li> <li>• Grammar school Plasy,</li> <li>• High Technical School of Transport in Pilsen,</li> <li>• Chamber of Commerce of Pilsen Region,</li> <li>• Secondary School of Electrical Engineering, Pilsen,</li> <li>• Secondary Technical School of Mechanical Engineering and Secondary Vocational School of Professor Švejcar, Pilsen,</li> <li>• Engineering Science and Technology Park (included CCIs),</li> <li>• SmartMotion s.r.o. - recording with drones (included CCIs),</li> <li>• First iron company in Kladno s.r.o. - machine - building industry and</li> <li>• Proinno a.s. - metallurgy technologies.</li> </ul>
Stakeholders:	<ul style="list-style-type: none"> <li>• Pilsen region,</li> <li>• University,</li> <li>• High schools,</li> <li>• Industrial companies,</li> <li>• Research institutions and</li> <li>• Chamber of Commerce.</li> </ul>
Target group:	<ul style="list-style-type: none"> <li>• Students,</li> <li>• Industrial companies,</li> <li>• Creatives (CCIs) and</li> <li>• Public.</li> </ul>
Reach:	19 members of the cluster and students of involved schools.
Timeframe:	It was established in 2011.
Frequency / duration:	Permanent
Preceding background:	Described measure was not built on a preceding measure.
Methodological approaches:	Cooperation between different sectors, support of companies and schools, innovation support.
Critical factors:	Lack of finances - The cluster created a new project for the support of the development of the cluster. The project will be supported by EU (Operation Programme Research, Development and Education).
Success factors:	<ul style="list-style-type: none"> <li>• Cooperation of three fields - education, research and factories,</li> <li>• Organization of seminars,</li> <li>• Partnership with international clusters,</li> <li>• Participation in transnational meetings and conferences,</li> <li>• Organization of The Day of Clusters in 2018.</li> </ul>
Costs:	It is a non-profit organization. They receive funding in particular from

	<p>membership fees, grants, subsidies, payments for services provided by Cluster Mechatronic, interest and any other income from cluster. The Cluster Mechatronic is the part of project called “The Technology Transfer Network between SMEs in the area of advanced production technologies in the Czech-Bavarian border regions”. This project had the budget 116 380 EUR and 98 923 EUR was from ERDF.</p>
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## CONCLUSION

The measure is very important because of the connection between schools, universities, research centres and traditional industrial companies. It is good example for creation of the CCI Cluster in Karlovy Vary Region which will be connected by traditional industries. Karlovy Vary Region has some subjects and stakeholders who are connected with CCI (for examples company ProTebe live established by designers, high schools, Microregion Sokolov-east). These subjects plan to create the CCI space in more than one place in the region and these places could be connected by CCI Cluster. The Cluster Mechatronic could be partner of this new CCI Cluster.. So it will be fostering cooperation between CCI and companies from industrial sectors. Other regions can learn that clusters could connect regional CCI stakeholders with industrial companies. On the base of cooperation it is easier to support CCI and disseminate the awareness of CCI. The Cluster Mechatronic plans to continue with their activities. They will expand their activities in the new project which is focused on the development of Mechatronic Cluster. The creation of cluster is supported by EU.

## 7.5 “CIESZYN CASTLE - HOME OF DESIGN IN THE REGION” (CIESZYN, SOUTHERN SUBREGION OF SILESIA VOIVODESHIP -POLAND)



**zamek cieszyn**

Title of measure:	‘Śląska rzecz’ (‘Silesian Icon’) - design contest organised by Cieszyn Castle
Ref. to project partner:	PP5- ARRSA
Location:	Cieszyn. Southern Subregion of Silesia Voivodeship
Website:	<a href="http://www.zamekcieszyn.pl/pl/artukul/slaska-rzecz-1137">http://www.zamekcieszyn.pl/pl/artukul/slaska-rzecz-1137</a> (Polish, English, Czech)

The Silesian Castle of Arts and Enterprise has been operating in the small city of Cieszyn since 2005. According to designers and journalists, this is the most interesting institution promoting design in Poland. It was created and developed thanks to the support of the city and the involvement of the authorities of the Śląskie Voivodeship. EU funds play a significant role in the development of the Castle, but not less, a truly feminine stubbornness and consistency. Cieszyn Castle has a wide field of activity, from design promotion, supporting the development of innovative enterprises to protecting vanishing professions and is operating throughout the whole year.

‘Śląska Rzecz’ - is the only regional competition in Poland that appreciates high design quality as well as functional and innovative design solutions. Organisers believe that products, graphic designs and services can be innovative, functional, available, well thought out and create, and most important - user-oriented. In a word - they should improve the quality of everyday life of each of us.

‘Śląska Rzecz’ is a competition that appreciates high design quality as well as functional and innovative design solutions. Competition categories are:

- product,
- applied graphics,
- service,
- exhibitions.

Participants that are allowed to take part in the competition are: companies, designers, NGOs, public institutions

Requirements of submitted projects: they must be implemented in indicated year in the Silesian Voivodeship and / or Opole - the exception is the category: exhibition.

In terms of scope of the projects, they can be related to:

- innovation of solutions,
- sustainable development,
- recognizing the needs of users, including older people and people with disabilities,
- the design process,
- functionality and ergonomics,
- the quality of workmanship and materials used,
- aesthetics.

The aim of the Silesian Icon contest and Silesian Castle of Arts and Enterprise other activities are to promote user-oriented design as the highest quality of products, as well as a certificate of care for people and clients. They also want to break the stereotype that design is a luxury and that if something is well designed it has to be expensive.

In their activities, they want to bring innovation to and functionality to traditional industries and boost entrepreneurship thank to design. In the majority they cooperate with the industries that tackles everyday life - furniture, textile or construction.

In terms of the implementation of S3 strategies, emerging industries are indicated in the Smart Specialisation Strategy of Silesia Vodivodeship. Creative industries are mentioned us one of those considered as emerging which are new or existing economic sectors and value chains that are developing into new industries, future-oriented for the development of the region. Emerging industries are created and strengthened by means of cross sector technologies, innovative, creative services and social changes resulting from ecological and resource-efficient solutions.

## ANALYSIS

Initiator:	Zamek Cieszyn, Ewa Gołębiowska - Head of the Cieszyn Castle
Carrying structure:	Zamek Cieszyn with interdisciplinary jury
Stakeholders:	Local and regional institutions operating in the area of art, design and also Regional Chamber of Commerce
Target group:	companies, designers, NGOs, public institutions
Reach:	Around 50 projects are nominated in each edition of the competition
Timeframe:	Since 2006
Frequency/duration:	Regular - once a year
Preceding background:	none
Methodological approaches:	Design Thinking as an approach to creating new products and services based on a deep understanding of users' problems and needs.
Critical factors:	Possible lack of interest both for the side of suppliers as well as CCI's Low quality of offers

Success factors:	<ul style="list-style-type: none"> <li>- Cieszyn Castle was the pioneer institution that started to focus on design in Poland - throughout the years they adjust their offer to the needs of the market - f. ex. By widening the scope of activities onto new areas - business, public spaces, everyday life etc.</li> <li>- Cieszyn Castle act as an intermediary body between arts and industry, as well as business, community and local authorities - there is a lack of this kind of institutions in Poland while this kind of cooperation needs to be facilitated - they've found the niche on the market</li> <li>- High quality of services, interdisciplinary approach</li> <li>- Location - in the touristic area, near the borders, in close distance form main Central-Eastern Europe capital - Warsaw, Berlin, Vienna, Bratislava, Budapest.</li> </ul>
Costs:	As this is a measure of separate institution, we don't have this information. We know that grants from European Union or from national and regional authorities are very important for their operations.

**CONCLUSION**

For over 14 years, Zamek Cieszyn has been able to convince companies, institutions, cities and even regions that design can be an effective tool for change. At the Zamek they help to establish cooperation between partners representing such different environments as business, science, non-governmental organizations or local governments. They organize specialized workshops for both entrepreneurs and the public sector showing how to use design thinking in diverse spheres of everyday life. They support all ideas that improve the quality of public space and services. The socially-motivated projects are close to the philosophy of action. They organize craft workshops to promote old techniques and materials from Cieszyn Silesia, as well as search for new areas to use them. Located on the border with the Czech Republic, in the neighborhood of one of the oldest monuments of the region, Zamek Cieszyn is also an attractive tourist destination.

Thanks to the activities of Cieszyn Castle, Silesia Voivodeship is considered as a center of the design of Poland. Just right next to the traditional, heavy industries, they've created an offer that fits perfectly to the production landscape and is a creativity booster at the same time. Introducing design as a service that brings functionality to the products not only makes them look nicer, they've provided new quality to the region, which makes it become more competitive.

Cieszyn Castle is trying to bring design into traditional industries as a factor of innovation, modern business, effectiveness and profitability.

Regarding InduCCI project - we consider this as a good practice because it is a great example of linking traditional industries and public sector with CCI and using CCI both to improve businesses as well as everyday live.

It can be easily transferred to other regions with the same capacities and endogenous potential as well as same facing same problems of economic transformation

## 7.6 CULTURAL ALCHEMIES. NEW SYNERGIES BETWEEN BUSINESS AND ARTS (PADOVA, ITALY)



Picture 13: Cultural Alchemies, a masterpiece, credit Claudia Rossini

Title of measure:	Cultural Alchemies. New synergies between business and the arts.
Ref. to project partner:	PP6, Padova Chamber of Commerce, Industry, Crafts and Agriculture (Veneto, Italy)
Ref. to thematic cluster:	T2.4
Location:	Veneto Region
Website:	<a href="http://alchimieulturali.it">http://alchimieulturali.it</a>

The measure was promoted in 2015 with the renewal of the Memorandum of Understanding for the enhancement of the cultural heritage of business firms and the promotion of corporate culture, signed by Confindustria Veneto (The Association of business firms) and the Veneto Region with the purpose of generating new opportunities of interaction between business, culture, art and territory. The project was based on the widespread and shared conviction that art and creativity can represent a powerful enhancement factor for manufacturing, but actual collaborations are difficult to create and develop. A path of

interaction was therefore implemented between art and business in order to actively match artists and business firms and develop an operating mode re-usable in various entrepreneurial situations that are sensitive to the theme.

This method aimed at:

- Enhance knowledge, collaboration and a creative partnership between entrepreneurs and artists;
- Create an environment favourable to the realization of the "alchemical process" for which entrepreneurship and art are founded;
- Launching a common project that brings together the know-how of the company and creativity to enhance manufacturing companies and their heritage, using the different means of contemporary artistic expression.

To this end the project has been carried out for several consecutive years through different phases. First, the entrepreneurial association brought a group of interested conventional firms together. Parallel to this, an important cultural institution (Fondazione Bevilacqua La Masa) proposed the project to its artists in residence and identified the group of those interested in collaborating with business firms.

The actual match was defined after a series of group visits that allowed the artists (painters, sculptors, goldsmiths, jewelry makers, tailors) to become acquainted with the business environment.

After that, artists had in between 4 and 8 weeks to develop their project of collaboration and actually create the work of art. The resulting works were finally put on display in a palace in Venice. Conventional companies were attracted to the project from various sectors but the core was made up of medium-sized manufacturing firms often operating with sophisticated technologies and materials. Technologies and materials were precisely what attracted creative and artists into the project for the opportunity it offered to work with metals, wood, fabric, leather, heating technologies etc. The project was aligned with the creativity priority of the S3 strategy of the Veneto Region.

## ANALYSIS

Initiator:	Confindustria Veneto (The regional association of business firms) and the Veneto Regional Government.
Carrying structure:	A joint committee with representatives of both institutions supervises the collaborations with technical support of the curators of Fondazione Bevilacqua La Masa.
Stakeholders:	The Veneto Region supports the activities with public funds channelled to Confindustria Veneto and directly by the business firms who hosts the artists.
Target group:	The two groups of manufacturing firms from conventional sectors and cultural and creative professionals. Spillovers are expected on workers and society at large.
Reach:	Around 20 industrial companies and 30 artists during the three editions of the project.
Timeframe:	It was established in 2015 and lasted until 2018
Frequency / duration:	The initial idea was to have a permanent project but only the first three editions were actually organized.
Preceding background:	The project was activated within the pre-existing Memorandum of Understanding between Confindustria Veneto (The Association of business firms) and the Veneto Region.
Methodological approaches:	Building on previous experiences in Northern Europe, the project adopted the "Artistic interventions in Organizations" approach in which the contextualization process for organizational learning with an artistic intervention can be conceived in terms of three phases: 1) artistic research of the context, 2) exploration and experimentation

	with members of the organization to push the boundaries of thinking and doing in the context, 3) follow-up to embed the ideas in the organization.
Critical factors:	The project had to bridge the gap between talking and doing. Many business firms voice their interests for creativity and the arts but hosting an artist within the premises and find ways of collaborating are much more demanding tasks. A few of the collaborations had to be interrupted because the managers in the business firm did not have the time and energy to devote to the interaction.
Success factors:	A crucial phase was the one of the matching between the artists and the business firms. Professional judgement and curatorial expertise were fundamental to position the right artist in the right company in order to maximize the potential synergies.
Costs:	Funding for the project came (roughly) 60% from the regional government budget and the rest from the business firms that hosted the collaboration. Around € 30.000 for each of the three editions have been invested.

**CONCLUSION**

The measure has been crucial for its practical orientation: it did actually create an hybrid context in which professionals from domains that are normally separate (art & business) could work together on specific projects with a common goal. This definitely makes it a good practice that was instrumental to activate other experiments of the same type in the Veneto region. Other characteristics that make a good practice include the gender dimensions as women accounted for more than half of the artists and a third of entrepreneurs. One key element to be reminded in projects like these is the initial positioning of the “cultural and creative professional”. In this project, the organizers chose to work with professional artists, who represent the core of CCI but have typically very few opportunities to encounter a business environment. Other creative professions (designers, video makers, architects, digital strategists...) are indeed better placed as they have a longstanding tradition of service provision to industrial companies. The trademark of innovation (and element to be learned) in this project is the choice to venture into a less explored domain of collaboration and create new “disruptive” connections. The measure relied on a combination of supportive local government, interest of business associations and availability of time and skills in the cultural institutions. The three elements combined well for the first three editions (2016 to 2018) but were compromised later on mainly due to changes in the political orientation of key political actors. This resulted in a suspension of the project in 2019. The measure, however, has been considered by the regional focus group created by InduCult2.0 project and replicated by several other initiatives in the region in the last couple of years and it can therefore be said that it’s now progressing with the multiplication of connections between artists & businesses.

## 7.7 DESIGNED APRONS USED AS UNIQUE SOUVENIR (KRANJ, SLOVENIA)



Picture 14: exhibition of designed aprons from traditional indigo cerdit Designed Aprons

Title of measure:	DESIGNED APRONS USED AS A UNIQUE TOURIST SOUVENIR
Ref. to project partner:	PP7 - BSC Kranj
Location:	The region of Gorenjska - Tržič, Škofja Loka
Website:	na

Creation of aprons was implemented within the InduCult2.0 project activity with the main aim to improve tourist cooperation between museums, schools and industrial companies in the future. We selected the project as combination of the indigo-dyeing tradition in Tržič and contemporary design. The results came up with collaboration between Tržič museum, Odeja factory in Škofja Loka and students of Slovenian design faculty. The project started as a student competition for the most creative solution to the use of traditional patterns, which they were used for historic indigo-dyeing

patterns. Their challenge was to create solutions for making a modern designed apron with inspiration from indigo-dyeing patterns. Moreover, they had to find a solution on the apron that can be personalized and used for tourist purposes.

Aprons have been offered in the Museum of Škofja Loka, the Museum of Tržič, the Tourist association Škofja Loka - TIC Škofja Loka and TIC Tržič, as a souvenir. Initially, the created aprons are not printed. Visitors of the museums or tourist information centres will have the possibility to choose unique, already designed stamps, and can create their own apron by taking the stamp, pour it into the blue ink to print their own unique footprint onto the apron. Different slogan can be printed on the aprons, as for example: "Greetings from Tržič, With love from Tržič, Taste Tržič...etc"

The measure is aligned with the national Strategy of culture heritage 2020-2023, Development measure RU6 Encouragement of sustainable cultural tourism, creative industries and new products/services with the use of heritage sources as well as with Strategy for sustainable growth of Slovenian tourism for 2017-2021S in regarding the integration of culture heritage into tourism sector, e.g. integral tourist products based on reach unique tradition and culture heritage. Activation of culture, natural and technical heritage is defined as one of the main measures within Regional development plan for Gorenjska region 2014-2020, as well.

## ANALYSIS

Initiator:	BSC Kranj together with external creative designer Alja Viryent
Carrying structure:	BSC Kranj
Stakeholders:	Tržič Museum, Odeja factory, Faculty of design, students, local tourist boards
Target group:	Tourists in Gorenjska area, visitors, local people...
Reach:	Designed aprons were exhibited in Tržič and on display for visitors for a month. They were excited about the creative solutions of students, voting also for the winning design. Aprons were presented also on the Dissemination event - conference on industrial culture with around 50 participants. The estimated number of reached participants is around 500 visitors and 300 other stakeholders (museums, regional agencies, schools, local administration, cultural institutions, media...)
Timeframe:	Creative challenge was organized in Spring 2018
Frequency / duration:	The creative challenge was organized from April 2018 until August 2018 with testing period in September 2018. The textile factory Odeja also produced one line of the winning apron to sale it as Christmas presents.
Preceding background:	This initiative project is the beginning of systematic cooperation between schools, museums and industrial companies. All involved stakeholders have their own benefits from the project: textile factory have a new product, students got real practical case to be solved and they got experience as well as great reference for future employment, museums and tourist information centres got a new product to offer as an authentic souvenir. The objective is that the project action will encourage other stakeholders to cooperate, too.
Methodological approaches:	First, contacts with Tržič Museum, Faculty of design in Ljubljana and textile factory Odeja from Škofja Loka. The collaboration started with composition of the expert committee and a first call for students to participate in April 2018. All students that applied were guided to Tržič Museum with presentation of indigo-dyeing tradition and production of textile in Odeja factory in Škofja Loka. At the end 5 students created sketcher of aprons and 8 of them were selected by commission to be implemented in June 2018. Created aprons were exhibited in Tržič Museum on a culture-industrial event in Tržič in September 2018. The presentation of indigo-dyeing tradition together with Tržič museum was set up and diverse contemporary technics of printing on the aprons (painting with textile color, ironing, use of stencil) were tested. Visitors of the exhibition voted for their best apron, and then a professional jury selected the winning apron out of the two finalists. The criteria of the selection based on the possibility for production of the apron that is also marketable as a tourist souvenir.
Critical factors:	At the beginning, the idea of creative challenge to design aprons with traditional pattern was more a written concept. It was not clear if all stakeholders would be willing to participate actively. Most of the cooperation work was with schools and museums, and it was necessary to show to the industrial companies the advantages of this kind of collaboration and create new permanent project, which could bring positive changes in our tourist offers. The interest of the factory's director to participate and to produce the aprons were a great step forward.
Success factors:	The most important moment within the process of implementation of the measure was that industrial company find the interest to participate and showed the production as well as they gave the main guidelines to the students about the trend in the market. Therefore, the created

	prototypes of the aprons are adjusted to the production line. Moreover, more than 200 aprons of the winning creator were produced and sold on the market. The idea is to test them also as souvenirs in the tourist information centres as a unique traditional product in Gorenjska.
Costs:	Activities paid by InduCult2.0 project were Announcement of the competition, matchmaking between students, Textile Company Odeja and Tržič museum, presentation of Tržič museum with indigo-dying tradition, study tour of production in Odeja factory and preparation of exhibition with promotional activities and voting (Total costs for the creative challenge are 4,500 EUR, with 3,825 EUR of ERDF) Students and Odeja factory did take-over costs for designing prototypes and production of winning designs.

## CONCLUSION

Students and other involved stakeholders actually very positively accepted the student's competition out of their usual school responsibilities, because it is an opportunity to get in contact with industrial companies in their early stages of studying. They want to find out more about technologies, innovations and design of the companies that they will work for in the future. Museums are also very inspirational for them because they represent a treasure of tradition with inspiration and ideas for the future.

This initiative project is the beginning of systematic cooperation between schools, museums and industrial companies. All involved stakeholders have their own benefit from the project: textile factory got new products, that will be produced and put on the market, students got real practical case to be solved and they got experience as well as great reference for future employment, museums and tourist information centres got a new product to offer as an authentic souvenir.

This kind of creative challenges can be utilized in any industrial area preparing similar activities about the topic of combining industrial heritage and presence for tourism.

There is the intention to try and continue with such kind of cooperation within creative hub-Kreativnice we established in the InduCult2.0 project in Škofja Loka but the experience of this challenge suggests a change in the approach. The initiative should start at the industrial companies and their needs to reach real benefit or economic result. The idea is to upgrade a place where the industrial heritage, creative young people and companies would work together every day. The centre would be in charge of education and the implementation of national vocational qualifications. It would be open for tourists and visitors that can participate to workshops offering traditional knowledge. The other part of the centre would be an industrial incubator, which provides space for young innovative companies, combining traditional knowledge with modern technologies.

## 7.8 HUMANOVATION (PROVINCE OF LIMBURG, BELGIUM)



Picture 15: Humanovation credit © SNOKX

Title of measure:	Humanovation
Ref. to project partner:	PP8 - STEBO
Location:	Province of Limburg, Belgium
Website: (if existing)	/

Humanovation is the name of a non-profit organization which developed projects to foster cooperation between CCI and local producing companies. It was initiated at a moment when new future perspectives for producing industries had to be strategically developed. CCI were considered important players in this transition process. Following subprojects were developed in the frame of Humanovation:

- In 'My Precious' a co-creation between companies was stimulated and supported in order to generate a strategic position for companies in the (inter)national innovation network. The innovative capacities of companies was challenged, adapted and substantiated while working closely together with CCIs.
- 'Humin' consisted of a rather long-term coaching trajectories for companies in order to invest in and centralize people-centred design in their management strategies.
- The project '5X5' matched companies and designer in their quest to develop new products.

Humanovation as a project has come to an end after a period of about 10 years. It was considered that the seeds were planted to initiate spontaneous cooperation between CCI and companies.

## ANALYSIS

Initiator:	City of Genk City of Kortrijk
Carrying structure:	Humanovation was a non-profit organization. Its Board of Directors consisted among others of the mayor of Genk. Its daily management was carried out by design, innovation and transformation consultants.
Stakeholders:	A.o. Flanders DC, C-mine
Target group:	Producing companies and product designers. Companies with a particular question were coupled with product designer who brought in the creative skills of design thinking as well as the technological knowledge to develop and fabricate an innovative product.
Reach:	In 5 years 25 companies were coupled with 20 designers.
Timeframe:	Initiated in 2009, until September 2018.
Frequency / duration:	It was a regular initiative (e.g. coaching trajectories of 6 weeks up till 1.5 years).
Preceding background:	The measure was part of strategic measures to improve the innovation potential of producing companies in order to strengthen their competitive position - especially after the closure of the Ford plant when the SALK plan was initiated. The latter defined CCI as an important sector for future regional development.
Methodological approaches:	Design thinking and participative approaches were used to bundle knowledge and know-how of the producing companies and the CCI. As a result, an added value was created, exceeding the possibilities and potential of the individual company.
Critical factors:	Funding and overarching organization. It has become clear that once funds were no longer foreseen and once the carrying structure was gone, the cooperation and coaching trajectories did not spontaneously continue. The reason for this is that there should be an intermediary person in place who can coach both companies and designers and who acts as a kind of interpreter/translator. Nevertheless this is a good practice because it has shown the potential for cooperation and innovation in peri-urban regions. This cooperation has led to new business models and systems, for which even in one case a patent was filed for.
Success factors:	The openness of companies: they should be willing to think out- of-the-box and welcome CCI in their innovation processes.
Costs:	In total the project was funded with 1 million €, by several European and Flemish governmental investments/subsidies. EFRD: 395,000€ Flemish Agency for innovation and entrepreneurship: 118,000€ Design Region Kortrijk: 105,000€

	Flanders In Shape: 152 000€ City of Genk: 214 000€ Staff costs were rather high since there was constant coaching and project management. The project ran for many years.
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## CONCLUSION

The measure 'Humanovation' has demonstrated the innovation value of CCI in industrial companies. It organized different formats to set up this cooperation, ranging from exchange of knowledge/know-how, over long-term coaching trajectories and co-design. Besides product-design, CCI therefore also brought in new approaches in a broader context, namely at the strategic and competitive level of companies as well as in workplace design.

It has proven to be a very profitable cooperation with a lot of added value for the positioning of the region in economic development/innovation terms. Yet, it is clear that an overarching carrying structure responsible for 'matching' the companies with CCI is one of the key elements of success. There is not yet a 'spontaneous' willingness/ability to cooperate. Today 'Humanovation' no longer exists, but there are other organizations which bring together companies at so-called 'Innovation Tables'.

If partners would like to implement this project into their home regions, they should focus on both human and financial capital to enable it to be durable on the long-term. A permanent expert platform that provides coaches taking up the intermediary and interpretive position between companies and CCI would be required.