

POLICY
BOOKLET

RegionArts
Interreg Europe

Designing support measures promoting connections between artists and ICT



European Union
European Regional
Development Fund

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Contact us
@RegionArts
www.interregeurope.eu/regionarts/



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Foreword

The RegionArts project seeks to strengthen the competitiveness of SMEs by developing new strategies to combine technological development with artistic and creative talent, fostering cross-functional mindset and interdisciplinary collaboration. The goal is to make use of the enabled synergies to increase the innovation potential of SMEs, a fundamental keystone of competitiveness.

The project activities intend to reach this goal in various ways:

- Raising awareness among both policy makers and other stakeholders, since there is still a weak understanding of the potentialities offered by arts and non-technological innovation as catalysers of innovation and SME competitiveness;
- Strengthen non-technological innovation (arts, culture, etc.) within regional policy instruments, such as grants, innovation vouchers, etc., as well as potentially non-financial support such as mentoring, incubators and accelerators;
- Promote non-technological innovation in evaluation and management criteria and KPI in policy instruments, as well as to consider arts and non-technological innovation as one of the main key drivers of accelerated growth.

The RegionArts project activities are also enabling a policy learning exchange between the partners of the project's consortium, to inspire and to promote the improvement of each region's policy strategies.

Although policy instruments are investing in qualified and creative entrepreneurship, especially in the fields of the regional S3, still, funded and supported projects from SMEs tend to go for technological investment, neglecting frequently the importance of arts and creativity to their innovation strategy. In this sense, we believe that increased competitiveness is within disruptive innovation through arts and creativity, as a way of differentiation.

This Policy Booklet aims to disseminate some of the lessons learned and insights during the project activities, focusing on Good Practices from the project partners' regions. The list of practices in the booklet is not exhaustive – there are many more good practices that could be presented (and some of which will be available online in the project site).

We believe these case studies are useful for all regions and will strengthen our purpose of creating interregional, pan-European sharing and learning network to enhance the competitiveness of SMEs through arts-driven innovation.

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Introduction

Cultural and Creative sectors occupy a significant place in today's European economy, by contributing to innovation, investment and digital transformation. The Cultural and Creative Industries (CCIs) generate indeed around €509 billion per year, representing 5.3% of the EU's total GDP and employ 12 million full-time jobs (Europe, 2016). In a political context characterised by the questioning of the European project, cultural and creative sectors have the potential to strengthen the European identities, cultural diversity and values; favour the critical thinking and build the bridge between art, culture, business and technology in order to bring the European citizens closer.

Cultural and creative sectors are thus important for ensuring the continued development of societies and are at the heart of the creative economy. Knowledge-intensive (ranging from large, well-resourced and well-connected conglomerates to small, poorly resourced, and poorly connected micro-entities) and based on individual creativity and talent, they act as a catalyst for change in other sectors – and stimulate invention and progress across Europe's diverse cultural landscape. With the emergence of progressively complex, creative and intertwined business models, the cultural and creative sectors are increasingly becoming a decisive component of almost every product and service.

Nonetheless, the CCIs operate in a complex business environment defined both by the standard regulations concerning businesses, as well as issues such as intellectual property rights and taxation across the EU and access to finance and, consequently, markets, remain problematic for several reasons:

- **Lack of expertise in financial institutions to analyze CCI business models;**
- **Poor valuation among financial institutions of the**

intangible assets of CCIs;

- **Lack of data and statistics;**
- **Complexity of culture sector business plans and models.**

The policies and legislation governing these fields, in other words, the regulatory framework, should facilitate artistic creation, cultural diversity, and business activities in the culture sector. The culture sector, like many others, is undergoing considerable and rapid change in the wake of the digital revolution. In response to these changes, governments are increasingly identifying a need for continuous assessment to ensure that the regulatory framework remains fit for purpose.

This Policy Booklet will hopefully serve as an inspiration for those regions and countries that have not yet succeeded in implementing cultural and creative strategies. As the EU budget for 2021-2027 is still being discussed, the RegionArts partners hope that the specific good practices/initiatives here presented can be incorporated into the national development plans and local or regional development strategies.

Cultuur Eindhoven

Program Creative Industries

The goal of the program is to strengthen the creative industries (from education to professionals) and strengthen Eindhoven's impact on the development of the creative industries on a national and international level.



Timescale

2017-2020



Resources

The ministry of OCW and the municipality of Eindhoven reserved €1.4 million for this program



Keywords

- Creative Industries
- Societal challenges
- Collaboration

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Detailed Information

The program has 5 sub-goals from which the last two can be achieved parallel to the other three:

- I. Strengthen and connect the chain: to strengthen the chain of the creative industries, strengthen and connect the talent development top.
- II. Stimulate and broaden innovation: develop new products and methods for a wider target group.
- III. Raise visibility and accessibility: national and international, also outside of the field of creative industries, built networks and generate attention.
- IV. Contribute to current challenges: to give insight into the contribution of the creative industries to current challenges and make these more visible.
- V. Experimenting with policy instruments: to experiment with the way policymakers can facilitate creative industries.

The program targets the potential of Eindhoven as a city of the creative industries that gives designers and artists the opportunity to innovate, be more visible throughout the year and connect with new networks and audiences on both a national and international level. With the pilot projects of the Program Creative Industries, they look for research and experiment. These are projects focussing on a specific (societal) question or need, carried by partners that commit to further development. The projects are an example and if successful suitable for upscaling to other environments and regions.

The way of setting up projects can be in different ways, for instance, pilot projects, challenges and open calls. But Cultuur Eindhoven is also looking into ways that might not be so obvious like accelerators and incubators. Formation of networks, sharing knowledge and working together are important throughout the program, also when it comes to durability after 2020. For each project, suitable partners are being found and arrangements are made when it comes to ownership and responsibility. Organisations are for instance cultural foundations, schools/knowledge institutions, individual makers, policymakers, etc.



Potential for learning or transfer

The program shows the value of the creative industries for the challenges we face as a society. These often-wicked challenges ask for a multi-disciplinary approach and new perspectives. By setting a framework in which projects about these challenges can take place, the program both support these projects to take place and promotes this cross-sectoral approach. An important part of a project is that it should be able to upscale/spread tools or methods to different regions or sectors. The program also researches new ways to facilitate and encourage the development of creative industries. The project could be adjusted to the need/potential of the region. You can change the number of Open Calls and selected projects according to the resources and potential in the region. In this way with limited resources, you can already generate a big impact on the mentality towards multi-sectoral collaboration.



Evidence of success

First pilot project: Reunie 2032

- Goal: stimulate creative artistic and technical talents with young children and prove the value of connections between creative industries and education.
- Reached 248 primary school students in 2 school years
- Delivered: Toolkit with 4 manuals and 7 tools

First research: linked with Reunie 2032

- Research into creativity development of the participating children.
- Used as an input for Reunie 2032 and general the use of digital culture within cultural education.
- Delivered: 1 publication

First Open Call: The Tower of Babel

- Supported 16 makers
- Part of the call was to work in multi-disciplinary teams and create your own assignment within communities.
- Follow-up: some of the teams are being financed to further develop the projects they initiated during The Tower of Babel.

Second Open Call: Materials for the Future

- Supported 5 projects
- Goal: to share and secure knowledge about new uses of materials experiment with new materials (bio-

based / recycling etc), awareness in using these new materials.

- One of the selection criteria is that there should be a collaboration between the applicant and multiple partners.

Second Research: Alumni

- It is often been said that the connection between education and professional practise should be improved. Research is being done to define in what way the connection is insufficient and which interventions are needed to improve this

First challenge: VMBO GO!

- Transforming the needs of schools into actual content via co-creation with designers/digital artists for students of VMBO schools.
- Stimulating schools to give creative industries a permanent place in their program.
- 6 or 7 VMBO schools in Eindhoven.

With this program, Cultuur Eindhoven stimulates multi-disciplinary collaborations between artists and creatives and partners from other fields (depending on the challenge the call is targeted on). Since the challenges the calls focus on – how to build a community, how to share the creative sector's knowledge of new materials – are societal and connect to lots of different sectors, the program shows the value of the creative industries while at the same time promoting multi-sectoral collaboration.



Challenges encountered

One of the first challenges we encountered was difficulty in communicating the intention of the program. Not to the people that (want to) be part of the programme or are part of our community, but to a wider audience. As a foundation, we have a practical website and we use e-mails and social media to communicate with our local community. Our community mostly consists of parties that work in the cultural and creative sector of Eindhoven and its region. However, with the promotion and communication of the PCI programme, we wanted to reach a broader audience. As the project differs both in set-up and topic, it proved difficult to find a consistent and attractive way to distribute the information. We are improving on this by working together with (graphic) designers and partners that use more general communication strategies (e.g. the local marketing organisation of Eindhoven and news-outlets). Still, it remains a challenge to reach a broader audience. In some projects we launched, it was difficult to get the right people or organisations to apply.

PCI is a new programme and the type of calls we set out was new to us as an organisation. Making sure the word goes out to the right people can be challenging. Sometimes initiatives and ideas got to us just after the call had closed. Especially in the beginning, it helps to actively scout for people and projects, however, you want to keep the programme open a wide audience. Creating a balance between open calls and actively looking for proposals that fit the programme proved to be a challenge. Another challenge is to ensure long-term effects or impact on the PCI programme. It is a pilot programme, which creates room for experimentation and failure. However, one of the main objectives is to find projects that can upscale and are broadly employable. We have learned throughout the programme that upscaling is a challenge in the Creative Industries in general, mostly due to financing. Another factor is that, as PCI is focussed on the entire chain of Creative Industries, some projects are focussed on education. Schools can be challenging organisations to work with, due to their straightforward curriculums and schedules. We are experimenting to find ways of creating crossovers and cooperative projects that work both for schools and creatives/creative organisations. Lastly, it turned out to be quite challenging to experiment with

new ways of creating policy and financing projects and organisations. As a relatively new organisation, we have had some difficulties when it comes to the legal side of our operations.

When executing a program commissioned by two different governmental agencies it is wise to consider the legal technicalities when it comes to subsidy such as (written) justification. Furthermore, since we want to encourage experimentation, some projects might not succeed and/or be altered to simply end. This often clashes with the pretty bureaucratic way subsidies work. Finding a balance between this is a challenge withing the PCI programme.



Geographical scope of the good practice

Country: **The Netherlands**
Region: **Noord-Brabant**
City: **Eindhoven**



Author Contacts Info



Organisation in charge of the good practice

Anne Sulman (Policy Officer)
pci@cultuureindhoven.nl



RegionArts Partner Organisation Baltan Laboratories

Marlou van der Cruijssen
(Program Leader)
marlou@baltanlaboratories.org

Research and Innovation funding measures for Cultural and Creative projects

ERD - ROP Axis 1

The Emilia-Romagna Region acknowledged the relevance of Cultural and Creative Industries in its S3 and, starting from 2013, has been dedicating part of its ERDF ROP to support projects that match CCI and technological competences



Timescale

2015-2018



Resources

(invested) 7.167.977,5 €



Keywords

- S3
- Innovation
- CCI
- ERDF

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Detailed Information

Cultural and Creative Industries (CCIs) represent a key player to ignite non-technological innovation and boost “traditional” industrial sectors. However, they tend to overlook the effects of technologies rather than exploiting them as an asset. This is why, since the beginning of 2000, several regional measures have been directed to support CCIs in understanding and making the most of the advantages stemming from KETs. Even though ERDF ROP 2007-2013 had not yet foreseen specific measures for CCIs, several cultural and creative projects received support and funding (Axis 1 - Innovation).

The innovation of that programming period lies in its step-by-step approach towards CCIs: one-off initiatives (EU pilot projects) and deep mapping analysis carried out in that period enabled policy makers to understand the importance of this sector. In fact, they started including creative processes within actions eligible for funding measures dedicated to innovation. Some relevant support measures have been put in place through the ERDF ROP 2007-2013. Among the projects co-funded in this program period, there were some world excellences, as asuch *L'immagine ritrovata*. It is a highly specialised film restoration laboratory and a reference point in the field, due to its methodologies, its constant research and the vast range of activities related to restoration of world cinematographic heritage. In the current program period, the Emilia-Romagna Region has taken a further step and acknowledged the relevance of the Cultural and Creative Industries (CCI), including them in the regional Smart Specialization Strategy 2014-2020. Between 2015 and 2018, 10 strategic industrial research projects were funded, focusing specifically on CCIs and ICT.

The regional overall contribution amounted to 7 million euros, while the organizations involved were 66: 41 enterprises, 25 among laboratories and universities. Among the co-funded projects in the current program period:

- **The SACHER project:** a project: an innovative open-source cloud platform for managing the entire life cycle of tangible Cultural Heritage.
- **LUME PLANNER project:** a tool used to plan trips and cultural visits in historical places, museums, artisan shops, artistic events within the Emilia-Romagna Region. It provides details on mobility and recommendations based on the context and location of the user.



Potential for learning or transfer

All regions participating in the RegionArts project and a vast majority of EU regions, have foreseen a Smart Specialization Strategy reflecting the needs and expectations of their territory in terms of innovation and economic development and have access to ERDF. Some of them (15 out of 168 NUTs 2) have included, among other sectors, Cultural and Creative Industries. A tested funding model supporting projects combining ICT and CCI, such as the one that is currently being tested in Emilia-Romagna, is highly replicable in other regions and can be remodelled according to the specificities of each single EU region.

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Evidence of success

Projects funded within this measure, as the *L'immagine ritrovata* Lab, have proven to be excellences in their respective fields and have become self-sustainable in the long run. The Emilia-Romagna Region has implemented an open monitoring system highlighting the main outcomes of each project in terms of private funds raised, human resources employed and results achieved. Projects supported in the current reporting have been evaluated and have showed positive outcomes. All in all, among the results obtained in the current program period targeting CCIs: more than 200 projects funded, 6 patents, 24 start-ups and 38 research labs supported for an overall contribution of 25 ml € by the Axis, and around 50 ml € of private funds leveraged.



Challenges encountered

CCIs need specific support measures: smaller contributions, evaluation of intangible assets and non-technological innovation. Policy makers designed a new approach to ensure that CCIs get involved in innovation projects: this will need further fine-tuning for better results in the future.



Author Contacts Info



Emilia-Romagna Regional Government

Morena Diazzi (General Director of Knowledge Economy, Employment and Entrepreneurship for the Emilia-Romagna Region)

RegionArts Partner Organisation

ART_ER

Barbara Busi (High Technology Network Manager ART-ER)
Barbara.busi@art-er.it



Geographical scope of the good practice

Country: **Italy**
Region: **Emilia-Romagna**
City: **N/A**

Kratki spoj

(Short Circuit)

The purpose of the project is to enable students to work in an interdisciplinary, cross-sectoral context. The project's target groups are art and art history students along with the students of electronics, computing sciences and biology, allowing them to work together to develop the concept of an artwork, its realization and production.



Timescale

2018 – ONGOING



Resources

Croatian Ministry for Demography, Family, Youth and Social Policy- 70 000 KN (cca 10 000 EUR) & Croatian Ministry of Culture 20 000 KN (cca 2,5 000 EUR)



Keywords

- Student
- High education
- interdisciplinarity
- Art
- Contemporary art
- Art production
- Collaboration

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Detailed Information

The project offers students practical experience in curatorial work and art production with an emphasis on contemporary developments in artistic practices that can be found at the intersection with science and technology. Also, along with trying to offer practical experience that is missing in higher education in Croatia, the project also focuses on interdisciplinary collaboration offering an alternative, collaborative model of studying art (history) and working in art production.

The interdisciplinary project Short Circuit has been built upon the idea of introducing students into practical multi-disciplinary work through an intensive workshop where students of different professional and scientific backgrounds design and perform one or more group projects developed from a topic that is complementary to the current exhibition of one of the KONTEJNER's triennial festivals. The work process is mentored by professionals from selected areas to direct students and give them the structure within which to develop their own ideas. The mentors are there every step of the way, letting students come up with ideas and brainstorm while leading them towards a well thought out concept based on their group work and providing a reference to what can be done in a certain amount of time and what should be done as an extension of the work. Main stakeholders and beneficiaries of the practice are students, mentors, visitors of KONTEJNER's festivals, faculty staff, public.



Potential for learning or transfer

The main objective of the project is to develop a new audience of independent cultural events and programs by bringing contemporary interdisciplinary artistic tendencies to people with different scientific backgrounds. Throughout the project, the participants were able to engage in critical discussions, develop a concept of the artwork, write and edit a publication, realize and produce an exhibition, present the project to new audiences. The project offers an alternative model based on collaborative work rather than individual efforts. It can be interesting to different regions and organizations which can adapt the content according to their needs. So, the initiative started in art and attract others (ICT, science...), hopefully, in the future, it will be the other way around. Developing society that in college recognize and accept benefits from cross-sectoral work may contribute to the innovativeness later on. This is a good example for SMEs who are thinking about different approaches to solving their problems as well as for policymakers which are creating programs to fund these types of collaboration.



Author Contacts Info

Organisation in charge of the good practice



KONTEJNER | Bureau of contemporary art praxis.
Klara PETROVIĆ
(Curator and Project Manager)
klara.petrovic@gmail.com

RegionArts Partner Organisation



Enter Koprivnica d.o.o.
Martina MAK
(Director of Enter Koprivnica)
martina@inkubator.info



Evidence of success

Introduction of new associates from fields such as electronics, IT, biology, PR, etc., defined unique methodology for interdisciplinary work with a group of students from different backgrounds, produced, exhibited and presented artwork, realized workshops on curatorial practices, workshop on the topic of cultural events promotion and audience development led by a communication expert, written, edited and printed publication including a description of the project, photographic documentation, presentation of the project at different educational, cultural, and art institutions.



Geographical scope of the good practice

Country: **Croatia**
Region: **Continental Croatia**
City: **N/A**

Research – Create – Innovate

State aid action – Greece

RESEARCH – CREATE – INNOVATE state aid action aims to strengthen business investment in R&I and develop synergies between enterprises and research organizations.



Timescale

March 2017 – Ongoing until December 2023



Resources

Public budget 542,5 million euros, co-financed by Greece and EU – ERDF



Keywords

- RIS 3 Innovation
- Quadruple helix
- ICT
- CCIIs
- SMEs
- RTDI

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Detailed Information

RESEARCH – CREATE – INNOVATE state aid Action, in line with national RIS3 of Greece, aims to increase business initiatives and partnerships, to develop innovative entrepreneurship, to support economic growth based on knowledge by increasing research-related jobs and integrating new knowledge and innovation into existing or new products, services, production systems and value chains and linking research to market and economy needs.

RESEARCH – CREATE – INNOVATE supports RTDI projects under Reg 651/2014 (articles 25, 19, 28) and is deployed into four interventions:

- I. Research and Innovation by enterprises**
- II. Synergies between enterprises and Research Organisations**
- III. Exploitation of research results**
- IV. Seal of Excellence.**

Potential beneficiaries are enterprises of any legal form, registered in Greece or in any other Member State (undertakings in difficulty are excluded.) and Research Organizations (Universities, Research Institutes, Public Bodies). The evaluation criteria (Excellence, Implementation and Impact) are aligned with the criteria used for H2020 projects. All the main stakeholders of the quadruple helix (entrepreneurs, researchers, national and regional authorities and the civil society) were involved in Entrepreneurial Discovery Process (EDP) through Innovation platforms and bottom – top broad consultation. Culture - Tourism - Creative Industries is one of the Key domains supported in Greece during 2014-2020 while ICT sector is present in almost all the priorities of CTCI as an enabler.



Potential for learning or transfer

i. Innovation Platforms are the core of the broad consultation process at national level. This open structure coordinated by GSRT, was created for each Key domain and all the main stakeholders participated to exchange information and opinions about relevant RIS3 priorities and contribute to its update for the 2nd call.

ii. The call for proposals included all the relevant and necessary information for the potential beneficiaries [i.e. eligibility, aid intensity, evaluation criteria and procedure, submission forms, terminology, implementation and monitoring of projects, payments of public funding].

iii. The evaluation criteria are aligned with those used for Horizon 2020 and well known to the Greek Research community.

iv. Combination of articles 25, 19, 28 of Reg 651/2013 with relevant eligible costs provided flexibility to the beneficiaries.

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v. Simplified Cost Option (15% overheads on the eligible personnel costs) was incorporated in the 2nd call.

vi. Mobilization and support of all potential beneficiaries was achieved via effective publicity through info-days, extensive use of internet and social media, collaboration with multipliers of information, FAQs, manuals for the submission of proposals via the State Aid Information System.



Evidence of success

The great interest expressed through the number of applications [2426 proposals submitted at the 1st call of 2017 requesting 1395 m€ and 2912 at the 2nd call of 2019 requesting 1736,7 m€ public funding] led to the allocation of additional funding (initial public budget 280 m€ – current budget 542,5 m€).

The objective to mobilize the enterprises to participate in RTDI activities has been fulfilled and the highest participation came from Small and Very Small enterprises (68%).

Today, 595 projects of the 1st call are funded in all key domains with a public budget of 323,4 m€ [including 91 projects for CTI with a public budget of 42,6 m€]. Proposals of the 2nd call are under evaluation.



Challenges encountered

Two main challenges encountered:

i. GSRT implemented and coordinated the Entrepreneurial Discovery Process (EDP) for RIS3 through the bottom – top broad consultation, Innovation platforms, workshops, effective steering groups, well-documented background material and synthesis reports.

ii. The identification of undertakings in difficulty in order to exclude them proved to be a highly complicated and time-consuming process.



Geographical scope of the good practice

Country*: **Greece**

Region: **N/A**

City: **N/A**



Author Contacts Info

Organisation in charge of the good practice

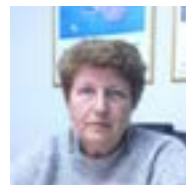
Management and Implementation Authority for Research, Technological Development and Innovation Actions

Eleni POULAKAKI
lelapoul@gsrt.gr

RegionArts Partner Organisation

Business and Cultural Development Centre

Poppy OIKONOMOU
(Task Manager)
oikonomoup@e-kepa.gr



Lapland Centre of Excellence for Research, Development and Innovation

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(Arctic Smartness RDI -Excellence (ASR))

The Arctic Smartness RDI-Excellence (ASR) project establishes the Lapland Regional Research, Development and Innovation Centre of Excellence. The centre serves businesses in the service/product development cycle, from helping to develop ideas into products to commercialising innovations. This is achieved by a boundary-crossing RDI collaboration structure that brings together the research organisations, development environments and RDI actors in the region.



Timescale

09/2018-12/2020



Resources

€ 302 158



Keywords

- Innovation ecosystem
- Multidisciplinary collaboration
- centre of excellence
- smart specialization

Detailed Information

In Lapland, there is long-term cooperation between industry and public organisations. Yet, the structure of companies varies a lot and sets complex conditions for regional development or implementation of smart specialisation initiatives. In many countries, the implementation of Smart specialisation is led by large companies but the basis in Lapland is made mainly by public organisations. ASR project activities are more focused on the developmental preconditions of SME's which makes visible the progressive regional development.

The ASR development initiative is a direct output of activities and the results of previous Arctic Smartness Portfolio (ASP) and Arctic Smartness Excellence (ASE) ERDF projects. These projects were instrumental to the implementation of the Lapland's Smart Specialisation Strategy into action. The objective of the ASR project behind the practice is to set up the Lapland regional research, development and innovation centre of excellence. It jointly uses common research infrastructures, exceeds the traditional limits of sectoral research, generates strategic work for the benefit of the region and is international. Together with its "sister" project Arctic Smart Growth (ASG), a SMEs' Growth and Internationalisation ERDF project, the goal is to increase the SMEs' research, development and innovation activities and improve companies' opportunities to utilise EU funding and international networks more effectively. The region's strong research institutions implement the ASR project: Natural Resources Institute Finland, Geological Survey of Finland, Lapland University of Applied Sciences and the University of Lapland. At the same time, these administratively separate research centres are matched working more closely together in the fields of RDI-development and regional development. A practical roadmap defines operators, cooperation models, roles of research in RDI-activities and common use of research and development infrastructure. This creates an organisational boundary-crossing cooperation structure of research and multidisciplinary strategic research groups together with the companies. The ASR project's main features are on RDI-based innovation cycle management and identification of readiness levels of technologies (TRL) including services and social entrepreneurship. Together with Arctic Development Environments Cluster, the focus is on systematically advancing the development of ideas, products, services and technologies towards the market and supporting the market uptake is the way for RDI-based innovations and innovation management.

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The research groups and enterprises produce concrete billets of RDI-projects and ideas for further development to make new products and services as the final products within the regional innovation cycle. To this end, the TRL acceleration service model and its interfaces with targets and stakeholders are built and tested. Concrete results are imposed for the businesses and the stakeholders, and they are used in the business and production processes in the form of a digital service portal with defined service packages available. The project increases the international level know-how of innovation ecosystems, including financing, and takes advantage of the networks and experiences from elsewhere.



Potential for learning or transfer

The practise builds on the collaboration model constructed in previous smart specialisation projects. Work of ASR has a strong relation to the operational environment and needs of the region of Lapland. Yet, the created model not only enhances the use of developmental environments as a tool for business but also enables the utilisation and combination of current know-how and broadens the developmental potential of innovations in general. The benefit comes from creating a long-term collaboration model that enables multidisciplinary cooperation including all regional RDI actors including ARTS and ICT sectors. The model offers the potential to be even more focused on the utilisation of especially integrating design to ICT as a common cross-cutting combination for digital development projects assessing better the future need of all business sectors. In general, the model can be seen offering a great potential especially when linked cluster ecosystems, business development centres and startup hubs enabling the rapid growth via RDI environments and networks.



Evidence of success

ASR project itself is yet on halfway but a linear model through smart specialisation implementation projects have shown that the network governance model as a background infrastructure is a basis of new working habit. It's been proven for example via collaboration and capacity building of different sectors and international funding that have increased as a result of implementation projects. Cluster work in earlier implementation projects was not completely clear for SME's but in this project, the focus is to strengthen the link between SMEs and public organisations. There have already been a few successful pilots with companies during the ASR project which have shown that there is a need for the collaboration that enables bigger and more agile development projects and that the developed model works. Arts and ICT have been in several discussions and included in a few services offers but the realisation of this cooperation is yet postponed for the year 2020. The cross-cutting nature of both sectors has been identified in the model of the centre of excellence aiming to boundary-crossing cooperation structure. This offers a lot of possibilities for arts and ICT collaboration on a wide scale being able to serve better together with other sectors. For SME's this opens doors to connect with the development facilities, know-how and networks as well as more funding opportunities. A practical funding guidebook created and published under the ASG project has already been recognised as a much needed and very useful tool by business advisors and companies. This work will be linked and modified to the service portal being developed under the ASR project and make it even more easily approachable and effective tool for SMEs.



Author Contacts Info

Organisation in charge of the good practice

University of Lapland

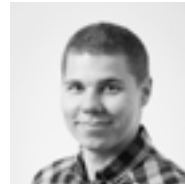
Paula Kassinen
(Project Manager)
paula.kassinen@ulapland.fi



RegionArts Partner Organisation

University of Lapland

Samuel Ahola
(Coordinator / Project Manager)
Samuel.Ahola@ulapland.fi



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Geographical scope of the good practice

Country: **Finland**
Region: **Lapland**
City: **Rovaniemi**

High Tech Business

ROP ERDF/FSE Action 1.3.1. Financing of innovative start-ups that contribute to RIS3 implementation.



Timescale

21 April 2017 – 24 January 2019



Resources

The public call had an overall budget of € 3 mln., later integrated with another million because of the several applications received.



Keywords

- Technology
- Innovation
- Research
- Startup

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Detailed Information

The action aimed at increasing the level of innovation in the regional economic system (Molise Region is a “Moderate innovator” according to the Regional Innovation Scoreboard 2019) and at facing youth unemployment, especially of young people that despite high qualifications too often are obliged to emigrate to find a job. More precisely grants have been assigned to innovative startups (established by no longer than 36 months), or to people willing to establish a new innovative startup, in order to support the implementation of business plans in one of the RIS3 areas (agri-food; cultural and creative industries, tourism, life science, ICT). The business plan had to include “experimental development” and “results’ industrialisation” activities. Moreover, it had to respect at least one among the following requirements:

- I. significant technological contents and in terms of innovation;
- II. development of products, services or solutions related to the digital economy;
- III. economic exploitation of results stemming from the research system, both public and private.

The plan had to cost at least € 20.000,00. The grant could cover up to 50% of eligible costs, 60% in case of application of priority criteria’s (companies composed entirely by people under 40 or by women or with the presence of people with PhD and recent experience abroad). The maximum grant that could be assigned was €100.000,00, €120.000,00 case of application of the above-mentioned priority criteria.



Potential for learning or transfer

High Tech Business has been a very positive experience for the Molise Region. Among its “key success factors” first the focus on RIS priority areas in order to stimulate business ideas in sectors where Molise can count on more competitive advantages or concrete growth potential. Very important also the involvement of a specialised subject able to deeply assess, also through personal interviews to the applicants, the level of innovation of the projects submitted as well as their concrete feasibility. Moreover, the web application used for submitting proposals made the application procedure rather “friendly”. Finally, for the business ideas that go the design phase an assistance package will be provided through an incubator. In fact, the Hight Tech initiative foresees also the valorisation and relaunch of a business incubator, based in Campochiaro (very close to Campobasso), in order to support the shift of this structure from a center that provides general services to businesses into an Innovation-Based Incubator (IBI). We consider that this experience has a high level of scalability (it could be extended to other sectors) and transferability towards territories with a level of development and innovation similar to Molise.



Geographical scope of the good practice

Country: **Italy**
Region: **Molise**
City: **Campobasso**



Evidence of success

The call has had a great success and about 60 applications have been received. About 40 projects have been financed, mainly in the ICT sector followed by agri-food. Among the projects financed in the cultural, creative and tourism industries it is worth mentioning the startup “Stage driving” for its clear link between ICT, from one side, and art, culture and leisure activities from the other side. In fact, Stage driving has developed a mobile app for ride sharing that permits people to get in touch with other people with similar artistic and cultural interests and to share the expenses, but, most of all, to share artistic and cultural experiences (e.g. going together to a concert, to a museums or an exhibition, etc.). To sum up, this startup clearly tries to respond to growing artistic and cultural needs through ICT and according to principles of “sharing economy”. Further developments may emerge in future, also by involving artists in product development and promotion.



Author Contacts Info

Organisation in charge of the good practice & RegionArts Partner

MOLISE REGION - Business Internationalization Office
Patrizia NIRO
(Interim Office Manager)
niro.patrizia@mail.regione.molise.it



PORTO DESIGN FACTORY

The PORTO DESIGN FACTORY project consists of an integrated set of activities whose main objective is to establish mechanisms efficient and effective communication and transfer of R&D results from Universities and Research Centers into the business ecosystem, assuming that this interaction is absolutely fundamental in the process of business innovation and in the correct implementation of Cohesion policy.



Timescale

21 April 2017 – 24 January 2019



Resources

The public call had an overall budget of € 3 mln., later integrated with another million because of the several applications received.



Keywords

- Technology
- Innovation
- Research
- Startup

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Detailed Information

The PORTO DESIGN FACTORY (PDF) project consists of an integrated set of activities whose main objective is to establish mechanisms efficient and effective communication and transfer of R&D results from Universities and Research Centers (we highlight the role of CERN's technology enhancement and the competencies of Stanford University and Aalto University) into the business ecosystem, assuming that this interaction is absolutely fundamental in the process of business innovation and in the correct implementation of Cohesion policy.

This project adopts a collaborative innovation perspective, involving companies, institutions of the Scientific and Technological System (national and users), fostering an open and balanced innovation process between science-led and user-driven combining Science, Technology, Innovation modes with Doing, Using, Interacting (DUI) modes. Thus, it is intended to implement an experimental system of knowledge transfer based on co-creation, co-development and acceleration of innovative products and services, oriented towards interdisciplinary work, applied research and collaboration multidisciplinary approach, meeting business challenges in terms of product innovation, with emphasis on the intersection between symbolism (creativity), synthetic knowledge (technology and engineering) and the market, to foster innovation and product differentiation based on design. In this sense, the project fully fits in with the philosophy of the intelligent specialization domain "Culture, Creation and Fashion", focusing on the realization of technology transfer in markets associated with "design-based consumer goods". In this, we underline the importance of

partnerships and effective collaboration agreements negotiated with Stanford University, Aalto University and CERN to implementation of knowledge and technology transfer programs based on the “Stanford Product Innovation”, “Product Development project” and “Challenge Based Innovation”. The involvement of Northern region companies (e.g. SONAE) and their central role in Project piloting reinforces the potential impact, improves the university/company articulation. The project also has a framework for advanced production systems as challenges and programs for product innovation mentioned above will involve the use of multidisciplinary engineering, electronics and ICT knowledge to promote technology transfer to equipment producers and specialized equipment suppliers in the region, creating the technical and industrial solution that can, in parallel, realize the product innovation developed under this project.

The PDF project is thus a catalyst for a culture of experimental innovation based on “passion-based learning”, aiming to foster a culture of development and technology transfer, in full partnership with companies, where the focus is the development of an interdisciplinary entrepreneurial culture, through a coherent scientific project, which enables the reinforcement of technology transfer to the business sector and the creation of high added value in the design-based consumer goods sectors. The creation of this Sectoral and Regionally Delimited innovation system is part of the Regional Research and Innovation Strategy for Northern Intelligent Specialization (RIS3 Regional), with a special focus on nuclear ii. Culture, Creation and Fashion, but with clear impacts also in the field of “Advanced Production Systems” as part of the development of technologies to support the product innovation of user participating sectors in the above innovation programs.



Potential for learning or transfer

This project adopts a collaborative innovation perspective, involving companies, institutions of the Scientific and Technological System (national and users), fostering an open and balanced innovation process between science-led and user-driven combining Science, Technology, Innovation modes with Doing, Using, Interacting (DUI) modes. Thus, it is intended to implement an experimental system of knowledge transfer based on co-creation, co-development and acceleration of innovative products and services, oriented towards interdisciplinary work, applied research and collaboration multidisciplinary approach, meeting business challenges in terms of product innovation, with emphasis on the intersection between symbolism (creativity), synthetic knowledge (technology and engineering) and the market, to foster innovation and product differentiation based on design. Being a collaborative based project and built based on knowledge sharing and exchange of experiences within the diverse networks involved, we believe that with this approach this is an example of good practice to apply in different regions with diverse contexts.



Evidence of success

Focusing on the realization of technology transfer in markets associated with “design-based consumer goods”, we underline the importance of partnerships and effective collaboration agreements negotiated with Stanford University, Aalto University and CERN to the implementation of knowledge and technology transfer programs based on the “Stanford Product Innovation”, “Product Development project “and” “Challenge Based Innovation” programmes.

The involvement of Northern region companies (eg. SONAE) and their central role in Project piloting reinforce the potential impact and improved the university/company articulation.

The project also has a framework for advanced production systems as challenges and programs for product innovation mentioned above that involve the use of multidisciplinary engineering, electronics and ICT knowledge to promote technology transfer to equipment producers and specialized equipment suppliers in the region, creating the technical and industrial solution that can, in parallel, realize the product innovation developed under this project.



Geographical scope of the good practice

Country: **Portugal**
Region: **North Portugal**
City: **Porto**



Author Contacts Info

Organisation in charge of the good practice & RegionArts Partner



Porto Design Factory
Ana FONSECA
(Guest Lecturer
& Scientific coordination)
ana.fonseca@pdf.ipp.pt

CICI

Call for Innovation with the Creative Industries

Bringing together companies & research organisations with the creative sector to co-create on innovation leads to a clear win-win for both



Timescale

Apr 2013 - Apr 2014
Apr 2014 - Apr 2015



Resources

Resources
In total €1.46 million was spent: €1.31 million on grants and €150.000 on managing the process, communication & marketing. There was approx. €927.000 of co-financing by the selected companies. In total 218 person-days were spent on the project



Keywords

- Co-creation,
- Cross fertilisation
- Creative industries

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Detailed Information

The Call for Innovation with the Creative Industries (CICI) was an open call set up by Flanders DC and IWT (Now part of Flemish). In CICI companies and research organisations that wanted to collaborate the creative industries¹ on co-creating an innovative product, service, artwork, performance or study could apply for a grant up to €50.000. This grant was to be used to pay the creative or creative company. Depending on the size and type of the applicant, the project could get between 50-100% funding. The applicants could be from all kinds of sectors (so not limited to ICT). Many selected projects did, however, have an ICT focus at its core. There were two calls for projects where a roadshow across various locations in the region introduced this new type of call to interested parties. Applications were analysed by a jury which could only attribute a grant to approx. 40% of the applications due to the high interest in the call. In total €1.31 million euro was attributed to the selected projects. Each project was guided by a process facilitator who managed the collaboration between two or more partners coming from completely different worlds.

The reason to initiate CICI was the challenge Flanders DC and IWT faced to convince companies to collaborate with creative industries on innovation projects. Both believed such collaboration could be very beneficial to companies to create a key differentiator with competitors: the players of the creative industries are often leading in using new technology (especially in ICT), they were amongst the first to be confronted with the new online business models, and creatives often do have the ability to come up with new, creative solutions or ideas. On the other hand, it would give the actors from the

¹ Creative industries according to definition in Flanders: Fashion, Design, Gaming, Music, Audio-visual Industries, Architecture, Performing Arts, Visual Arts, Media, Communication & Marketing, Heritage

creative industries the chance to broaden their network and market and to get access to technology or research insights they would never be able to use on their own. CICI had to provide enough good practice cases to be used to convince companies to invest in such collaboration.



Potential for learning or transfer

Globally the challenge of convincing companies in traditional sectors or researchers and scientist to collaborate on innovation with artists, creatives or creative companies is big. They often do not see the direct return on investment or potential. For this one has to “forcibly” create best practices that can convince those companies or researchers. This is not limited to Flanders but applicable everywhere. With the incentive of the grant and the guidance by process facilitators, CICI was able to convince over 100 applicant companies/organisations to explore such collaboration. So, the call on its own already created much more interest in the co-creation process. The selected 32 cases were later on used in communication on the cross-fertilisation potential. It gave “working together with the creative industries” a face. It showed the concrete possible Return on Creativity. CICI has the processes (from communication, selection, follow up of projects) all worked out. These processes are easily transferred to another region or country.



Evidence of success

In total 32 projects were funded. All but two were finished and a bug number has led to products/services being introduced in the market. A short introduction to the 32 projects can be found here: <http://cici.flandersdc.be/?slide=0> (dutch only). From apps to tackle Bi-Polar condition to portable hologram players, to a sculpture that automatically transfers light beams into sound and music.



Challenges encountered

At the beginning of the first call, the projects lacked ambition. They were more client-vendor projects (development of website). We had to alter the communication to ensure we were getting real innovative projects where the creative (company) was not just a vendor but a real co-creating partner.



Geographical scope of the good practice

Country: **Belgium**
Region: **Flanders**
City: **Leuven**



Author Contacts Info

Organisation in charge of the good practice

Flanders District of Creativity vzw (Flanders DC)

Carlo VUIJLSTEKE
(Senior Project Manager)
carlo.vuijlsteke@flandersdc.be



RegionArts Partner Organisation

Startup Europe Regions Network

Andreia Mendes
(Project Assistant and
Communication Support)
andreia.mendes@startupregions.eu



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BOOKLET**



Designing support measures promoting connections between artists and ICT

**Scientific and technical coordination:
POLITÉCNICO DO PORTO**

Luis Miguel Pinho
lmp@sc.ipp.pt

Ana Fonseca
ana.fonseca@pdf.ipp.pt



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