



Project CROSSINNO

WP3 - The cross-fertilization model

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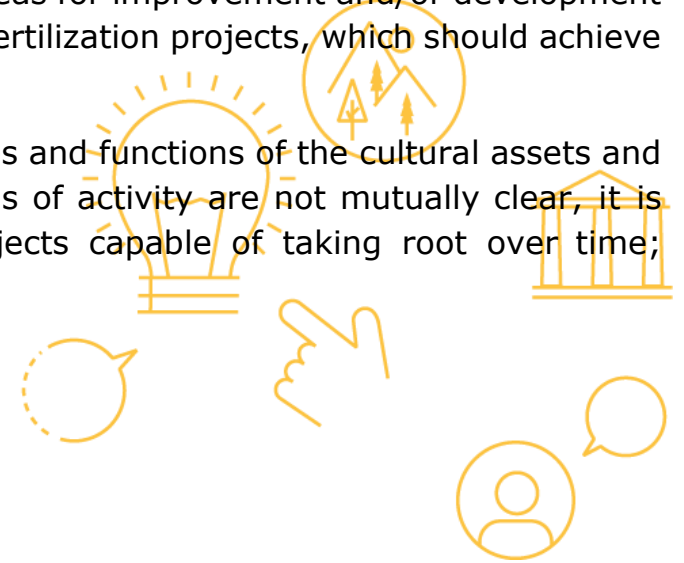
Premise

While it is essential to broaden the application of the following model between natural and cultural assets, it is left open to the partners the possibility of choosing which asset to focus on. The FVG AR proposes the following methodology, and will focus on the analysis of the museums that are located in the mountain area.

The structure of the cross-fertilization model

The cross-fertilization model was developed in 8 consecutive stages:

- 1) Mapping of the Cultural and Creative Industries (CCIs) on the regional territory and of traditional small-medium enterprises at local level, to identify the professionals/enterprises/subjects belonging to the ICC and SMEs potentially involved in the cross-fertilization processes;
- 2) Identification of cultural assets involved in the pilot project, motivating the selection criteria and favouring the dissemination potential of the results obtained;
- 3) Choice of tools for assessing the cultural asset's performance, to identify areas for improvement and/or development and obtain the KPIs necessary to evaluate the legacy and effectiveness of cross-fertilization projects, which should achieve objective results and measurable over time;
- 4) Definition of the cross-fertilization areas, identifying the activities, processes and functions of the cultural assets and ICCs and SME companies involved in the cross-fertilization projects: if the areas of activity are not mutually clear, it is difficult, if not impossible, to conceive mutually useful cross-fertilization projects capable of taking root over time;



- 5) Conduction of a detailed benchmark analysis for the identification of design formats and cross-fertilization models between cultural assets, ICCs and SMEs already successfully tested in recent years, to guide and pre-select the project ideas;
- 6) Project matching: definition of the areas and objectives of the cooperation, definition of the engagement modalities of the ICC and SME partners, choice of pitching formats and project selection, budgeting and time scheduling;
- 7) Development of pilot projects, articulating, where possible, at least 1 project of national relevance, 1 on a regional scale, 3 on a local level;
- 8) Identification of the methods for assessing the impacts and legacies of the pilot projects, for auditing the progress and, once the projects are concluded, reporting the results to the stakeholders.



1. Mapping of the ICC on the regional territory

The term "Cultural and Creative Industries" includes a plurality of meanings and definitions, both at a conceptual level and with reference to the determination of the sectors involved. For this reason, it is necessary to clarify the various formulations, otherwise it is difficult to talk about cross-fertilization: to establish what is "cross" one must know the areas and boundaries of the different sectors involved.

Within the CROSSINNO project, the ICCs present in the regional territory were mapped through three tools:

1. The extraction from the regional Chamber of Commerce database, according to ATECO codes (for Italian Partners only)
2. A search through the professional social network LinkedIn
3. The selection of the realities included in regional databases

The selection of the sectors included in the ICC perimeter, implemented starting from the standard classification of national economic activities (ATECO), allows to adopt homogeneous criteria¹.

¹ Several previous experiences have used this approach to circumscribe cultural and creative industries at regional and national level, in particular we refer to:

- 2019 –Symbola & Unioncamere reports
- 2017 – Della Lucia M. & Segre G., "Il perimetro di industrie culturali, creative e turismo: specializzazioni e implicazioni di policy in Italia" (152 ATECO codes)

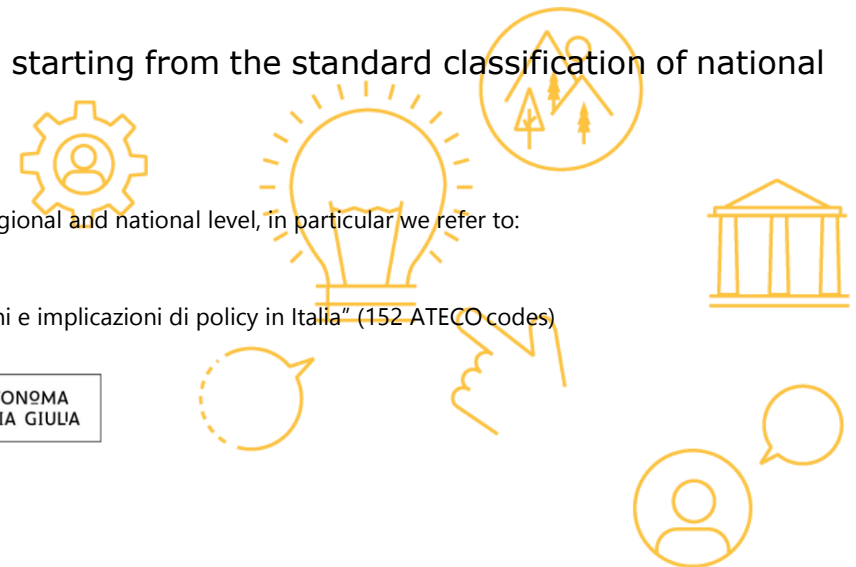
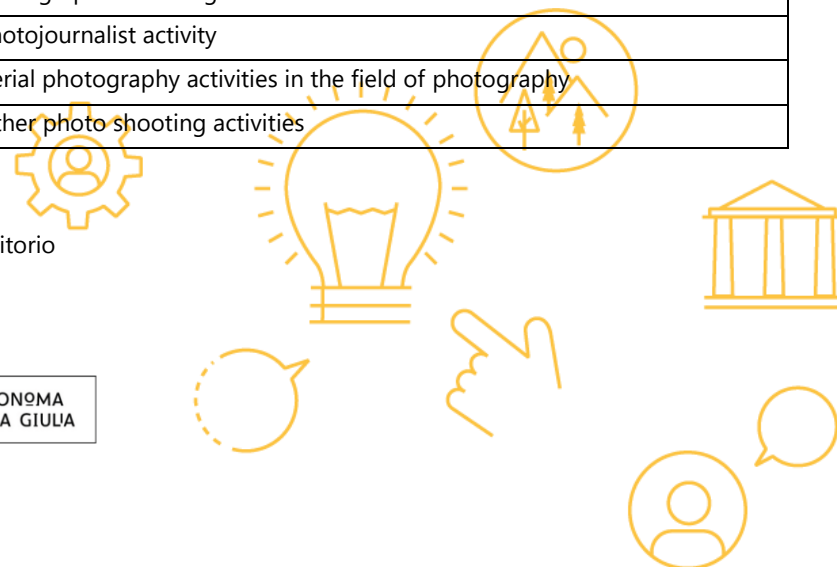


Table 1. List of ATECO codes referred to the ICCs used for the local mapping.

CODE	DESCRIPTION	CODE	DESCRIPTION
13.20.00	Weaving	60.20.00	Programming and television broadcasts
16.10.00	Cutting and planing of wood	63.12.00	Web portals
16.29.19	Manufacture of other miscellaneous wood products (except furniture)	63.91.00	Press agency activities
16.29.30	Manufacture of articles of straw and plaiting materials	63.99.00	Other information service activities
18.11.00	Newspaper printing	70.21.00	Public relations and communication
18.12.00	Other press	71.11.00	Activities of architectural firms
18.13.00	Preparations for the press and the media	73.11.01	Creation of advertising campaigns
18.14.00	Bookbinding and related services	74.10.10	Fashion and industrial design activities
18.20.00	Reproduction of recorded media	74.10.20	Activities of graphic designers
23.19.20	Handmade and blown glass processing	74.10.21	Activities of graphic designers of web pages
23.41.00	Manufacture of ceramic products for domestic and ornamental purposes	74.10.29	Other activities of graphic designers
23.70.20	Artistic processing of marble and other related stones, mosaic works	74.10.30	Activities of technical designers
25.99.30	Manufacture of iron, copper and other metal objects	74.10.90	Other design activities
47.61.00	Retail sale of new books in specialized stores	74.20.10	Photographic shooting activities
47.78.31	Retail sale of art objects (including art galleries)	74.20.11	Photojournalist activity
58.19.00	Other publishing activities	74.20.12	Aerial photography activities in the field of photography
58.21.00	Edition of computer games	74.20.19	Other photo shooting activities

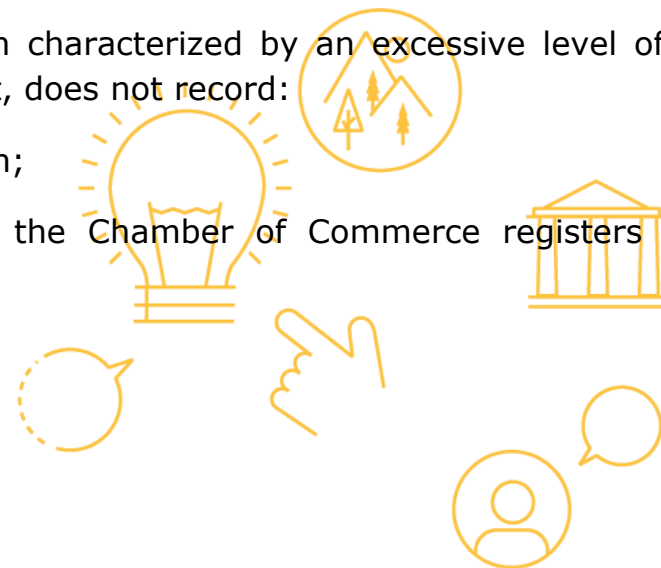
- 2014 – Research by AUR Regione Umbria (82 ATECO codes)
- 2012 – Report CULTURA&CREATIVITÀ by ERVET – Emilia-Romagna Valorizzazione Economica del Territorio
- 2009 – Istituto Tagliacarne, “Il sistema economico integrato dei beni culturali” (138 ATECO codes)



58.29.00	Edition of other packaged software (excluding computer games)	74.20.20	Photographic laboratories for development and printing
59.11.00	Film, video and television program production activities	74.90.93	Other technical consultancy activities
59.12.00	Post-production activities for films, videos and television programs	79.90.11	Ticket services for theatrical, sporting and other entertainment events
59.13.00	Cinema, video and television program distribution activities	82.30.00	Organization of conferences and fairs
59.14.00	Cinematographic projection activities	85.52.01	Dance courses
59.20.10	Edition of sound recordings	85.52.09	Other cultural background
59.20.20	Printed music edition	90.01.00	Artistic representations
59.20.30	Sound recording studios	90.01.01	Acting activities
60.10.00	Radio broadcasts	90.01.09	Other artistic representations
90.02.0	Support activities for artistic performances	90.04.00	Management of theaters, concert halls and other artistic structures
90.02.01	Rental with operator of structures and equipment for events and shows	91.01.00	Libraries and archives
90.02.02	Activities in the field of directing	91.02.00	Museum activities
90.02.09	Other support activities for artistic performances	91.03.00	Management of historical places and monuments and similar attractions
90.03.02	Conservation and restoration of works of art	94.99.20	Activities of organizations pursuing cultural and recreational purposes
90.03.09	Other artistic and literary creations		

This approach is aimed at giving concreteness and operability to projects often characterized by an excessive level of abstraction, however it does present some limits. The ATECO classification, in fact, does not record:

- pure artists and creatives who don't belong to a corporate organization;
- freelancers and self-employed workers who are not registered in the Chamber of Commerce registers (considering that the tendency rate of non-registration tends to increase);



- innovators / edging professionals not yet classifiable (for Italian partners: the ATECO classification dates back to 2007);
- creative hubs and cultural incubators, which often have misleading classifications.

Furthermore, most of the subjects operating in the field of ICCs:

- normally do not operate through corporate structures and often not even with VAT numbers; when they do (e.g. in the form of social enterprise or benefit enterprise) it suffers the chronic indeterminacy of national implementation regulations);
- practice multi-activity by necessity or choice, making it difficult to locate individual classes and problematic the identification of the prevailing one;
- has high mobility, both nationally and internationally, which often makes irrelevant the choice of the workplace or the application of geographically rigid identification criteria, given that a large part of the income is generated by non-regional customers;
- denotes physiologically a very high birth/mortality rate.

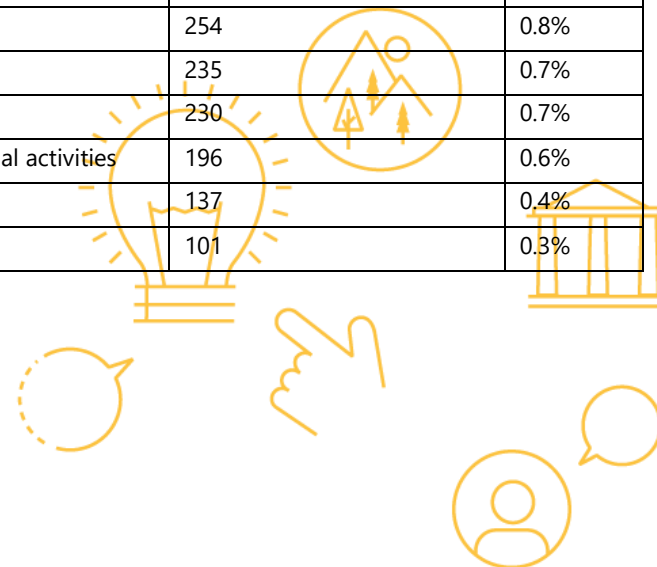
Chamber of Commerce data and/or those taken from national accounts, cannot profile the emerging professions in a complete and updated way, nor they take into account the most innovative enterprises and individuals capable of activating cross-fertilization processes. For these reasons, another research was conducted, intersecting the ATECO mapping with



the examination of the professional social network LinkedIn, which maps creative professionals in the regional territory by offering a quantification based on self-determination criteria of the job title and the sector of belonging.

Table 2. Example: number of professionals registered on LinkedIn and registered in the Friuli-Venezia Giulia Region in the ICCs.

Sector	Professionals registered	% of tot	Sector	Professionals registered	% of tot
Furniture	4,845	15.2%	Print	577	1.8%
Architecture and planning	2,980	9.4%	Entertainment	544	1.7%
Marketing and advertising	2,529	7.9%	Textile	528	1.7%
Accessories and fashion	2,388	7.5%	Management of non-profit organizations	504	1.6%
Arts and crafts	2,136	6.7%	Cinematography and films	445	1.4%
Leisure, travel and tourism	1,713	5.4%	Luxury goods and jewelry	398	1.2%
Design	1,413	4.4%	Animation	382	1.2%
Music	1,368	4.3%	Paper and forest products	372	1.2%
Public relations and communications	1,159	3.6%	Media production	318	1.0%
Photography	920	2.9%	Radio and television media	285	0.9%
Translation and localization	913	2.9%	Online media	254	0.8%
Fine Arts	909	2.9%	Libraries	235	0.7%
Performing arts	874	2.7%	Museums and institutions	230	0.7%
Publishing	804	2.5%	Facilities and services for recreational activities	196	0.6%
Graphic design	788	2.5%	Newspapers	137	0.4%
Event services	625	2.0%	Video games	101	0.3%



The overlap between ATECO data and LinkedIn data has made it possible to uniformly and punctually cover the entire universe of ICCs, guaranteeing the possibility of identifying the ideal subjects; in this sense, to map the most reactive subjects to the cross-fertilization proposals, we proceeded with the selection of the realities already present in the regional databases thanks to the listening process put in place with the interest groups (companies, associations, individual professionals, etc.) and thanks to the work carried out within the SACHE project "Smart Accelerators of Creative Heritage Entrepreneurship", which has identified some types of ICC companies in the area that already have collaborations with cultural institutions.



2. Identification of the cultural assets to involve in the project

The cultural assets to be identified as part of the CROSSINNO pilot projects should be institutions closely related to their local communities, well integrated in the territorial context. If the heritage and the collections are strongly connected to the local production context, with solid links with the worlds of science, proto-industrial and industrial production, technology and innovation, it is more likely to implement effective cross-fertilization processes with SMEs and ICCs.

The objective of the project is to enhance cultural institutions by identifying some areas of intervention which would allow them to: expand their range of action; implement new functions; preserve documentary, archival and material assets threatened by the processes of generational change; and enhance the value of tangible and intangible assets perceived by the resident population.



3. Choice of tools for assessing institutional and project performance

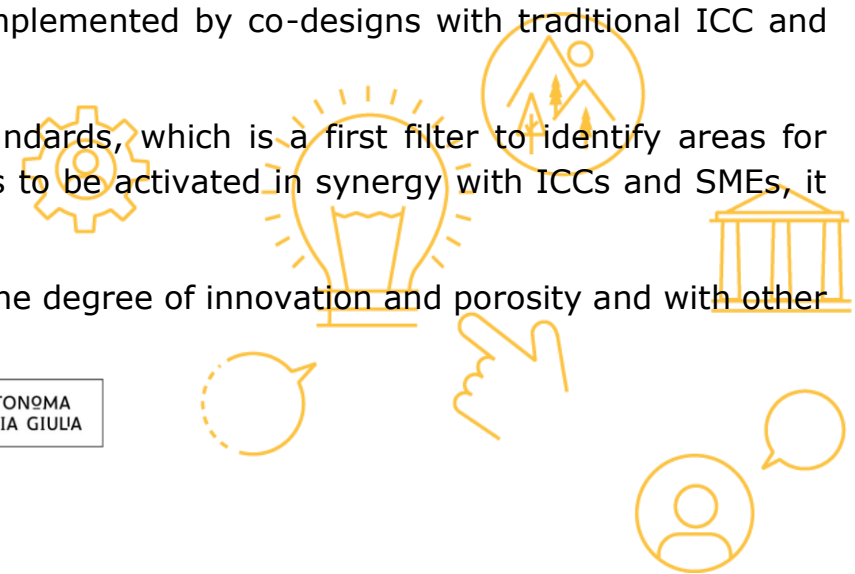
To guarantee the measurability and comparability of the impacts determined by the cross-fertilization projects, it is necessary to choose some tools for assessing cultural assets performances.

As an example, with regard to museum KPIs (KPIs are given only as a methodological indication), in 1986 ICOM defined the first homogeneous standards for all museums, subsequently interpreted by the various nations and introduced, in Italy, by legislative decree (D.lgs 112/1998) and ministerial decree ("Atto di indirizzo sui criteri tecnico-scientifici e sugli standard di funzionamento e sviluppo dei musei" of 10 May 2001). The process of defining minimum quality standards for museums was in fact activated from 1999 and then finalized with the publication of the "Uniform Levels of Quality for Museums" (LUQ), adopted by Ministerial Decree 113 of 21 February 2018. LUQs present minimum levels and objective quality levels and are organized into three macro- areas: 1) organization, b) collections, c) communication and relations with the territory.

Identifying performance indicators is fundamental not only in terms of accountability, management efficiency and optimization of internal processes, but also to identify the areas of improvement and/or development activated by the cross-fertilization processes: in the project CROSSINNO the museum sector standards (defined by Ministerial Decree 113 21/02/2018) were used as a checklist of the activities that can be implemented by co-designs with traditional ICC and SME.

In addition to this auditing processes based on minimum quality standards, which is a first filter to identify areas for improvement and development, and consequently the type of projects to be activated in synergy with ICCs and SMEs, it is necessary identify a set of functional indicators to perform:

1. an internal assessment of the cultural institution to verify the degree of innovation and porosity and with other worlds (in this case, ICCs and SMEs);



2. an ex post evaluation of the success of the initiatives put in place, to verify the degree of effectiveness of the cross-fertilization operations.

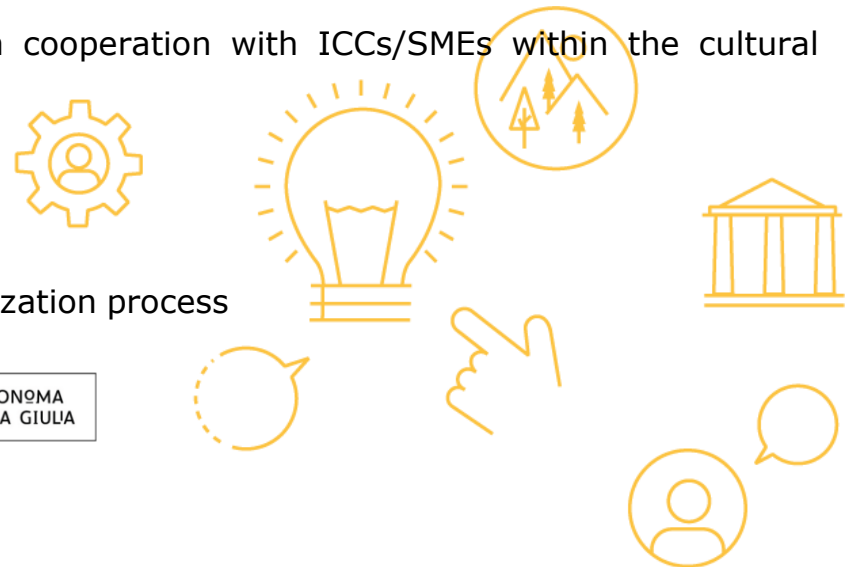
Below are some examples of quantitative and qualitative indicators, which can be further integrated or modified on the basis of the specificities of the cultural asset, ICC and SME companies and strategic development objectives.

Ex ante evaluation indicators:

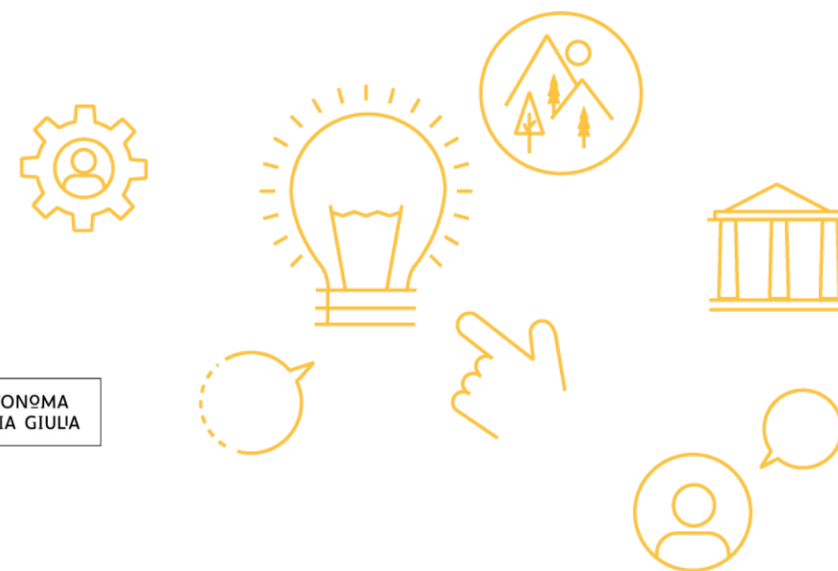
- No. supplies or active partnerships with ICCs/SMEs
- No. of events/initiatives organized with ICCs/SMEs
- No. of projects financed in partnership with ICCs/SMEs
- No. contacts relating to ICCs/SMEs in the database
- No. formal and informal meetings with ICCs/SMEs
- No. services/products/programs developed by the cultural institution
- No. and typology of technological solutions developed in cooperation with ICCs/SMEs within the cultural institution

Ex post evaluation indicators:

- No. of projects generated at the end of the first cross-fertilization process



- No. of partners involved in the project
- Nature and duration of post-project partnerships
- Typology of the positive externalities generated
- No. of users of public project initiatives
- No. new services/products/programs activated post-project by the cultural institution
- No. and typology of the technological solutions present after the project
- Level of innovation of the services/products/programs developed by ICCs/SMEs



4. Definition of cross-fertilization areas: the example of museum activities

To put in place processes that encourage cross-fertilization and collaborations between ICCs, traditional small and medium-sized enterprises and cultural assets, it is necessary to identify which areas of activity are open to forms of collaboration.

Taking the example of museums as chosen cultural assets, functions and activities have to be mapped, making use of legislative sources², the literature³ and indications provided by international bodies.

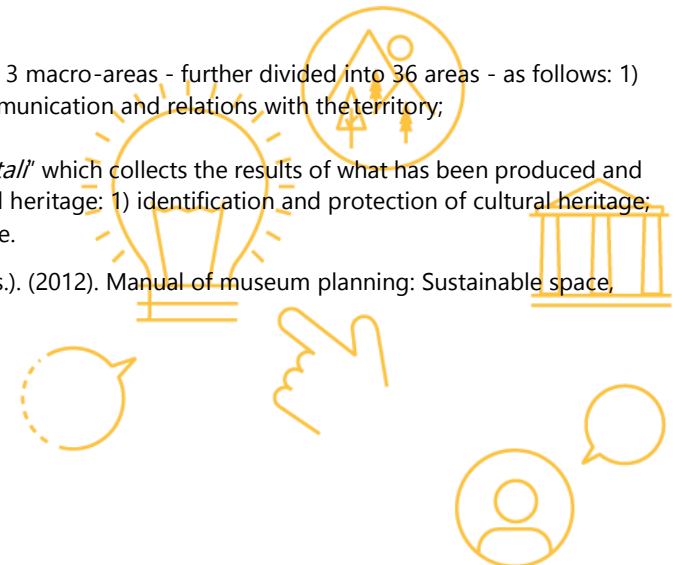
Given the heterogeneity of the criteria for categorizing the management functions of a museum and its collections, Table 3 shows a summary with an overall mapping of the main museum activities, divided into 5 macro areas, which follow the structure proposed by ICOM Italia:

1. Research, management and care of collections
2. Services to the public, education and mediation
3. Marketing and communication

² The sources relating to the minimum quality standards refer specifically to:

- the standards of the National Museum System defined by the Ministerial Decree 113 of February 2018, which identifies 3 macro-areas - further divided into 36 areas - as follows: 1) organization (legal status, financial structure, structure, organization, staff); 2) collection management and care; 3) communication and relations with the territory;
- the standards identified by ICOM-Unesco, which identify 23 areas of interest;
- the 2017 ICOM Italia document "*Professionalità e funzioni essenziali del museo alla luce della riforma dei musei statali*" which collects the results of what has been produced and discussed so far on museum professionals, and which lists the four work processes that characterize the field of cultural heritage: 1) identification and protection of cultural heritage; 2) conservation of cultural heritage; 3) management of cultural heritage; 4) access and enhancement of cultural heritage.

³ Lord, G. D., & Lord, B. (2009). The manual of museum management. Rowman Altamira; Lord, B., Lord, G. D., & Martin, L. (Eds.). (2012). Manual of museum planning: Sustainable space, facilities, and operations. Rowman Altamira.

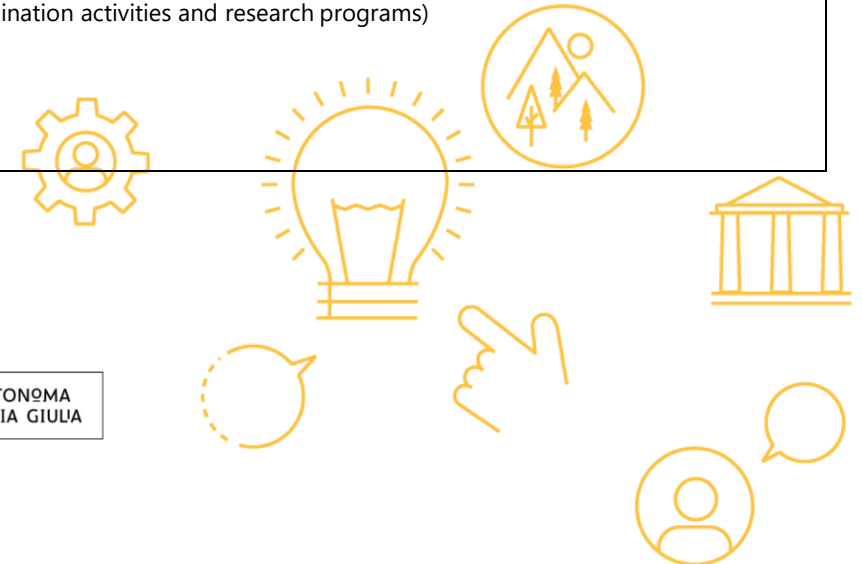


4. Administration, finances and human resources management
5. Facilities, exhibition layouts, security & safety

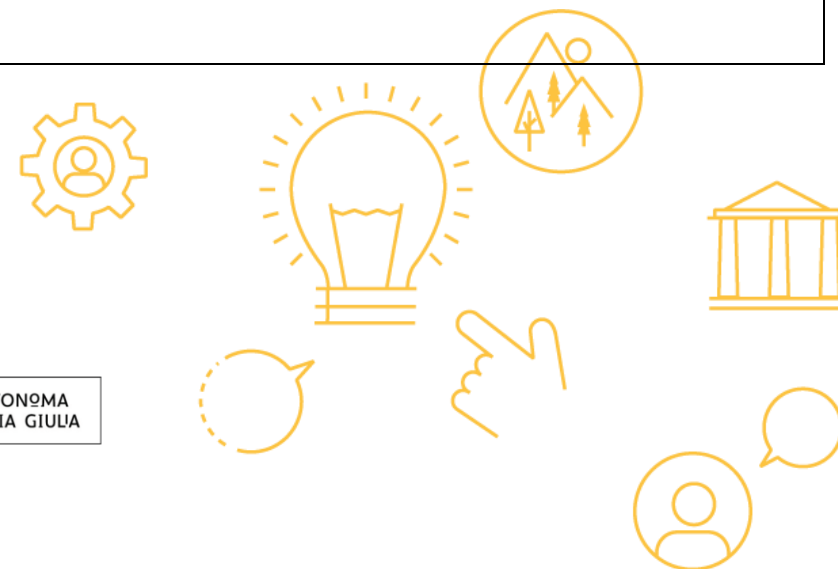
The list of museum activities can help managers of museum institutions and policy makers to identify the most suitable functional areas for implementing collaborative projects with creative companies and traditional industries, which, symmetrically, can better understand what are the areas in which they can develop joint projects.

Table 3. Summary table of museum management activities.

Function	Activity
1. Research, management and care of collections	1.1. Conservation and restoration 1.2. Curatorship 1.3. Cataloguing and inventory 1.4. Archiving, updating and management of catalog databases 1.5. Photographic documentation and video footage 1.6. Loans and Registrar 1.7. Research and enhancement (including scientific dissemination activities and research programs) 1.8. Exhibition planning 1.9. Temporary exhibitions production 1.10. Deposit and storage 1.11. Acquisition / disposals of artworks



<p>2. Services to the public, education and mediation</p>	<p>2.1. Reception, customer care, orientation and support for the visit 2.2. Ticketing, booking and presale 2.3. Guided tours 2.4. Educational services 2.5. Additional services: museum shop, cafeteria and restaurant, transport and parking services 2.6. Custody and surveillance 2.7. Exhibition activities 2.8. Event management, special projects and assistance to exhibition activities</p>
<p>3. Marketing and communication</p>	<p>3.1. Marketing (audience survey, pricing policies, mailing lists etc.) 3.2. Promotion and fundraising 3.3. Business development (location management, rights management) 3.4. Communication (online, offline, social media) 3.5. Press office and PR 3.6. Graphics 3.7. Audiovisual production</p>
<p>4. Administration, finances and human resources management</p>	<p>4.1. Administration and management control 4.2. Payrolls and human resources 4.3. Purchasing and supplier management</p>
<p>5. Facilities, exhibition layouts, security & safety</p>	<p>5.1. Cleaning and maintenance of the building and systems (including verification of the quality of the exhibition environment) 5.2. Building security and surveillance 5.3. Temporary exhibitions 5.4. Emergency and evacuation planning</p>



5. Benchmark analysis

An analysis of national and international best practices was carried out in order to outline projects where cultural institutions promote collaborations with companies and professionals operating in the ICCs. At the basis of all the selected projects, there is the vision of cultural heritage as a resource for the production of new creative content. We selected examples that place emphasis not only on the result of the collaboration, but also on the process, insofar as there is a strong focus on integrating creative practices into a broad spectrum of institutional activities, engaging in many cases with visitors and citizens.

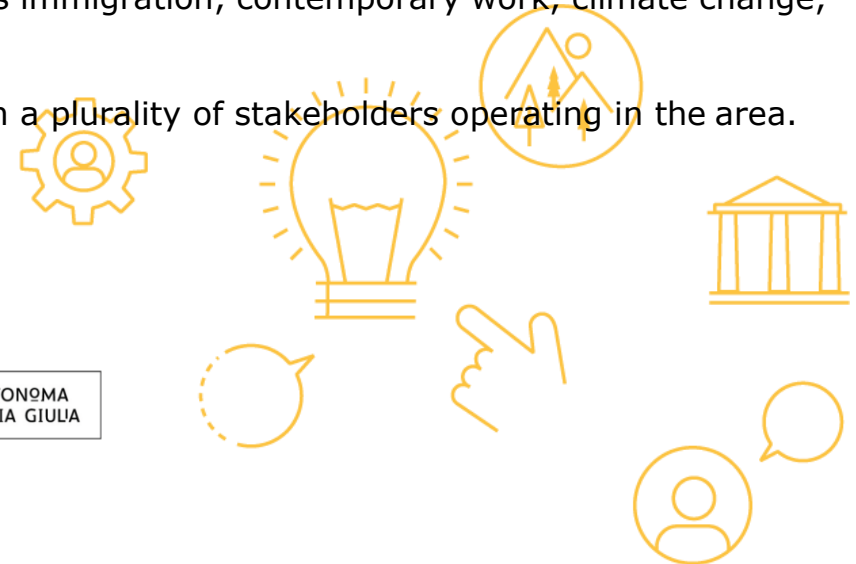
It was possible to cluster the best practices into 6 macro-types of enhancement activities:

1. Development of special editions of products
2. Educational activities (workshops and master classes for teenagers and adults)
3. Participatory and community engagement practices
4. Residency and research programs
5. Exhibit layouts and temporary exhibitions
6. New technologies (VR / AR, gaming, 3D)

From the benchmark analysis it is possible to draw some useful considerations for the activation of cross-fertilization processes, specifically regarding the pilot projects identified within the CROSSINNO project. These experiences show some common points that determine the success of such kind of cross-sectoral initiatives:



- The **integration of the creative process upstream of the institutional activities**: the projects are not only designed for the final fruition of visitors, but they insist on various activities embedded within the organization (e.g. signage redesign, exhibition set-up and user experience, organization of collections and contents, etc.).
- The **involvement of visitors as active participants in the co-creation process**, both through structured moments, facilitated by the internal staff or external professionals, and through devices that make users autonomous (e.g. platforms with digitized and open source collections) in creating new content.
- An important focus on **audience development objectives** in the development strategy, with projects aimed at stimulating and involving potential and new audiences through innovation and change in design formats, in the logic of participation and mediation, in listening and communication tools, in the conscious use of digital technologies.
- The implementation of **storytelling strategies** through the collections, to transfer narratives with a multiplicity of tools and initiatives.
- The strong link with contemporary production, with the entrepreneurial and craft local production, or with contemporary social challenges that allow to “update” the heritage preserved, which has enormous potential in offering visitors some keys to interpreting relevant issues such as immigration, contemporary work, climate change, etc.
- Finally, the activation of **networks and partnerships** with a plurality of stakeholders operating in the area.



EXAMPLE OF GOOD PRACTICE:

Exhibit layouts and temporary exhibitions

Museum: **Museo egizio di Torino**

Location: Turin

Year of opening: 1824

Description: The Museo Egizio is the first museum, at world level, dedicated to Nilolitic people. It is considered the second most important museum in the world, following the one located in Cairo, in terms of value and quantity of finds.

Visitors: 850.000

Legal aspect: Foundation

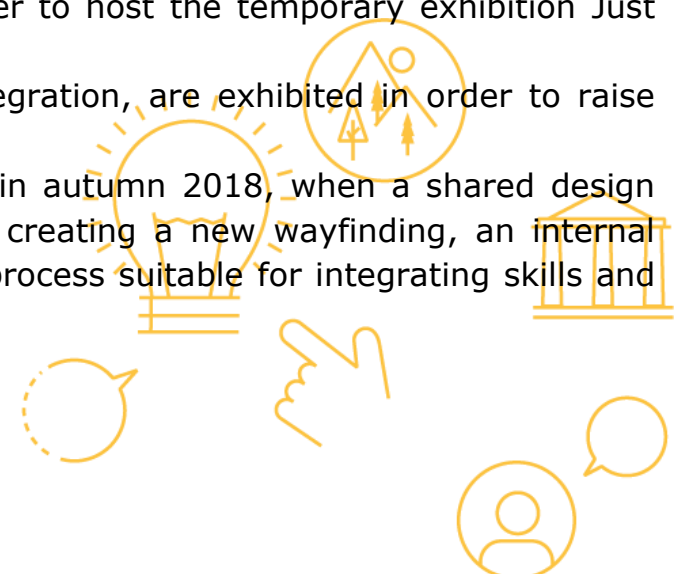
Project: Just Humans, Graphic Days (2019)

CCIs partner: Graphic Days Torino

In 2019, the Museo Egizio hosted the presentation of Graphic Days Torino, a festival of creativity, visual communication and graphic experimentation. It collaborates with Graphic Das Torino also in order to host the temporary exhibition Just Humans.

The works of about 100 local and international illustrators, on the theme of integration, are exhibited in order to raise awareness on controversial topics.

Collaboration between Museum Foundation and Graphic Days staff strengthened in autumn 2018, when a shared design experimentation was launched. The aim was to improve the visitors experience creating a new wayfinding, an internal orientation system. With this initiative, an attempt was made to develop a work process suitable for integrating skills and proposing a methodology inspired by design thinking.



The activity carried out at the Museo Egizio, beyond actions and tools implemented, was characterized by the adoption of a participatory path, which stimulates support from professionals involved. This was an uncommon approach, compared to the usual client-supplier relationship: indeed, new strengths and room for improvement can be identified on different topics (like the use of space, of collections and internal orientation).

Thanks to needs analysis, some models of environmental signage inside and outside the museums were defined. The first step was the setting of a prototype indicator totem. A group of students from the Visual Communication course of Turin Polytechnic contributed to this installation.



Highlights:

- Two collaborations with the partner Graphic Days: exhibition and co-planning of an environmental communication path for the museum
- A new way of collaboration between museum and design company: from client-supplier to partner in a shared project
- Involvement of students in the design process
- Use of the design thinking methodology



New technologies (VR/AR, gaming, 3D)

Museum: **Museo nazionale della scienza e della tecnologia “Leonardo Da Vinci”**

Location: Milan

Year of opening: 1953

Description: it is the largest technical-scientific museum in Italy, with the largest exhibition of machine models from drawings by Leonardo Da Vinci in the world. More than 16,000 goods and examples of the history of science, technology and industry from 19th century to the present day.

Visitors: 545.000

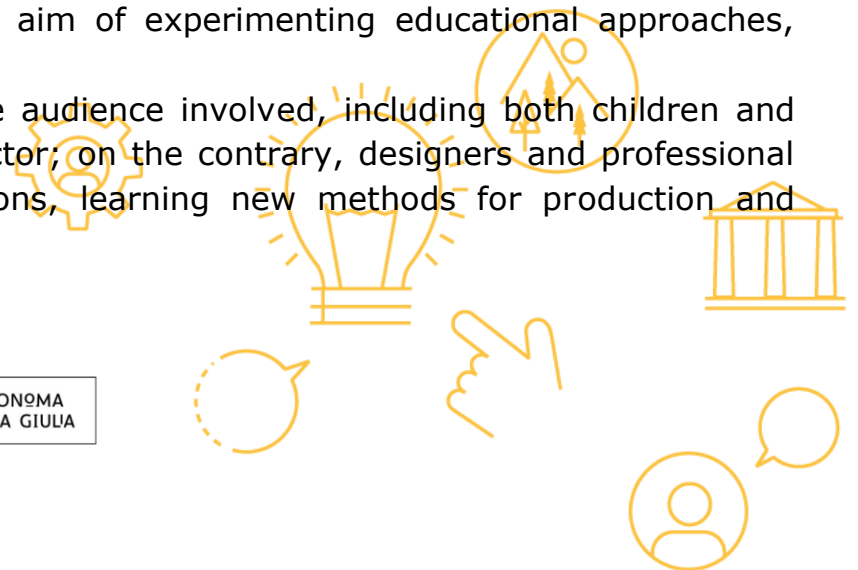
Legal aspect: Foundation

Project: Thinkering Zone (2015)

CCIs partner: makers, designers

The museum created a permanent laboratory dedicated to making, engineering, design and science. It integrates three different methods: Tinkering (new educational methodology for learning in STEM with a strong potential for a development of innovation, creativity and motivation); Making and Design (with the aim of experimenting educational approaches, methods for understanding science, technology and the world in general.

The new area of the museum has been designed in order to get a wide audience involved, including both children and adults. In this area, they meet and experiment the basic tools of the sector; on the contrary, designers and professional have the opportunity to enhance their skills on technological innovations, learning new methods for production and prototyping.



The set-up, as well as every instruments or arrangement in this area, aims to help visitors developing a “makers” approach in experimenting with technology. The area is easily accessible from the tinkering space and it is built in order to allow those who walk nearby to see the activities taking place inside. The space is equipped with ad hoc equipped worktops and standard instrumentation: Laser Cutter for the creation of 2D or 3D structures, precision milling machine, 3D printers and a large selection of electronic components and tools for programming micro-controllers low cost for rapid prototyping of circuits and objects. Furthermore, an opensource software library has been activated for the realization of projects, modeling, graphics and photographic retouching.

Highlights:

- Innovative use of three approaches integrated into one space
- Experimental educational approach to investigate and understand science and technology by bringing out each visitor's points of view
- Connection with the production scene of makers



6. Project matching: definition of cooperation areas and objectives, definition of the engagement modalities, choice of pitching formats and project selection, budgeting and time scheduling.

To start the cooperation projects between cultural institutions, ICCs and SMEs, it is necessary to present some ideas, develop them during ad hoc meetings, select them and develop budgets and time schedules; the following indications are not operating instructions on how to carry out the project and its output, but suggest tools, processes and formats which, if included in a broader development strategy, can favour the activation of generative relationships between partners.

4 macro-phases have been modelled:

Phase 1: definition of the areas and objectives of the cooperation

This phase involves carrying out work within the cultural institutions, preparatory to the activation of cooperation processes with SMEs and ICCs. In the example of museums, one can classify the objectives assigned to cooperation projects in the macro-categories proposed by ICOM Italia relating to museum management activities. Table 4 summarizes some examples of objectives.



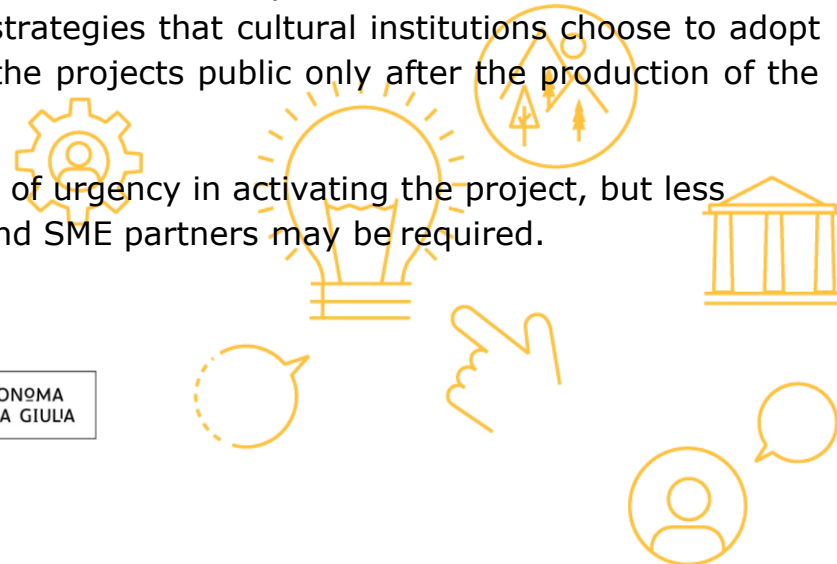
Table 4. Examples of development objectives associated with museum macro-functions.

Museum functions	Examples of project objectives
1. Research, management and care of collections	- develop research and development projects on collections and archival materials
2. Services to the public, education and mediation	- define the design of new services / products - implement and / or expand the educational offer
3. Marketing and communication	- intervene on the positioning and rebranding of museum institutions - activate communication campaigns on social media - develop museum membership campaigns - develop audience development projects / processes aimed at expanding the target audience
4. Administration, finances and human resources management	- activate capacity building courses for museum staff
5. Facilities, exhibition layouts, security & safety	- develop user experience projects within museum itineraries - create new way finding systems - create new installations for permanent collections and temporary exhibitions respecting specific criteria of environmental sustainability

Phase 2: Definition of the engagement modalities of the ICC and SME partners

The second phase involves the preparation of engagement devices of the ICC and SME partners. The choice of modalities can vary according to the availability of time and the communication strategies that cultural institutions choose to adopt (e.g. make the cooperation projects public in all its phases vs. make the projects public only after the production of the final output).

- Direct commissioning:** ideal engagement method in case of urgency in activating the project, but less functional as a communication tool. Previous knowledge of ICC and SME partners may be required.

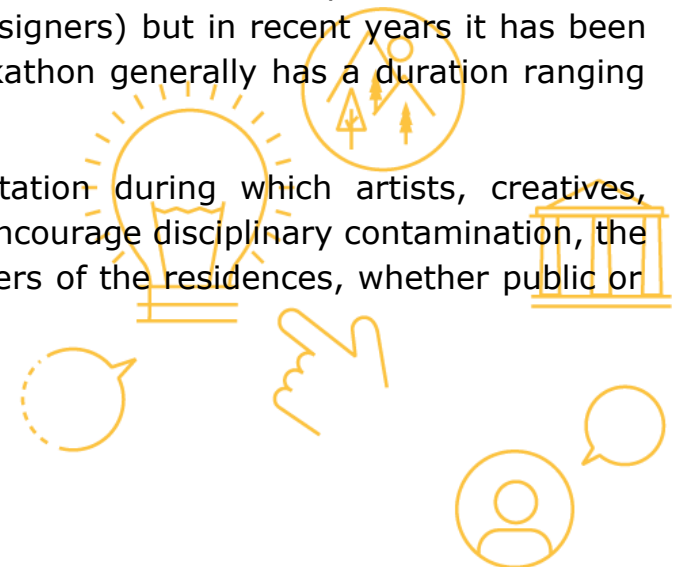


- **Open call:** engagement method that requires considerable time availability both for the design, for the launch and promotion phase, and for the selection of candidates. Despite the fact it is time consuming, the open call tool can be an effective communication method for cultural institutions, in particular in achieving objectives aimed at building communities, opening up institutions outside, developing audience development projects.
- **Networking events:** engagement mode that requires a variable amount of time depending on the number and scope of the events and which can have a limited communicative resonance for the promotion of the event.

Phase 3: Choice of pitching formats and selection of projects

Following the engagement of the SME and ICC partners, we illustrate some methods for pitching and selecting the projects capable of triggering virtuous relationships between the partners and with the public, overcoming the concept that such kind of projects are only tools limited to the production of required outputs.

- **Hackathon:** a hackathon (also called hackfest) is an event in which experts from various sectors participate in various ways to solve a given problem or develop a project / brief. The format has developed in the world of information technology (software developers, programmers and graphic designers) but in recent years it has been declined in various sectors, including the creative and cultural one. A hackathon generally has a duration ranging from one day to a week and participation is free.
- **Artistic residencies:** experimental projects of community cohabitation during which artists, creatives, curators, gallery owners and professionals in the cultural sector coexist to encourage disciplinary contamination, the exchange of ideas and the creation of site-specific projects. Often the funders of the residencies, whether public or



private, ask the winners of the scholarship to contribute to the life of the local communities with readings, presentations, seminars, conferences, workshops, performances, shows, public involvement actions, etc.

- **Special events:** events held at non-ordinary times and places, with unconventional formats (e.g. MuseoMix boothcamp, Design After Dark, Creative Fusions). They often develop specific themes, involve professional micro-communities and target non-traditional audiences.
- **Labs and research centers:** temporary or permanent laboratories focused on research and development activities in the ICC sectors. The subject of the research can be directly related to the activities and collections of the cultural institution, or it may concern issues of collective interest (both in reference to the territory and in more general terms).
- **Creative contests:** competitions of ideas that respond to the briefs proposed by the client organization; in some cases, they are linked to prizes or forms of awards, often organized by companies operating in the ICC sector.

In this case, the organization of specific hackatons is proposed, followed by special events for refinement of the project proposals, with any external mentors / discussants able to refine and make the project proposals actually feasible.

Phase 4: preparation of budgets and time schedules

Once the projects have been identified, synthetic technical-economic feasibility plans must be prepared, accompanied by budgets and time schedules.

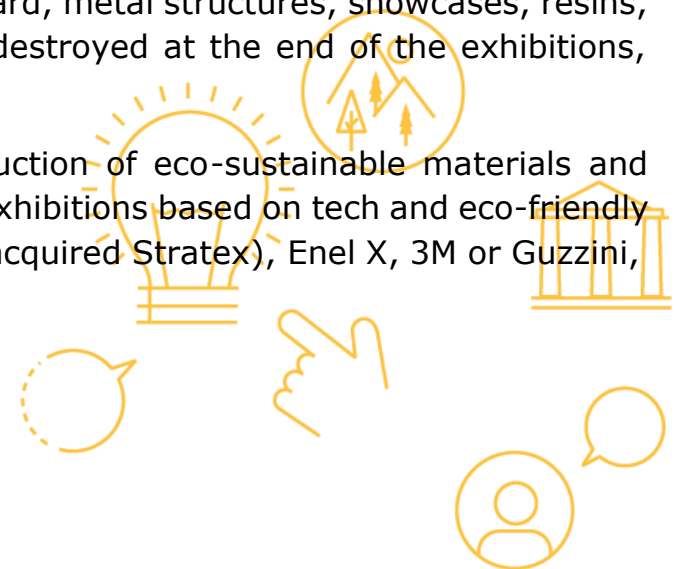


7. Development of pilot projects

The choice of the projects to implement should include at least 3 different levels: a project on a national scale, which touches entire production chains by leveraging on regional excellences; one at a regional level, which tests solutions capable of disseminating experiences and good practices within regional clusters of companies/operators; and a third one of local relevance, built with individual cultural institutions, according to their needs and thanks to their collections. We provide as an example the development of the national project, aimed at prototyping a temporary eco-sustainable exhibition format; the art-museum sector has in fact a very bad ecological footprint, for the following reasons:

- Energy conserving standards: museums, warehouses and spaces dedicated to art require, always and everywhere, temperatures of 19-22° C, relative humidity levels of 48-52% and air exchange rates equal to 30 mc / h-person). To comply with these parameters, a very high amount of energy is consumed, almost always obtained from fossil fuels (diesel).
- The packing, transport and handling activities are very polluting (transport takes place in 90% of cases on wheels) and in suboptimal conditions (each vehicle carries the works of a single supplier, almost never fully loaded).
- Temporary exhibitions are set up with polluting substances (plasterboard, metal structures, showcases, resins, synthetic colors, glues, adhesive graphics, etc.) which are almost always destroyed at the end of the exhibitions, with high landfill disposal costs.

Leveraging on the regional presence of leading companies in the field of production of eco-sustainable materials and technologies, one could design and prototype an exhibition format for temporary exhibitions based on tech and eco-friendly solutions, in partnership with companies such as Bodino Engineering / which has acquired Stratex), Enel X, 3M or Guzzini,



who are working in the same direction to build a new production and distribution ecosystem that guarantees not only the economic sustainability of cultural institutions, but the energy and environmental sustainability of their activities.



8. Impact assessment methods, auditing and reporting processes

In the last phase, one should identify the methods for assessing the legacy of the activated and completed projects, as well as the forms of auditing the progress reports and, once the projects have been completed, report the results to all relevant stakeholders. The post-project perspectives and the positive externalities generated can guide the strategic decisions of the cultural institutions regarding the forms of collaboration with the SME and ICC partners and the activation of further projects, considering at least three areas of impact:

- **Cultural aspects:** cultural institutions are often spatial and social reference points that characterize the landscape and confer a strong environmental identity. The positive outcome of the collaboration between cultural assets, ICCs and SMEs, the innovation of content/services, the expansion of the public and target audiences, can strengthen people's attention to their traditions and provide development prospects for the future, while responding to the needs of contemporary society.
- **Social aspects:** collaborative projects between cultural assets, ICCs and SMEs can involve citizens in defining their living spaces, increasing the sense of civic pride, identity belonging and community participation. In addition, they can provide an excellent basis for the enrichment and diversification of school and educational programs and the value support of youth entrepreneurship.
- **Economic aspects:** the generation of new functions/services/products can increase the number and type of users, activating new activities and economic networks in the territories. In this sense, cultural assets can act as catalysts in wider contexts, operating as centers of creative and cultural innovation and activators of tourist attraction.

To make the collaborative experience useful and fruitful, it is essential to establish in advance how to control the work in progress and how to eventually communicate the project results.

