

## PP2 - Ca' Foscari University

### *Service Portfolio for 11. Creative practionners and SMEs*

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## 1. Common approach and rationale

The SACHE service portfolio is a set of guidelines that will support the whole SACHE process going from the formulation of collaborative ideas to their sustainable management. It is therefore conceived as an instrument to support both SACHE community – namely, museums/cultural organizations; CCIs/SMEs; policy makers – and project partners in the whole “acceleration phase”. The former will be sustained as direct beneficiaries of the services (“How may I match with a cultural operator/CCI?”) while the latter as ‘service suppliers’ in the design and coordination of activities (“How may I design a matching session for cultural operators and CCIs?”).

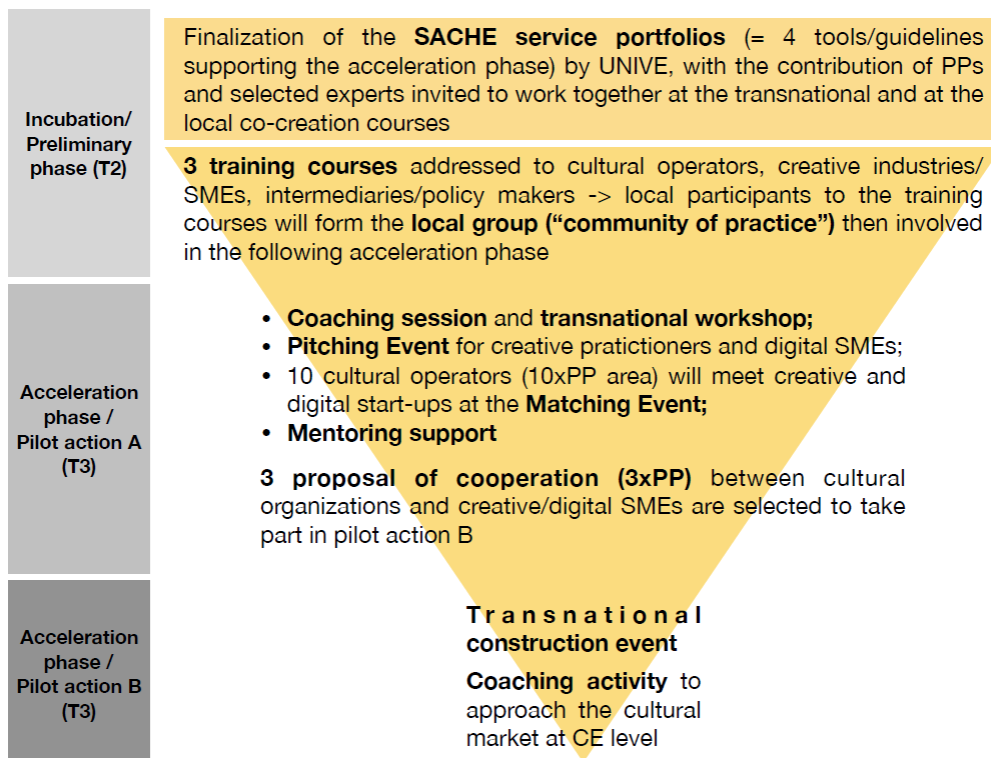


The portfolio of services is the concrete output of the SACHE co-creation activities (transnational and local co-creation courses) which represent the starting point of the SACHE “incubation phase”. The co-creation events are occasions to reflect and discuss with inputs from international and local experts on the main principles and methods to consider when a collaborative process is about to start.

In the diagram below the SACHE service portfolio is placed within the whole SACHE process, as an instrument that will support the acceleration phase and give information on the following services:

- Coaching actions with actors selected.
- Pitching event for creative practitioners and digital SMEs.

- Matching event where 10 cultural operators will meet creative and digital start-ups.
- Mentoring support.



## 2. Applied methodology

The connection between cultural and creative sectors is rather theoretical than practical, and in many Countries the challenge concerns the reinterpretation and clustering of the CCIs definition itself.

Ca' Foscari University, as WPT2 leader has conducted a detailed analysis aiming at creating the pre-conditions and general framework able to support the partners to define specific training needs and potential services necessary to improve skills and competence of the key identified targets in order to stimulate and accelerate co-creation and cooperation projects between cultural and creative sectors.

The present document aims at investigating the **current relationships between cultural institutions and creative businesses**, in order to highlight the limits of these relationships, identify tools to remedy them and propose innovative ways of collaboration within the SACHE

Project. The basic assumption is that creative enterprises and cultural institutions should have a synergistic and complementary relationship, aimed at generating innovative and hybrid forms of collaboration.

The analysis conducted led to the identification of **training actions** for the human capital involved in cultural management and creative sectors as a means of equipping individuals with the necessary **skills** to develop dialogue, communication channels and a common language.

The document analyses the overview of the state of the art in the field of training, in order to **highlight those training gaps to be remedied with specific contents in the training phase**. Therefore, a sort of guide is proposed about the concrete tools needed by policymakers, museums and creative enterprises interested in maximising the impact of cultural heritage on local development, in order to articulate a community of practices able to nurture the best experiences and share them.

As far as relations between the business community and the cultural world are concerned, **training is fundamental because** it is the lever of change, it participates in the construction of new ways of acting and thinking and in the development of knowledge and skills capable of equipping actors with the appropriate tools for communication and collaboration, as well as the skills necessary for the context in which they operate.

An important contribution in this direction is provided by the definition of competence proposed by Pellerey, who interprets it as the manifestation of the mobilisation and integration of internal resources (knowledge, skills and attitudes) and external resources (people, tools and contexts).

Starting from the assumption that the context of the person's action is fundamental in determining the success of the performance, it has been highlighted through a systematic observation of the dynamics currently in place and of the ways in which tasks are carried out, that the source of many of the problems and reticences encountered in the construction of forms of innovative collaborations and fruitful relationships derives from **the environmental conditions inside and outside the organisations**. For these reasons it would be advisable not only to set up a training programme that makes skills the key instrument for the development of human capital, but above all to introduce a series of tools to encourage an independent analysis, hence a self-assessment, of the context and of the operational constraints of each of the actors.

The classic model of the training cycle is articulated in four main phases, which are not to be read sequentially, but according to a logic of circularity. The four phases are:

1. **the analysis of the training needs**, which consists in identifying the specific needs to be met and the gaps to be filled through a field analysis and the study of the present training offer;
2. **the design of the intervention**, which concerns the definition of the intervention model and is divided into: macro-design, a phase in which the initial objectives are outlined and from which the success of the training activity derives, and micro-design, i.e. the transformation of the initial objectives into teaching objectives with a more precise and articulated definition of the actions to be implemented (objectives, targets, contents, methods of delivering the intervention, logistics and time, costs);
3. **delivery/implementation**, i.e. the implementation of the training project;
4. **the evaluation of results**, which consists in obtaining information on the satisfaction of the participants, the learning and transfer of knowledge and skills and the improvements, including economic ones, that may result for the business.

This last phase is fundamental, although it is often underestimated, because it allows to build the future field of action .

Among the users there are three macro-categories: museums/cultural institutions, creative enterprises (including start-ups and technology providers) and policy-makers; with regard to which it was decided to intervene through training activities aimed at increasing the skills of the actors involved so as to facilitate their interaction, creating methods and tools that promote local co-operation and increase the capacity of public and private actors to foster the valorisation of cultural assets in co-operation with all partners.


The **Service Portfolio** (composed by four different documents: DT.2.1.1/DT.2.1.2/DT.2.1.3/DT.2.1.4) moves, therefore, in the direction of analysing the needs, or rather the training requirements, for each of the mentioned categories with a subsequent distinction between CCIs and start-ups/technology providers.

The present document is based on an empirical research conducted by the University in order to understand what skills and knowledge the mentioned targets actually have, since these are the prerequisites for relations and cooperation between the actors. The research used as main criteria for the selection of courses and providers: the number of topics covered and the accessibility of information on training plans; the cases chosen served as examples for all the others not analysed.

The research made it possible to identify the **training gaps** present and, therefore, to identify the contents to be provided during the training activities that will be proposed within the SACHE Project.

Finally, **recommendations** are drawn up concerning the topics to be covered during the courses for each of the subjects. The methodological approach adopted does not aim at a simple list of topics that may be generically useful to the actors for an autonomous management more in line with the partner's needs, but aims at proposing to each actor the topics to which the counterpart is most sensitive, so that a dialogue may be built and a basic knowledge may be established from which suggestions or contribution methods may be formulated.

### 3. Figures and findings

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|  <p>Tool: which are the main trends and which possible products/services in the market can be adopted by your organization; how to choose a new product/service for your organization?</p> | <p>From the data collected, it was possible to trace the strengths and weaknesses of each actor (cultural institutions, creative enterprises and policy-makers), identifying a set of behavioural patterns, including the competences that each of them should acquire and the actions that could be put in place to improve and facilitate the collaboration process, in order to achieve the desired level of cooperation.</p> |
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As far as **cultural institutions** are concerned, they are places where knowledge is generated, they are places of interaction and dialogue, and they can be a source of creativity and innovation: with their activities they can support local economic development by fostering creative enterprises. Heritage is an invaluable resource for businesses, which could draw inspiration from it to make new products or develop new processing techniques, thanks also to the knowledge provided by curators and museum operators.

Moreover, heritage is not only what is kept by cultural institutions, but also the location itself. Many museums are located in historic buildings, which provide an attractive and enchanting setting for events, performances or conferences. These structures are in many cases reference points for the local population and can, in some cases, play an identity role for the city itself.

**Cultural institutions are, therefore, constantly looking for new ways and means of communication and involvement in order to attract a growing number of visitors**, which is why they are also an **unexpected training ground** for start-ups and young companies that dialogue with technology and communication tools linked to interactivity and innovation.

In addition, being deeply rooted in the territory has allowed cultural institutions to develop a stable audience and to secure the trust of public administrations, with whom they can co-organise activities and offer services to the population, and thanks to whom they can access calls for tenders and alternative sources of funding (such as ESF funds), which can also indirectly benefit the creative enterprises that collaborate with them.

Nevertheless, dealing with museums can be extremely difficult for companies, which is largely determined by the historical-political evolution of museums. This alludes to the consequences of the different instrumentalisations that culture has been subjected to, which have influenced the activities, modes of operation and values of the institutions themselves. In particular, **the main barriers** when dealing with business stem from their responsibilities as public institutions for the preservation, protection and accessibility of collections. Although cultural heritage institutions are by nature in favour of an extensive use of their heritage, they are in fact reluctant to make their archives and collections more accessible and available, due to the possible damage they might suffer from over-exploitation and the risk of compromising their preservation.

For this reason, companies are faced with major obstacles and aversions when they are about to request the exclusive and private use of spaces normally accessible to the public for extended periods of time. This is certainly due to the fact that cultural institutions are non-profit organisations, characterised by values far from commercial and economic ones, which are relegated to a secondary role, to which is added a certain slowness in the operational phases and the need to be subject to public order regulations that may limit their flexibility.

Turning to the **analysis of creative enterprises**, it can be argued that they represent an unexpected resource for cultural institutions that can bring a breath of fresh air to their operating methods, professional structures and profitability. One of the advantages that creative businesses can bring to museums is the possibility of audience diversification, as they not only dialogue with different stakeholders and target audiences than museums, but more importantly, they can provide them with new communication and relationship tools both to engage their audiences, e.g. by reinterpreting their collections, and to reach new ones.

Collaborating with a **digital start-up or designer** could be a way to rejuvenate the public's perception of museums, increasing their visibility and associating them with different values and principles, more in line with the contemporary world, thus revitalising not only the institution as such, but also the heritage it holds and the building that houses it. Creative



enterprises can "liberate" the knowledge and expertise contained within the walls of museums and bring it to the fore, disseminating it to a larger number of people, helping museums to fulfil their tasks in relation to enhancement, research and study. This also means new forms of income and profit for the cultural institution.

Nevertheless, it can be particularly complex for museums to collaborate with creative industries. One of the main reasons for this is determined by the organisational culture of the creative enterprise, which being a business in its own right, prefers a market orientation, which puts the rules of profitability and return on investment first.

What is more, creative businesses are even more complex than generic companies because, due to the particular market conditions in which they operate, they are characterised by extreme flexibility and a propensity to take risks.

On the one hand, these peculiarities can be considered positive, because they certify versatility and adaptability of the business, but on the other hand they are very distant from the operational and managerial conceptions of museums, which, on the contrary, are characterised by bureaucracy and adherence to static standards. This leads in many cases to a lack of interest and prejudice towards museums on the part of companies, which are characterised by a backward and closed mentality when dealing with cultural institutions.

#### **4. Services portfolio**

**The main aim of the training plan is to build the necessary prerequisites for a broad and shared understanding of the dynamics and functioning of the mentioned sectors.**

Everyone should be equipped with the necessary vocabulary and knowledge to implement the degree of depth and frequency of interactions between cultural institutions and the business world. Having identified the beneficiaries and their characteristics, thanks to the analysis in the field, and having identified the training gaps, through empirical research, when structuring the training contents we chose to operate by adopting a methodological approach following a logic that could be defined as reciprocity. This means that it identifies a series of themes, to which each of the subjects is most sensitive, and presents them to the other partners, in such a way that they acquire knowledge and notions that allow them to establish a dialogue with the other and put them in the condition of being able to hypothesise suggestions or possible contributions that they themselves can propose in the collaboration phase. So, for example, it is a question of providing museum operators with notions about the business modeling of companies, so that they can speak the same language as them and establish more fruitful relations, such as, hypothetically, highlighting the potential of cultural heritage in terms of added value for the products made by companies.

## **5. Creative practitioners and SMEs in the co-creation process - Training contents**

As for the initiatives that can be put in place by creative enterprises to open a channel of communication and forms of co-design with cultural institutions, they can be listed as follows

- the urgency of a change of perspective towards cultural institutions; companies should become aware of the richness and benefits they can obtain from museums and which positively distinguish them from other possible partners, thus identifying them within their own reference stakeholders;
- support long-term investments, making their own agendas and operating methods more tolerant of critical museum issues, adapting to the needs of institutional operators;
- make its expertise available to cultural institutions, not only in terms of technical know-how related for instance to heritage, but also in terms of communication and marketing.

### **The key identified training topics identified by the research for Creative practitioners and SMEs**

Having identified the aspects related to the behaviours and attitudes they should adopt, the analysis focused on identifying the framework of skills and knowledge already offered to them by the market, as it represents the starting point available to each of the actors to build their own set of skills.

Through an empirical research on the network, a screening of the possible suppliers was carried out, setting as main selection criterion the ability of these bodies to guarantee to the analysed subjects the opportunity to equip themselves with such knowledge as to understand the mutual operational, organisational, value and institutional specificities. The survey was based on the identification of the most exemplary cases, i.e. of bodies, institutions, schools, associations that allow direct access to the curricula and to the specific topics dealt with during the courses.

According to the analysis carried out, the skills offered to businesses through training courses are mainly of a classical nature linked to the generation of knowledge about the dynamics of investing in art and the concept of corporate social responsibility. There is therefore a superficial knowledge of the peculiarities of culture, such as to allow an elementary elaboration of the basic notions useful to recognise the benefits of investing in culture. However, the attention paid in recent years to the themes of the business museum and artist residencies is a good starting point for developing a more in-depth reflection on the potential

of the combination of art and business, building the need for actors to collaborate more extensively and also acting as a tool for the development of innovative training courses.

In particular:

- ❖ *Corporate Social Responsibility*
- ❖ *Brand Management and Relational Marketing*
- ❖ *Heritage Marketing and Corporate Museums*
- ❖ *Team Working and Team Building*
- ❖ *Art Market*

**Creative practitioners and SMEs moreover contribute to the improvement of competences in the creative value chain impacting in particular in the following dynamics:**

Curatorship

The curator plays a key role in the cultural world. He or she is responsible for understanding the dynamics of art and making them accessible to the general public. He or she closely follows each stage of the realisation of an artistic event. His role is constantly evolving and under multiple pressures (declarations of "independence" of artists, overabundance of professionals, etc.), his contact with the very fabric of the community has become indispensable.

Funding and sources of supply

The issue of funding is particularly dear to cultural institutions. The crisis in the cultural sector and the constant cuts in the expenditure dedicated to it have pushed institutions to look for new sources of funding and revenue, but due to their very nature as public institutions this action is complex; they may have difficulties in collecting donations and funds and in contracting services due to the rules of public evidence and the obligation to plan, and in most cases they lack accounting autonomy. All this often leads to financial instability and limitations of action, and institutions find themselves in constant tension between two fires: financial needs and public regulations.

Audience Development

Cultural heritage institutions are looking for a balance between respecting the public character of cultural heritage and ensuring accessibility, and securing economic stability to survive public austerity. For these reasons, they have identified AD as the main instrument to

achieve their socio-economic objectives. However, it is necessary to keep evolving and innovating in order to achieve effectiveness and positive results.

#### Social cohesion and participation

Cultural heritage institutions have as their primary mission the preservation and protection of cultural heritage, but at the same time they have to ensure its accessibility and enjoyment. They therefore have to manage a large amount of very delicate and perishable material to which they have to give access to the greatest number of people, with the risk of damage to the material.

#### Real Estate and Logistics

Cultural heritage is represented both by what is kept and, in many cases, by the building that houses the cultural institutions. Cultural institutions need to enhance the value of their heritage in terms of buildings and space, by identifying appropriate ways to ensure the best use and exploitation of it, while respecting the logic of conservation and protection.

#### Regulations and bureaucracy




The need to comply with public regulations leads to a number of limitations in both space management and funding, which seriously undermines the viability of cultural institutions.

#### Digital transformation

Institutions as well as businesses are undergoing a progressive digitisation, how does this affect them, what innovative tools does it provide and what does it mean for visitors?

|  | OFFER   | LIMITS  |
|--|---|---|
| <b>CREATIVE<br/>PRACTITIONAIRE<br/>S AND SME</b> | Involvement of new audiences.<br>Increased exploitation of the heritage and the museum building.<br>Increased visibility.<br>Generation of new revenues | Market logic.<br>Risk-taking and high flexibility.<br>Outdated conception of cultural institutions.<br>Lack of knowledge about the functioning of cultural institutions |

## 6 Guidelines for matching event and mentoring process

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|  <p>Tool: definition and identification of a matching event for museums and cultural operators</p>  <p>Tool: definition and identification of a pitching event for creative industries</p>  <p>Tool: how to design and conduct coaching actions and mentoring support between the domains of culture and business?</p> | <p><b>Proposed objectives for the matching process</b></p> <p>The objective of the matching process is to identify and develop common projects that allow cultural operators (museums) and creative enterprises involved to accelerate the process of innovation, growth and contamination in order to:</p> <ol style="list-style-type: none"> <li>1) Encourage greater attractiveness of the cultural heritage and its collaborative opening to the entrepreneurial energies of the territory.</li> <li>2) Offering creative enterprises an opportunity for innovative collaboration with museums with a view to developing strategic partnerships.</li> </ol> <p>It is part of a wider coaching and mentoring process that cannot be compressed into a single event but will have to be carried out by successive steps in a path of exploration that aims to:</p> <ol style="list-style-type: none"> <li>A) Highlight a specific area of innovation in each museum organisation involved.</li> <li>B) associate this possibility of innovation with the intervention of a creative enterprise with the competences to realise it.</li> </ol> |
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## **Steps for a concrete and replicable methodology**

The proposed pathway takes place in 5 steps. The pathway is subdivided into specific actions defined on the basis of the objectives identified above and in an increasingly specific progression, from the initial identification of the area of intervention to the detailed design of the pilot action.

### **STEP1\_ CONSCIOUSNESS AND EXPERIMENTATION.**

**The matching event is the first step of this path and consists in a CONSCIOUSNESS AND EXPERIMENTATION process.**

**Methods applied:** Orientated interview/interview aiming at the most precise possible identification of an innovation context on which to activate a pilot action of collaboration with a creative enterprise. An innovation context can be understood as a specific process, product, space, organisational function, etc. for which there is a possibility of transformation.

This identification should go hand in hand with the deployment of the specific competences brought by the creative enterprise, which will itself be involved in the analysis of the museum's needs with a view to identifying new services, products or innovative solutions to existing products and services.

**Duration:** 2 hours

**Output:** First draft of a memo/report containing at least three sections:

- A) Reconstruction of the museum's identity, recent evolution and first identification of the area on which to intervene, motivating the choice.
- B) Reconstruction of the identity, recent evolution and distinctive competences of the creative enterprise and the type of value proposition it could make to the museum.
- C) Preliminary identification of the area of intervention of the pilot action and, if possible, the specific activities and expected outcomes.

**Project Deliverable** Matching event

**Mode** In presence or online

## **STEP 2\_VISION AND INSPIRATION**

Progressive elaboration of the preliminary report through reporting and comparison with other Italian and foreign realities and creative brainstorming that becomes more focused and project oriented.

**Duration:** 2 hours

**Output:** interactive wall for collecting feedback and integrating the report

**Project Deliverable** Mentoring

**On-line**

## **STEP 3\_WORKSHOP AND LAB**

Further refinement of the report with the progressive passage to a project fiche that will describe in detail the characteristics of the pilot action also in relation to the template provided in the meantime by the partner that coordinates the relative WP.

**Duration:** 2 hours

**Output:** project fiche

**Project Deliverable** Mentoring

**In presence/on-line**

## **STEP 4 \_ PROJECT WORK**

Semi-definitive elaboration of the project fiche in relation to the received indications and preparation of the presentation during the Pitching event.

**Duration:** home base with deadline for return

**Output:** visual project work and recorded speech (short video of max 2 minutes)

**Project Deliverable** Pilot actions

**Mode Project work** home base

**STEP 5\_PARTICIPATION IN THE PITCHING EVENT**

Sharing of the project idea during a dedicated public event

**Duration:** 4 hours

**Output:** pitching event report and multimedia content

**Project Deliverable** Pitching event