



Past - Present - Future



CONCEPT “CREATIVES MEET INDUSTRY”

Improve interaction between creative communities and producing industry

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PP7, BSC Kranj, Business support centre, Ltd, Kranj



Kati Sekirnik, Development agency Sora, Ltd.
rokodelskicenter@skofja-loka.com



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ABSTRACT

In Slovenia and also Gorenjska region practices of connecting industry and creative community are more the exception than the rule in general. In this pilot action our goal is to create environment for industry and creative community to meet and implement one of the challenges of connecting industry with creatives.

We have taken into account all the documents written till now and all the information we have gained on the field working with our focus groups. For professional support an industrial designer who has experience in working in industry was been invited to cooperate.

At the end of pilot action – creative challenge – we want to achieve and create a “holistic” product for the company. The main guidelines were established: modern design, usability of the product and commercially interesting product.

Out of four possible one creative challenge was selected for the implementation. We selected cooperation with the Gorenjska predilnica spinning mill “Endless tread, endless possibility”. In this case the link with the establishing creative centre for textiles and the fact that it is a live production of quality material and the lack of innovative final products in the company is very important. We established a creative challenge timeline and all steps needed to successfully complete the challenge.

With its implementation we want this action to be an initiative for further cooperation between the industry and the creative community. The purpose of the challenge is to emphasize the importance of product design for companies, as this gives added value to the products, thereby improving the competitiveness on the market.

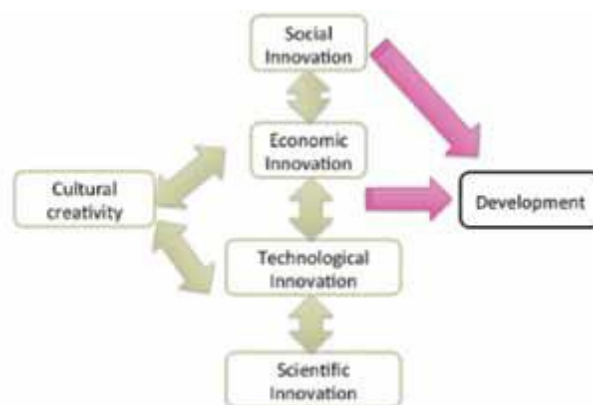
1. Project context

Connection of the industry and creative communities is one of the important topics in the InduCult 2.0 project¹. As already said and written, industrial culture is a great potential for fostering creativity and innovation. Let us just remember us why.

“Central Europe is home to a number of strongholds of producing industries, even in regions dominated by small and medium-sized towns. Latest shifts in industrial production modes (e.g. towards Industry 4.0) demand an increased availability of enhanced creative and innovative potentials for maintaining both economic and regional competitiveness /.../ Richard Florida, identifying a ‘creative class’ as key driving force for economic development of post-industrial cities (at least in the United States), argues that this group of creative people is socially relevant because of its members’ ability to spur regional economic growth through innovation (2002). According to the British Department for Culture, Media and Sports creative industries are those “which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (British Council 2010: 16)”².

¹ WEB: <http://interreg-central.eu/Content.Node/InduCult2.0.html>, InduCult2.0 is implemented through the CENTRAL EUROPE Programme co-financed by the ERDF and it runs between June 2016 and May 2019.

² InduCult 2.0, Framework paper: Strategic potential of industrial culture for regional development, Andreas Wust, Thilo Lang, Stefan Haunstein, Leibniz Institute for Regional Geography in collaboration with University of Graz, Department of Geography and Regional Science.



Cultural creativity and development.

Source: publication *Culture as a factor of social and economic innovation* (Sostenuto, 2012)

With a share of 3.3-4.5% of the EU's GDP and 3-4% of its workforce, creative and cultural institutions would be a very dynamic part of EU economy and give a positive impact on other sectors and citizens' well-being in general.

In line with the Europe 2020 strategy for growth and jobs, the European Commission outlines priorities in the field of Cultural and Creative industries (CCIs): responding to changing skills needs by promoting innovation in education; supporting the mobility of artists; coordinating with Member States to reform regulatory environments; developing policies and initiatives to promote market access for and investment in CCIs (http://ec.europa.eu/culture/policy/cultural-creativeindustries_en).

If we want to put these potentials in live, we need to start some initiatives and encouragement in local environment. With actions planned we will do one step in connecting existing industry with creative communities in Gorenjska region.

2. Introduction

For many years, many developed countries have recognized the importance of creativity and creative industries for their economy. Creative industries, within it the design has a special significance, have a great and direct impact on positive economic performance. Countries that are aware of this fact are devoting great importance to create design policy and create national infrastructure to support design and its development. All these effort is reflected in the higher quality and international competitiveness of their design services, as well as in the greater use of design by companies and industry. This is crucial in terms of increasing innovation and raising value added in companies / industry. Also important is to include design in traditional industries and the services sector (p. 9).³

In Slovenia and in Gorenjska region also, the situation is unfortunately quite different. Due to the lack of recognition of the role of design in the production policy of the economy, this field of expertise was pushed into the sphere of culture, where it was considered just an artistic and not an economically important branch (Recommendations of the 9th development group for creative industries for increasing the competitiveness of Slovenia, 2008). There is no national design policy yet, nor a national support infrastructure. Only a few companies are aware of the importance of design and use its potential not just in sense of aesthetic function.

³ "The situation of design, especially of industrial design, as part of creative industries and world's examples of good practice as a basis for strengthening this activity in Slovenia", final report for the target research project, March 2012.

When we talk about connecting industry and creative communities we have in mind local or regional community of creative individual entrepreneurs and micro companies that work in the field of creative industries. What creative industries are?

CREATIVE INDUSTRIES – WHY ARE IMPORTANT?

UNESCO defines cultural industries as industries that "combine the creation, production and commercialization of content that are by nature intangible and cultural. These contents are usually copyrighted and may take the form of products or services". An important aspect of cultural industries is also that they are "crucial for the promotion and preservation of cultural diversity and for ensuring democratic access to culture" (<http://portal.unesco.org/culture/>).

In the 1990s the term "creative industries" began to use. The phenomenon of this notion has shifted the understanding of cultural industries beyond the boundaries of artistic activities itself and represented a shift in view of potential commercial activities that were previously dealt with only or mainly in a non-economic sense (UNCTAD, 2010).

Creative industries are one of the fastest growing sectors in the world, with annual growth rates ranging between 5 and 20 percent (FORA, 2010). Due to their size and rapid growth, in the last two decades, the creative industries have awakened a lot of interest among policy-makers at national, regional and international levels, both in those dealing with urban planning, regional development, the labour market, education and the last time also for those who are engaged in innovation policies (European Competitiveness Report, 2010).

Speaking of creative industries we understand field work that includes activities based on individual creativity, skills and talents, and have the potential to generate wealth and jobs. Among the creative industries, according to the English definition, are included advertising, architecture, art and antiques, handicrafts, design, fashion design, film, video and photography, the development of computer and mobile applications, games and e-publishing, music, visual and performing arts, publishing, television and radio.⁴ In the broadest sense, creative industries also include other related industries whose economic activities are based on arts and culture or in intermediate industries. An example of such an industry is tourism (FORA, 2010).

In Gorenjska region we have some of the well-established industry (producing wood products – M Sora, LipBled ..., textile products – Odeja, Gorenjska predilnica ... and shoe-making industry – Alpina factory), many individual creatives and creative communities (designers, industrial designers, video and photography production, masters of handicraft ...) and co-working centres (Kovačnica in Kranj, Lokomotiva in Škofja Loka, Mizarnica in Žiri). All these sectors work well in their own field, but the challenge is to connect them inter-sectoral and achieve better results in product development and economic sense.

Some ideas on connecting concrete industry with creatives were established in one of the meetings of the focus group. Here we can highlight two of them:

Development of the centre of shoe industry – in a former industry building would develop entrepreneurial centre of different companies, which are connected to traditional shoe industry. The main goal is to maintain the local identity in Tržič or in Žiri and produce contemporary design shoes.

Smart printing – Revival and use of traditional knowledge of blueprint and motive transfer to modern textile industry; modification of patterns for contemporary (digital) print technology,

⁴ Slovenia coworking, A great potential of creative industries, <http://coworking.si/velik-potencial-kreativnih-industrij>, 2017.

projection of modern textile – implementation – regarding company's needs (companies, designers and crafts working together).

3. Objectives

In the WP4 of the InduCult 2.0 project one of the main objective is to strengthen value chains and enrich industry by creative means. The challenge we are facing at this point is how to link different creatives for product development.

We have to focus on 'bridging the gap' between industry and creative via formats like living labs, innovator camps and workshops, improving the interplay between the sectors in the regions.

As written in Slovenia and also Gorenjska region these practices are more the exception than the rule in general, so our goal is to design and implement one good practice in connecting collaboration of industry with creatives.

Goal is also to create environment for industry and creative community to meet and implement one of the existing challenge and possible actions of this connection.

CONNECTION AND COOPERATION WITH KEY COMPANIES

Since this connection is not common practice in the area, we will start with the activities and links of creatives and interested companies.

Key companies, with whom we see the opportunity and potential for cooperation and product development, are two textile production companies Odeja and Gorenjska Predilnica and Alpina, shoemaking factory. One of the opportunities is also empty industrial site of hat making factory Šešir in Škofja Loka and still present knowledge of the production.

We see the opportunity to combine the innovative work and creative approaches in the industrial production.

The link and cooperation between the industry and the creatives can be seen primarily in raising the quality of production:

- Use of manufactured materials in the textile industry for the development of high quality products,
- development of new innovative products and solutions for companies,
- outsourcing designers for companies,
- improving the external image / visibility of companies (corporate identity, promotional materials and promotional films for products ...).

At the end of this pilot action our great objective is to inspire other companies to start to include local creatives in their product development.

4. Applied approach

In the first phase of the preparation, we have taken into account all the documents written till now and all the information we have gained on the field - from the focus group of creative community and from the state of the existing industry in the area.

For professional support an industrial designer experienced in working with industry has been invited to cooperate. Luka Zajc ([Luka Zajc Design](#)) is a representative of the young generation of Slovenian designers. At the Internautica International Boat Show, his designs received the prestigious award the Adriatic vessel of the year 3 years in a row (2017 - Elan GT5, 2016 Seafaring Yachts, in 2015 - Optimus 575 by Oceanotec, Hybrid yacht Greenline 40). He designs also a holiday vehicles (Robeta Mobil) and works as the designer of the interior and the production of objects for wider use (the modular chair Molly, the New Year's Spira Christmas Tree which sell all over the world). He cooperates with foreign companies and applies for international design competitions in the field of industrial design. With his innovative solution he won the competition of the Finnish company Sokeva Kasityo. Designing a marketing project - The largest labyrinth in the world of laundry powder was listed on the list of the Guinness Book of Records.

HOW WE WILL DO IT:

Based on the final goal to achieve and create a "holistic" product for the company at the end of our creative challenge, the main guidelines in the action are modern design, usability of the product and commercially interesting product. A great importance and the challenge are to create the entire story of the product and its image.

The main steps in the action implementation:

- Connection with one of the companies in the area.
- Creating final form of the creative challenge for creatives.
- Public invitation to creatives to participate in the creative challenge.
- Collected group of creatives collaborating visits the company (production and technology of the making, getting to know the company, their vision, advantages and disadvantages ...).
- Creative weekend - creative work weekend and product development.
- Process of the making creative solutions.
- Selection of the best solution and implementation in production.
- Creating a traveling exhibition of all creative solutions / results of the action and pop-up installations after the action is finished.

Whole process will be professionally guided, mentored and supported by experienced industrial designer.

POTENTIAL CREATIVE CHALLENGES WITH THE COMPANIES

As written in previous chapter, based on past experiences and some fragments of collaboration with companies on our area, four creative challenges can be designed. We present all of them, but for implementation we will choose one that most fits the project context (time, budget, other resources) and can give us most tangible results in this phase.

1. BLANKET OF THE INTANGIBLE CULTURAL HERITAGE

Odeja (Eng. The Blanket) is a company that produces textiles for interiors. It is known for their quilts, blankets and beddings. In the past, it had a group of designers in their collective who developed new collections and products. The group was very successful and innovative at that time, but nevertheless, a few years ago the design department was dissolved.

With the action we want to re-connect the company with local designers and think together about creative solutions for a new product collection. The challenge for a creative community will be to create a collection with inspiration in the intangible cultural heritage and local characteristics of the Gorenjska region.

The main motive of collections will be the basis for the further development of products / upgrading the collection and the application of the motive to other products. All the creative solutions of the challenge will be included in the traditional open days of the company and presented in Odeja's stores across Slovenia.

In this challenge we target on collaboration with (textile) designers, product designers, creators and industry.

2. TRADITION OF SHOE MAKING FOR THE FUTURE – ALPINA AND INDUSTRIAL TOURISM

There are gaps in industrial tourism at the Alpina shoe making factory. Announced groups can come to the factory, visit a part of production section of the company and visit an industrial shop where they can buy Alpina's shoes. As the industrial tourism is extremely topical, the program needs to be improved in terms of content and innovation. So in this creative challenge the task will be the development of a tourist product - a program for visitors at the Alpina factory. We will invite the creative community to develop innovative solutions for upgrading the already existing tourism program.

This creative challenge has great potential for upgrading and sustainability, since tourism is one of the priorities in the local environment and the development institutions are looking for further opportunities to fund industrial tourism development in the region.

In this creative challenge the focus will be on the cooperation of product designers, video production, architects, interior designers and other creatives.

3. ENDLESS TREAD ... ENDLESS POSSIBILITIES – PRODUCT DEVELOPMENT AT GORENJSKA PREDILNICA

Spinning mill Gorenjska predilnica produces high quality jersey textile. With the creative challenge we would like to create the initiative products with added value and made of locally produced high quality material. The story of local production and local knowledge is the front line of the challenge. The challenge will be a great support also to the creative centre for textile that will be established in beginning of 2018.

Because there are no innovative and contemporary products in the Gorenjska predilnica production jet, the challenge will be to create usable, innovative and commercially successful product made of Gorenjska predilnica textile. To work on sustainable products the challenge will include collaboration of factory, textile / product designer and graphic designer with a goal to design a holistic story of the product (for basic product design, to the graphic design of the potential brand).

The goal of this creative challenge is to connect industry with different specialised designers and create strong locally connected story of the product. All the results and products created we will exhibit in the factory's central store Lokateks in Škofja Loka. The goal is that the best solution would become one of the brands of Gorenjska predilnica and would represent good practice of connecting textile factory with designers.

4. TIMELESS HAT – IMAGINE THE FUTURE OF HAT-MAKING FACTORY KNOWLEDGE

Hat making factory Šešir went to bankruptcy in the end of 2016 after almost 100 years of high quality hat production. As it represents strong identity element of local environment and there are workers that have the knowledge of production, the vision is to preserve this knowledge and continue the hat making tradition in a possible way. The challenge will be a great support also to the creative centre for textile that will be established in beginning of 2018.

From different aspects and specialised creatives we will build a collage of solutions for preserving and upgrading this knowledge. An innovative collection of hats will be created.

First step will be to visit old industrial site and meet with formal workers that will lead creatives through whole producing process and present material characteristics. This part will be also video-documented for knowledge preservation. With this context creatives will create new hat designs and will work with craft masters that will manufacture designs.

In this challenge there will be a collaboration of product designers, graphic designers, masters of craft and video production creators. The tight connection will be created with designers and craft masters during the creative process of designing and implementing.

The creative challenge of creating hats will be finished with presentation of all the creations and accompanied with a documentation video of traditional industrial hat making.

These are the 4 creative challenges presented. All of them focus on local / regional specifics and traditional industry, local knowledge and present creativity. The purpose of all creative challenges is to emphasis importance of design and industry working together and enriches industry by creative means. All the results of the creative challenges will be publicly presented.

The idea is to design a pop-up movable exhibition/presentation of the creative challenge that will travel in the region and will represent a good practice in dealing with industrial culture.

5. Results

“CREATIVE CHALLENGE OF INDUSTRY AND FOR INDUSTRY”

For the implementation of the creative challenge we selected Endless tread, endless possibility and cooperation with the Gorenjska predilnica spinning mill.

Reasons:

- We believe that at this point this creative challenge can be most successful and can provide us some concrete results that we could use in industry and in promoting industrial culture in the future.
- Previous positive experiences in collaborating with Gorenjska predilnica spinning mill.
- This challenge tells the strongest story of importance of developing local economy and home production. We believe this is the important value that is crucial for further development.
- High quality material produced and at the same time lack of innovative final products in the company. Thus, with a creative challenge, a very wide range of products and concrete integrated solutions can be created for the use of high quality textiles

produced in the Gorenjska predilnica spinning mill. The action reinforces and supports local knowledge and production.

- The link with the establishing creative centre for textiles and the fact that it is a live production of quality material is very important.

An important emphasis is on the cooperation of the designer and graphic designer with the goal of creating a product with an integral story. Linking the industry and different designer profiles in this way can be an initiator and a good starting point for the design of brands of the company in the future. The story of local production is also very important – from material production to the creation of value-added finished products.

CRETAIVE CHALLENGE TIMELINE:

1. February 2018: Beginning of preparations for the implementation and finalization of the final program of the creative challenge.
2. March 2018: Opening of the creative challenge and an invitation from the creative community to participate.
3. At the end of March 2018: the formation of a group of participants and the first contact with the company (a visit to the factory, getting to know with production, production technology and presentation of the vision, advantages and disadvantages of the company to the participants).
4. April 2018: the beginning of creative work of designing pairs (designer and graphic designer) and product development in accordance with the vision of the company; a joint creative weekend in the intermediate stage of the creative process and sharing experiences, presenting the process and results (we also record video and photos of the creative process that is later included in pop-up final exhibition).
5. May and June 2018:
 - Completion of creative work and public presentation of designs and their stories (in a creative centre and the cooperation with the co-working centre Lokomotiva Škofja Loka).
 - Designing of a traveling pop-up exhibition of the created creative solutions and agreement on hosting it in the region (as an example of good practice) and pop-up location / installations (in a creative centre, at an industrial event, in the company, at industrial sites in Kranj, Jesenice, Tržič ...).
 - Presentation of the implemented positive practice to other companies and craftsmen in the region as a motivation to continue this positive practice.

Other creative challenges that will not be implemented in InduCult 2.0 project time. We plan to include all the creative challenges in the individual project development in the future. We will have to provide new funds for implementation and to encourage companies to recognize their own interest in this actions and collaborations.

6. Transnational added value

Since we do not have much experiences in connecting industry and creative community the look from outside is crucial. Project partners good practices do exist and it is interesting to learn from them. Connecting with creative individuals that have experiences with collaboration of industry and creativity gave us whole new perspective. These practices are very successful abroad and some of the positive practices can be transferred on our area.

Without transnational community this growing awareness could not happen. We believe that these collaborations are also crucial for economic competitiveness of industry in Gorenjska region and arising identity of local community.

7. Outlook and sustainability

The sustainability can be supported by facts about the positive effects of creative industries on sustainable development. → Creative industries help keep the tangible and intangible cultural capital of a local, regional or national community. They also affect the improvement of economic success in many levels:

1. The primary economic effects of creative industries represent a direct contribution of these industries to the economy.
2. Secondary economic effects are defined as European spill over effects as a result of the economic activity of companies in creative industries, which produce intermediate products for other industries, thereby raising the value of their products (for example, by creating recognizable brands) and increasing demand for them, and consequently also accelerating the growth of such companies.
3. Tertiary economic effects are indirect but difficult to measure. Creative industries effect on their own innovation and also on the innovation of other industries.
4. Quaternary economic effects of the creative industries are much wider, since in their context we understand the impact on improving the quality of life, preserving cultural identity and achieving a wide range of other social goals we can define as social effects, cultural effects and sustainable effects of creative industries⁵.

We want that implementation of the planned pilot would be an initiative for further cooperation between the industry and the creative community. The purpose of the challenge is to emphasize the importance of product design for companies, as this gives added value to the products, thereby improving the competitiveness on the market. The sustainable connections between industry and creative community on the local and regional level can be ensured through annual company calls, industry challenges and competitions for the creative community. Of course, the goal of any such initiative must be the actual production of the designed creative solutions.

In our planned pilot creative challenge the results will be sustainable with designing final movable pop-up exhibition of designed creative solutions. As such it will represent a positive practice in the region (Škofja Loka, Kranj, Tržič, Jesenice ...). It is important that similar initiatives will continue and that the product development in connection with companies will continue in establishing creative co-working centre. The result

⁵ "The state of design, especially of industrial design, as part of creative industries and world's examples of good practice as a basis for strengthening this activity in Slovenia", final report for the target research project, March 2012.

of all these initiatives must be an actual production and marketing of the design products.

Since this initiatives need financial resources, we will actively work on finding new programs for funding the development of industrial culture and linking the industry with tourism (industrial tourism), which is one of the development priorities of the entire region.